

## UNDIMINISHED POWER OF IDEOLOGICAL DISTORTION IN RIYANA RIZKI'S SHORT STORY "SUDAH KUKATAKAN, AKU TIMUN MAS"

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**Abstract:** This study examines how folkloric form in Riyana Rizki's *Sudah Kukatakan, Aku Timun Mas (SKATM)* becomes the aesthetic strategy at a time when most Indonesian writers deconstruct Ramayana-Mahabharata Epic. Specifically, this study examines the aspects of socially symbolic act, ideologeme, and ideology of form in *SKATM*. To examine these aspects, the authors laboring political unconscious horizon of interpretation, proposed by Jameson, through three concentric horizons, consisting of the political, social, and historical horizons. The political horizon of interpretation showed that the *SKATM* narrative is a socially symbolic act of the author over social contradictions that cannot directly be resolved. Additionally, the social horizon of interpretation revealed that the symbolic social actions of *SKATM* are based on ideologemes or antagonistic social class collective discourses. Later, the historical horizon of interpretation demonstrated that the ideologemes drama at the social level of *SKATM* are held in a wider space. From the findings, *SKATM* manifests the folkloric form as a symbolic act, class struggle ideologeme, and cultural revolution.

**Keywords:** socially symbolic act, ideology, folkloric form, Riyana Rizki, Fredric Jameson

### INTRODUCTION

Since the 1960s, fairy tales, folklore, great epics began to be rewritten by deconstructive writers (Díaz, 2022). Literary writers tried to deconstruct the old, established story patterns, which O'Brien (2008) called the monologic structure. Many writers have written using this deconstructive approach as a tool to dismantle stories that are already considered commonplace or as a form of backlash against existing dogmatic-orthodox ideas (O'Brien, 2008).

In Indonesia, there are frequent instances of old stories being rewritten. Seno Gumira Ajidarma, for example, has written many literary works adapting *wayang* (Javanese shadow puppet) stories, including: *Wisanggeni, Sang Buronan/Wisanggeni*, the Fugitive (2000) (Ajidarma, 2000), *Drupadi* (Ajidarma, 2017), and *Kitab Omong*

*Kosong/The Book of Nonsense* (Ajidarma, 2004; Widijanto, 2023). Likewise, with Sindhunata, who is famous for his classic work, *Anak Bajang Menggiring Angin/Bajang Child Leading the Wind* (Sindhunata, 2018) which is a rewrite of the Ramayana Epic (Utorowati & Sukristanto, 2016). Y. B. Manguwijaya also deconstructed a *wayang* story (Manguwijaya, 2018; Mashuri, 2013) with his novel *Durga Umayi*. Following the popularity of *wayang*, many writers often adapt the stories or poems, such as, Sujiwo Tejo (Salam, 2017), Sapardi Djoko Damono, Dorothe Rosa Herliany, Arif Bagus Prasetyo, Subagio Sastrowardoyo (Rokhmansyah & Nugroho, 2019), and so on.

Among the many writers who rewrote *wayang* stories or the epics of the Ramayana and Mahabharata, there are a few contemporary writers whose objects of reconstruction are folktales. One of the few is

Riyana Rizki. She is considered to have written several short stories which are reconstructions of relatively rare folklore in contemporary Indonesia.

There needs to be further analysis on this topic because works in the form of reconstruction or deconstruction—or what in Jameson called *pastische* (Jameson, 2005; Roberts, 2000)—certainly does not arise by accident. There are motives behind the choosing of certain aesthetic strategies. According to Jameson (2022), ideology of form is symbolic messages that are transmitted to readers through the coexistence of diverse sign systems which are themselves traces or anticipations of modes of production. So, aesthetic form is always political not coincidental, especially in determining the choice of aesthetic form in literary works. Studying aesthetic form is as important as studying the content of literary works. Both represent certain motives and desires of different levels. If the content of a literary work is manifested in the text, the aesthetic form is latent in it. Following the concept, this paper will study the folkloric form used by Riyana Rizki as the basis for the aesthetic form of her short story *Sudah Kukatakan, Aku Timun Mas/I have said that I am Timun Mas*—hereinafter abbreviated as *SKATM*.

