

NURBAYA’S MASCULINITY IN RESOLVING CONFLICTS IN NURBAYA DRAMA MUSICAL

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Abstract

This qualitative research aims to find out and analyse Nurbaya’s masculinity in resolving the conflict between her and other characters in Nurbaya Drama Musical. The technique of collecting data in this research is observation method by watching all episodes of *Nurbaya* Drama Musical and listing all the dialogues contains the conflicts and conflict management strategies carried out by character Nurbaya. The technique of analysing data is conducted using the theory of source of Bem’s Sex Role Inventory (1974)). The result shows that the masculinity of Nurbaya shown by her characterization is used by Nurbaya in resolving the conflict happens to her and other characters and the masculinity characterization is shown through her dialog, choice of words, the body language, as well as her voice tone.

Keywords - *Stereotype, masculinity, Nurbaya, conflict management strategies*

Introduction

A literary work is built on two elements, namely intrinsic and extrinsic elements. They equip each other to make a literary work becomes different in such ways compare to others. One intrinsic element that takes part in making a literary work outstanding from another is the characterization of its character. Characterization is very beneficial in making the storyline of one literary work develops from the beginning, during, to the end of the story. The uniqueness of a character and its characterization will bring the diversity of how the story will grows from one chapter to the next one. The more diverse the characters with their characterization, the more complication occurs in the story. Moreover, if a character taking a particular way in showing a different characterization compare to what is commonly presented. It offers something different which are able to raise the society’s awareness.

One of the ways in presenting the unique characterization is the masculinity of woman characters. Tillman (2006) states that masculinity is “those qualities, attributes, characteristics, valued, and behaviors as perceived and described by a participant as being masculine. This statement indicates that the masculinity does not only belong to male body. It is not only attributes for a male in showing his characters. It can also be attributes to woman as long as she has the masculinity qualities in the characterization. Relating to a literary work, the characterization of female character can be having both characteristics, femininities and masculinities. By showing masculinity in female characters, a literary work can be more developed in creating the conflicts among the characters and how the characters will resolve the conflict. Kenney (1966) states that conflict is the struggle between the protagonist and the antagonist as opposing forces. It shows that conflicts will be easily arisen and also created by the characters the masculinity as her characterization will be used in interact with other characters. The masculinity in a women character itself shows the difference of what society

had been accepted in a woman that be expected to show the femininity on her characters. The masculinity on the women character is easily to establish a conflict whether with herself, with other character, and with the environment. The more interesting aspect is how the character manages the conflict that is based on the masculinity of the character itself. Since conflict could arise from the masculinity and the fact that the character has to deal with it, the plot of any literary work interesting and different compare to other.

Yunita (2020) states that there is a relationship between women's stereotypes and women masculinity through the study of main character in the novel *Moana* by Suzanna Frances. She concludes that the masculinity of *Moana* is resulted from the act of stereotyping addressed by her father to her. Although she has to face the dominant injustice of her patriarchy environment, yet she is able to prove to her father that she can achieve her dreams by emerging her masculine characteristic. This research is useful to support the present study since it shows how masculine characterization of woman character can be emerged by the conflict face by her and how woman character can manage the conflict that is emerged by the act that is carried out by masculinity characterization. While Nabilla (2019) states that a female character named *Maude Lebowsky* depicts some masculine essence through her power, domination, strength, and others and it is portrayed through the element of characters in movie actions, utterances, physical characterization as well as the camera, angels, makeup and wardrobe. Thus, masculinity is successfully portrayed by the female characters. Another article written by Austin (2019) emphasized about the masculinity in female character of *New Thor* is amplified in the same level of the previous *Man Thor* without overexposing the sexualities which is depicted by all-covered costume and decent name. It shows that the quality of masculinity in female character can be amplified with her characterization despite the physical appearance. Furthermore, McFarlane (2014) states that TV and Media, moreover internet has become the broadcasting system which can disperse the drama and role playing who depicted stereotypes. This shows that the depicting stereotypes and, nowadays, how the stereotype is shifting by the masculinity of female character or the way around has echoed in the presence of internet through platform, one of them is YouTube. YouTube has offered a lot of modern literary work to its viewers, such as: short movies, miniseries, and drama musicals and a lot of them has shown masculinity depicted by their female characters. One of them is *Nurbaya Drama Musical*. This musical is created by Indonesia Kaya Production House and directed by Naya Anindita. This musical series consists of 6 episodes which combine songs and acting in presenting the story of *Nurbaya* as the main character. It is adapted from the legendary novel *Siti Nurbaya* by *Marah Rusli*. According to Sikuska (2017), *Marah Rusli* is the first romance writer in Indonesia and is well known as the Father of Indonesian Modern Romance. The publication of his first ever romance novel entitled *Siti Nurbaya* in 1920 made him famous and inspired young generation to break down the stereotypes after reading the novel. Thus this research tries to find out and analyze the masculinity of *Nurbaya* in resolving the conflict between her and other characters and how the conflict ends. and it is shown from the body language, dialog to other character through conversation and songs. The main character also shows how she manage the conflict between her and herself, her with other characters, and her and her environment through the masculinity characterization she has.

Methods

The data source of this research is taken from six episode of *Nurbaya Drama musical*. The data is taken from the dialogues of main characters *Nurbaya* in doing the conversation with the other characters as well as the body language and expression showed by the characters to support the characterization. Detailly the data is taken form conflict sequence that is arises during the

episodes and the conflict management strategies carries out by Nurbaya. The story tells about the romance of Nurbaya and her love, Samsul Bahri who has to go to and end because of what they have to hold on in their lives. Since the leaving of Samsul Bahri, Nurbaya who is an independent woman has to marry Tuan Meringgih. This drama musical is chosen as a source because the main character is depicted as an independent woman who shows a lot of masculinity characteristics during the story. Observation method is the method used in collecting the data while the technique of collecting data is conducted through 3 steps, they are: watching the whole episodes of Nurbaya Drama Musical; taking note the dialogues when the conflict arises, and classifying the conflict resolution carries out by Nurbaya based on dialogues, expression, and body language. In analysing the data there are two theories used, they are the theory of Sex inventory roles by Bem (1974) to analyse the masculinity characterization of female main characters, Nurbaya.

Finding and Discussion

The finding of this research shows that there are some masculinity qualities of Nurbaya that is depicted by her characterization, such as: assertive, independent, willing to take risk, has a leader ability in resolving the conflict happens between her and other characters. The masculinity characterization of Nurbaya is also supported with her expression, her voice tone, and her body language during her statement. The more detail analysis will be explain as follows.

Data 1

Ep.1 (3:29 – 4.01)

This conversation is happening right after Nurbaya's cousin, Alimah's wedding party is over. When everyone in the bride's room flew away. There were only Nurbaya and Alimah who were in the room. And Alimah started to talk to Nurbaya in private. She started to point out her point of view about a woman who destined to be a wife and also a mother. Therefore, she suggested Nurbaya to let go all of her dreams that is written in her agenda. However, Nurbaya argued Alimah's idea. It is presented in the conversation below.



Figure 1. The screenshot of the scene when Nurbaya tries to argue Alimah's opinion in being a woman

Alimah : Tapi, Nur... Takdir wanita itu akan jadi seorang istri, jadi ibu. Sekarang coba kutanya. Kau pilih cita-cita atau menikah? Hayo, yang mana?
(But, Nur... A woman destiny is to be a wife, be a mother. Now let me ask you. Which one will you choose, the dream or getting married?)

Nurbaya : Alimah! Ini itu bukan tentang nikahnya. Tapi menurut aku ya...
(Alimah! It is not about getting married. But, to me...