There are several previous studies on Riyana Rizki's short stories. The first research, Huwae (2022), examined the collection of short stories *Jangan Pulang Jika Kau Perempuan/Do not Come Home If You're a Woman* by Riyana Rizki. This study described the various forms of oppression against women in this book using Irish Young's theory. The data was analyzed using the feminist approach. Results found that the types of oppression were in the forms of exploitation, marginalization, powerlessness, cultural imperialism, and violence (Huwae, 2022).

The second research was carried out by Hilmi et al. (2022) which also studied the collection of short stories entitled *Jangan Pulang Jika Kau Perempuan* using a feminist approach. In their research, interactive data analysis techniques from Miles and Huberman (Huberman et al., 2013) are employed to describe the forms of gender injustice caused by the dominance of patriarchal culture contained in Riyana Rizki's book. The study concluded that there are manifestations of

gender injustice in the forms of marginalization, subordination, stereotypes, and violence against women.

The third research was carried out by Widyawati (2022). She studied "*Perempuan, Perempuan, Turunkan Rambutmu/Woman, Woman, Let Your Hair Down*", a short story by Riyana Rizki with a feminist perspective. In her research, Widyawati analyzed this story using the concepts of sexual violence (Kelly, 1988) and victim blaming (Brown, 2012). This study reveals that women resistance is embraced through a balanced mix of femininity and masculinity. Instead of conforming to traditional roles and patriarchal norms, female characters in short stories defy societal expectations regarding gender and sexuality. By breaking free from traditional femininity, they not only dismantle barriers imposed on women but also assert their agency to engage on equal terms with men.

Finally, the last research was carried out by Akmal (2023). He described gender injustice in the *Jangan Pulang Jika Kau Perempuan/Do Not Come Home If You Are Woman* anthology. The study found several injustices such as marginalization, subordination, stereotypes, violence, and workload. To analyze the data, he used Mansour Fakih's theory (1996) of the forms of gender inequality. The gender disparities are evident in the portrayal of female characters across seven short stories, supported by fifty-five instances of gender inequality data with instances of hardship is mostly found and instances of experiencing multiple workloads is the least found.

All previous studies have similarities, especially in the aspect of content analysis regarding oppression of women. However, all of the relevant previous studies tend to analyze the aspects of forms of oppression against women in Riyana Rizki's short stories. These previous researches were limited to the various gender injustices experienced by the characters in the short stories. There has been no research that discusses latent aspects in choosing themes about the powerless—or, in Spivak's term, *subaltern* people (Morris & Spivak, 2010)—and Riyana Rizki's strategy in using folklore aesthetic forms as the basis for her stories.

Since previous research on Riyana Rizki's short stories as literary works in the

form of folklore reconstruction tend to focus on their contents while ignoring the aesthetical form aspect which are often ideological, analyzing the way Riyana Rizki reconstruct the literary works becomes worth analyzing. To be specific, this paper is limited to analyzing the short story “*Sudah Kukatakan, Aku Timun Mas*” as the material object, which is contained in the short story collection, *Jangan Pulang Jika Kau Perempuan/Do not come home if you are a woman* (Rizki, 2021). To fill the gap of the previous studies, the authors of examined the latent aspects of Riyana Rizki’s theme selection and her use of aesthetic strategies in folklore forms. In contrast to previous research, the author examined the story from the aspects of symbolic resolution, ideologeme, and ideology of form. These aspects were operated from Jameson’s theory of interpretation (Jameson, 2002). The theory of interpretation was chosen because this theory of interpretation does not only allow the analysis of the political aspects of a literary work’s content. But it also provides a theory in analyzing the form of the literary work. Jameson’s theory (2002) can analyze political unconsciousness aspects in the story which determine the choice of short story themes and the folklore aesthetic form chosen by Riyana Rizki.

This paper contends that the aspiration for liberation from women’s oppression within the SKATM short story represents a process of rewriting and symbolically addressing the systemic root cause of sexual slavery. However, the voices within SKATM are not solely individual; they reflect broader social contradictions rooted in conflicting ideologies that emerge from historical coexistence of different modes of production. These factors shape the thematic choices and the aesthetic form of folklore within SKATM.

## METHOD

Following the concentric interpretation method, three stages of analyses as interpretation methods are employed to analyze SKATM. The three stages of analysis were concentric, in the sense that one stage of interpretation was within or covered another stage of interpretation.