- Alimah : Hm....
(*Hm...*)
- Nurbaya : **Cita-cita itu hanya bisa kandas waktu kita berhenti bernafas.**
(*the dream stops when we stop breathing.*)
- Alimah : Setuju
(*couldn't agree more.*)

From the conversation above the conflict is happened between Alimah and Nurbaya. The source of conflict is different opinion between them. In detail Alimah's point of view about women and how women supposed to be a wife as well as a mother and let go all dream women have had is totally different with what Nurbaya thinks about women. She thinks that women have to keep their dream and chase it until they are stop breathing. Based on Bem's Sex Role Inventory (1974), assertive, independent, and willing to take a stand becomes the masculinity characterization shown by Nurbaya in delivering her opinion in the dialogue above. By opposing Alima's opinion directly toward the same thing, she shows that she asserts her point of view in order to oppose Alima's. Moreover, the meaning of the sentence ***the dream stops when we are stop breathing*** means that she is very brave to be independent and not to give up in becoming a wife and a mother. Therefore, the sentence shows that Nurbaya is independent and willing to take a stand. The facial expression shown by Nurbaya when she asserts her opinion to Alimah supports the masculinity of Nurbaya in managing the conflict. Her face is strong, her eyes look sharp into Alimah's eyes. The word choices ***stop breathing*** is strong words chosen by Nurbaya in taking them as an analogy of never giving up for the dream we have already set because stop breathing means dead. It shows the thought of Nurbaya that no one can take away your dream except God itself, not husband or even parents. This, again, shows the masculinity of Nurbaya, independent.

Data 2

Ep.2 (10.32 – 11.11)

This conversation happens when Nurbaya is sad after her father was arrested by the police because of his article in newspaper talked about prostitution in a night club that cannot be proven. The conversation happens between Nurbaya and the materialistic Etek Rahma, Nurbaya's aunt. After everything that has happened, she intends to persuade Nurbaya to take Tuan Meringgih's proposal. The following is conversation between Nurbaya and Etek Rahma.



Figure 2. The screenshot of the scene when Nurbaya tries to point out her mind that she will never accept Tuan Meringgih's proposal to her.

- Etek Rahma : Bung Meringgih ingin meminangmu sebagai istri
(*Bung Meringgih want to propose you to be his wife*)
- Nurbaya : Nur tidak bersedia
(*I don't want to*)
- Etek Rahma : Nur, Pikirkanlah dulu. Ini demi ayahmu, Nur. Bung Meringgih itu laki-laki Minang. Dia baik, tampan, kaya, Nur. Kita bisa punya banyak Emas. Nur, Bung Meringgih itu banyak yang suka, semua perempuan ingin dipinang olehnya. Tapi Cuma Nur saja yang memikat hatinya.
(*Nur, think about it. This is for your father, Nur. Bung Meringgih is a Minangnese Man. He is kind, handsome, and rich one, Nur. We can have all the gold we want. Nur, every woman is crazy for Bung Meringgih, everyone wants to be his wife. But only you who can win his heart.*)
- Nurbaya : **Tapi Nur lebih baik mati daripada menikah dengan pria yang tidak Nur cintai!**
(*But I would rather die than getting married to a man I don't love!*)
- Etek Rahma :Keras kepala!
(*Stubborn girl!*)

The conflict happens between Nurbaya and her aunt, Etek Rahma. Etek Rahma intends to persuade Nurbaya to take Tuan Meringgih's proposal. The materialistic Etek Rahma takes the change upon the situation that is not on Nurbaya's side considering her father is still imprisoned. Therefore, Etek Rahma persuades Nurbaya by stating the reasons why Nurbaya should marry Tuan Meringgih. However, Nurbaya replies Rahma with strong statement ***But I would rather die than getting married to a man I don't love.*** Nurbaya pointed out her intention that she never want to marry Tuan Meringgih eventhough he is kind, handsome, and rich. The choice of word **die** clearly indicates that she rejects Etek Rahma Request as well as Tuan Meringgih's proposal. Moreover, Nurbaya says the sentence in bold tone and clear in order to stop Etek Rahma's praising about Tuan Meringgih. The masculinity of Nurbaya's characterization is shown in the sentence and the way how she says it. The word **die** used by Nurbaya in her utterance shows the assertive characterization in a way that she wants to end the conversation immediately and shows that she rejects Etek Rahma's request. Regarding to the way how she said the statement shows the masculinity characteristic, willing to take the risk despite of the situation what she is dip in, which is imprisoned father. Thus, the conflict is ended with Etek Rahma's disappointment to her niece, Nurbaya.