The first stage of interpretation is the narrow political horizon which is used the symptomatic reading method. It sought latent aspects in the narrative pattern of the SKATM

in which individual symbolic actions emerged. Using this method, the authors collected data in the form of SKATM narrative patterns. The narrative pattern was then analyzed using symptomatic reading. This was to look for first level latent aspects in SKATM as symbolic resolution.

The second interpretation horizon is the broader social horizon. At this interpreting horizon, the text was seen in the dialogues with factions and situations of social class conflict (Buchanan, 2006; Jameson, 1974). The ideologues contained in SKATM is analyzed through the resentment method that Jameson developed from Nietzsche (1887). According to Jameson (2002), all Western thought is basically based on the opposition between good and evil which coincides with the category of otherness. He defined the ideologeme itself as the smallest visible unit of the collective discourse of social classes which is essentially antagonistic (Jameson, 2002). At this level, the authors used the results of symptomatic reading at the first interpretation horizon in the form of symbolic resolution as data to then be interpreted at the second interpretation horizon. This data was analyzed and interpreted within the framework of resentment, ideologeme, and social class conflict discourse.

The third interpretation horizon was called “the broadest historical horizon,” which was the broadest interpretation horizon. It included the previous horizons. In the third interpretation horizon, social formation is positioned at the species level, which encompasses human history as a whole (Buchanan, 2006). At this stage, all the cultural forms chosen by SKATM are analyzed by looking at the modes of production as the basis for coexistence and friction in SKATM, which Jameson calls *the cultural revolution* (Jameson, 1974, 2002; Wegner, 2014). Cultural revolution can be understood and read as a deeper and more permanent constitutive structure, so that empirical textual objects can be clearly identified (Buchanan, 2006; Jameson, 2002).

The results of the first interpretation horizon analysis were used as data for the second horizon interpretation analysis, and in the third interpretation horizon, the results of the second interpretation horizon analysis were used as the data. This is the final stage of

analysis using Jameson's concentric interpretation theory. At this level, what the authors used as data were sentiments and discourses of social conflict which were manifested in ideologemes and pseudo-ideas. The authors analyzed the data by positioning them at the species level as a representation of the coexistence and friction of modes of production.

## FINDINGS AND DISCUSSION

### The Horizon of Political Interpretation: SKATM's Narrative as Socially Symbolic Acts

In the interpretation of the political horizon, literary texts are considered as symbolic actions of the author against the contradictions that occur in the real world. In other words, literature is a rewriting of reality. Interpretation at this level thus seeks to thematize individual symbolic actions. To help describe this symbolic action, the actantial model (Greimas, 1987; Greimas & Courtâes, 1982) was used. Greimas' actantial model was reliable to map the thematization and narrative patterns of *SKATM*. Besides that, Jameson himself, in his book *The Political Unconscious* (2002), stated that the semantic or semiotic structures enunciated in Greimas' scheme appear to outline what he took to be the logical structure of reality itself, and stand as the basic categories of that reality, anything its specific historical shape (Jameson, 2002).

Riyana Rizki's *Sudah Kukatakan, Timun Mas* tells the story of Arini who was caught in a circle of human trafficking. Most of her life was spent in the world of prostitution. Such a life was forced on her and not of her own free will. Arini was a compensation for her parents' debt that cannot be repaid. Therefore, Arini has been plunged into this dark world since she was a teenager.

As an oppressed human being, Arini certainly hopes for freedom in her life. Arini sought numerous ways to escape from the snare of slavery. However, Arini's efforts always ended in failure. It is tragically difficult for Arini to fight the sexual slavery system.

*Arini pernah mencoba kabur tapi orang-orang Abang tersebar di mana-mana. Ia ketahuan dan pulang dengan babak belur. Ia diancam jika kabur lagi orang tuanya akan dihabisi ... Setahun dua tahun, Arini masih memiliki keinginan untuk kabur. Tapi ia takut untuk melakukannya* (Rizki, 2021).

Arini once tried to escape but Abang's men were everywhere. She was caught and went home battered. She was threatened that if she ran away again her parents would be killed... A year or two later, Arini still had the desire to run away. But she was afraid to do so (Rizki, 2021).

Arini is not the sole victim of this structured human trafficking. In a hidden block called Gang Pasar, Arini lives side-by-side with other sex workers whose fate is the same as hers. From a young age, they were forced to become sex workers due to the traps of capital owners who loaned money to their respective parents.

As a result of being employed at an early age, when they reached adulthood, they don't even have an identity card. They were prohibited to register themselves at the civil registration office by the Abang figure who is a pimp who enslaved them. They continued to be left without identification, becoming unregistered, and becoming illegal citizens. Arini and her friends could not obtain their rights, even for very fundamental things. Until this point, Arini and her friends could not change their situation.

Things began to change when Arini found an abandoned child in the traditional market. The child was lying and crying on a pile of cucumber waste. Although at first Abang banned the child because she was a hassle and reduced the performance of Arini and her friends, the child was adopted by Arini and was named Timun (which literally means 'cucumber' in Indonesian, a reference to a folktale entitled Timun Mas). It was just that Abang required that when she becomes a teenager, Timun will be taken by Abang and used as a commercial sex worker, just like Arini and her friends.

*"Sama Sepertiku, Timun Mas lahir dari timun," Kata Timun setelah mendengar cerita Timun Mas. "Apa aku akan mengalami nasib yang sama?"* (Rizki, 2021).

"Just like me, Timun Mas was born from a cucumber," said Timun after hearing the story of Timun Mas. "Will I suffer the same fate?" (Rizki, 2021).

Time flies. In short, Timun grew into a beautiful and mature woman. Her beauty is described by *SKATM* as tawny, luminous, and

shiny like gold. That beauty also made Abang realize that Timun was an abandoned child whom Arini had adopted, an abandoned child who when she grew up would become a commercial sex worker.

*Hari penjemputan itu pun datang. Arini tahu ia tidak bisa menyuruh Timun untuk kabur. Maka ia membiarkan Abang menjemputnya. Sebelum keluar dari rumah, Arini memberikan bungkus kecil pada Timun (Rizki, 2021).*

The day of snatching came. Arini knew she couldn't tell Timun to run away. So, she let Abang pick her up. Before leaving the house, Arini gave Timun a small package. (Rizki, 2021).

The narrative becomes the final part of the story order – which in Vladimir Propp's term is called *fabula* (Propp, 1968) – but becomes the second-last chronological series (*syuzhet*) built by *SKATM*. This incident became the sequence that gave rise to the narrative of the murder of Abang in the opening part of *SKATM*. In the opening of the story, Abang was found dead floating in the swimming pool of a luxurious house.

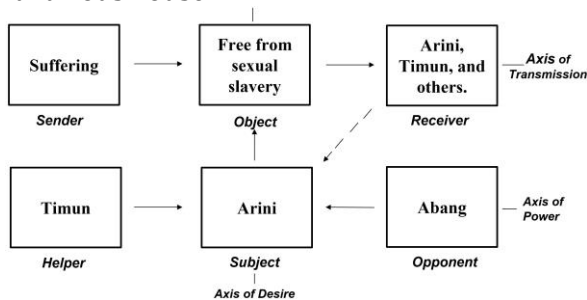


Figure 1. An actantial table of Arini based on Greimas' theory

The table above is a visualization of Greimas' theory on the axis of desire. The axis of desire is an aspect that is always present in every literary work. Every literary work is thus composed of various desires which are often in conflict. Therefore, the main character has a main desire which is faced with the opponent's desire in the axis of power. This conflict is to achieve something that is desired, called the object of desire. The object of desire operates in the axis of transmission which is encouraged by the sender and will ultimately have an impact on the receiver.

The table above shows Arini's axis of transmission, axis of desire, and axis of power as the subject. Arini is the main character that

suffers from being forced to become a commercial sex worker. Her position as a commercial sex worker destroys her dignity as a human being. Apart from experiencing physical violence, Arini also lost her freedom. Arini was not able to obtain her rights as a citizen, unlike people in general.

The series in the axis of transmission gave rise to Arini's desire, as shown from the axis of desire in the table above. As the subject, Arini wants to eliminate sexual trafficking. She also hopes the same thing for her friends in Gang Pasar who she considers a substitute for her family. Arini's desire is blocked by Abang in the axis of power. Abang, who has many subordinates, can always block Arini's will to be free from the circle of sexual slavery. Many times, Arini ran away. But equally many times Abang was able to thwart her, either by committing physical violence, or by threatening the safety of Arini's parents back home.

These various axes conclude with Timun as a helper in the axis of power. It was Timun who suppressed and removed Abang as an obstacle. Abang who was a barrier as well as the source of Arini and his friends' suffering, could be eliminated by the "package"—which contains a knife—that Arini gave to Timun. With the death of Abang, the sexual trafficking experienced by Arini and friends also dissolved. However, they entered a new problem which became the end of the *SKATM* story.