Data 3

Ep.4 (14.19 – 15.22)

This dialog happens between Nurbaya and Isabella, Tuan Meringgih's fist wife when she and her allies tries to persuade Isabella and staffs who work in the club to join her in setting the plan to unmask the covert prostitution practice in the club. Nurbaya pints out her plan to Isabella while Isabella seems to reject the plan. The dialog between them can be seen as follows.



Figure 3. The screenshot of the scene when Nurbaya persuades everyone in the nightclub to unite in unveiling Tuan Meringgih's crime

- Nurbaya : Ini waktunya kita menulis ulang takdir kita, Kak)
(*This is the time we re-write our fate, Sister*)
- Isabella : Nur! Takdir itu tidak bisa ditulis ulang, Nur! Ga bisa ditulis ulang! Di sini aku tidak mau membahayakan siapapun. Perempuan-perempuan ini, Nur, sudah aku anggap adik aku sendiri, termasuk kamu.
(*Nur! Fate cannot be re-written, Nur! Never! I don't want to put anyone in harm. These women, I have considered them as my sisters, including you.*)
- Nurbaya : Bertahun-tahun kita dipaksa tunduk pada takdir. Juka kira punya satu hari untuk merubah itu. Apakah kita juga akan tunduk. Satu hari, suara kita yang biasa dibungkam bisa terdengar. Paakah kita juga akan diam? Kita bisa goreskan kemenangan hanya kalau kita Bersatu. Kamu... kamu ... kamu... aku... kita semua harus Bersatu
(*For years we have been forced to follow his fate. If we have one day to change that, are we still comply? One day, our voice who have been silenced can be heard. Are we still silence? We can write the victory only if we unite . You... you... you... me.... All of us must unite*)

The conflict happens between Nurbaya and Isabella. Nurbaya desires to put Tuan Merringgih in jail with her plan to unvil the covert prostitution, while Isabella does not agree with the plan. Isabella mentions her reason that she cares about everyone in the club as well as Nurbaya. Moreover, she is afraid if the plan fails, Tuan Meringgih will be very mad to all of the people who tries against him. The conflict is explicitly stated in the dialog which shown that Nurbaya tries to re-write the fate while, on the other hand, Isabella states that fate cannot be re-written. However, in order to resolve the conflict, Nurbaya states her mind directly to all people in the club, include Isabella. The dialog *You... you... you... me... All of us must unite* shows that she tries to use her masculinity characterization, Act as a leader as well as has leadership abilities. Using the words, *you, me, all of us* indicates that she wants to embrace all people who hear her statement to think again about Tuan Meringgih's crime for using them as prostitute in his club. She mentions her statement loudly and tough, and even she moves to the higher stage in the club that everyone can see and hear her. She wants to asserts her mind and persuade all the club staffs to join her plan in unveiling the crime that has been done for so long. Thus, the conflict is resolved and everyone finally joins her plan.

Conclusions

It can be concluded that Nurbaya utilized her masculinity in resolving the conflict that occurred between her and other characters. Furthermore, she used her masculinity quality of her in every conflict to points out her mind in such direct and explicit way different with how woman in her environment speaks their mind with reason and quite rambling. Assertive characteristics mostly shown by Nurbaya when she had a conflict with other characters in order to show that she had different ideas compare to what other women have in her environment. Moreover, she wanted that her idea is need to be spoken out without any objection form other characters. Regardless the rejection she gets, she still stands on her idea. The masculinity used by Nurbaya in resolving the conflict is also supported by her body language and expression that always strong, firm, and bold as well as her voice that always firm and clear. The use of word *mati* (dead), *berhenti bernafas* (stop breathing) is regarded as a strong word expressed by a woman in her environment. However, Nurbaya expressed her thoughts using such words to convince how thoughtful she was about how women has their own rights to stand on their principles.

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