Greimas's actantial model confirms that *SKATM* is a short story whose pattern is similar to that of the romance pattern. *SKATM* shows a desire to achieve something, namely the loss of slavery experienced by Arini, Timun, and their friends in Gang Pasar. In the *SKATM* narrative, the main character and her supporters eliminates the antagonist who was the cause of sexual slavery and the one who perpetuated it. The manifest narrative of *SKATM* stores latent aspects that are repressed in the narrative. There is an absent cause in a wider scope in real life. The absent cause is sex trafficking which are systematic and difficult to eliminate in the real world. One actor cannot easily eliminate sexual slavery and human trafficking. This is because human trafficking activities, especially sexual slavery, works and is strongly maintained due to a strong system.

*SKATM* plays its role as a romance that have a utopia of freedom from sex trafficking. Thus, the narrative built by *SKATM* is a symbolic resolution to social contradictions that exist in real life that cannot directly be resolved. As a cultural text, *SKATM* is a form of political allegory.

*SKATM* is a political allegory for the problem of human trafficking, especially human trafficking for sexual slavery in Indonesia. The *SKATM* narrative which is a romance with a utopian pattern regarding sex trafficking is in line with the reality that occurs in Indonesia. The *SKATM* story narrated that sex trafficking was caused by poverty and ensnarement by loan sharks. This is a reflection of the reality in Indonesia: that poverty, loan sharks, and brokers' proactive recruitment of new victims are the main factors causing the rise of sex trafficking in Indonesia (Minin, 2011; Sutinah & Kinuthia, 2019). Therefore, *SKATM* is a form of rewriting. It is Riyana Rizki's symbolic resolution of the social contradictions of sex trafficking in Indonesia which cannot directly be resolved.

### **The Horizon of Social Interpretation: Drama Ideologemes in *SKATM***

At this stage, the text is not considered as the sole output of a genius writer working in a social vacuum. In contrast to the political horizon analysis, which sees *SKATM* as a symbolic solution to historical structural problems, the social interpretation horizon sees the *SKATM* text being re-understood in dialogue with other class factions. Literary works reflect something. But what is reflected is not the class as a different cultural configuration, but a situation of social class conflict (Buchanan, 2006; Jameson, 1974). Through the horizon of social interpretation, the object sought in *SKATM* is ideologeme. Ideologeme itself is defined by Jameson as the smallest visible unit of the collective discourse of social classes which is essentially antagonistic (Jameson, 2002). According to Jameson, ideologeme is an amphibious formation, whose essential structural characteristics manifest themselves as pseudo-idea or as proto-narratives. Pseudo-ideas can be conceptual systems, belief systems, abstract values, opinions, or prejudices. The proto-narrative can be a class fantasy related to

collective characters of opposite classes (Jameson, 2002).

*SKATM* is inseparable from social aspects. The ideologeme leaves its marks in the *SKATM* text. In the *SKATM* story, there are different sounds which in Bakhtin's terms are called heteroglossia (Bakhtin, 1981). The differences in the voices that arise in the *SKATM* are possible because each individual does not consciously think from his individuality, but from his economic class, social status, or position in the world.

*Arini berasal dari keluarga miskin di desa kecil. Orang tuanya terjerat utang pada seorang rentenir. Sebagai gantinya mereka membawa Arini dan membayar kelebihannya. Arini diserahkan pada Abang saat usianya 17 tahun. Arini pernah mencoba kabur tapi orang-orang Abang tersebar di mana-mana (Rizki, 2021).*

Arini comes from a poor family in a small village. Her parents were in debt to a loan shark. As a compensation, they took Arini and paid the excess. Arini was handed over to Abang when she was 17 years old. Arini once tried to run away but Abang's men were everywhere (Rizki, 2021).

The quote above shows that as an individual, Arini cannot free herself from the social context that binds her. Apart from being an individual, Arini has a social identity as a person from the lower class. As a member of the lower-class society, Arini's actions as an individual are driven and/or limited by her social conditions. In this way, in *SKATM*, Arini's voice is a representation of her social class.

Arini is narrated in the *SKATM* story as a sexual worker from a poor family. In society, Arini's position is as a productive force. Arini is a person who does not own the means of production. She worked forcibly as a commercial sex worker. Since she was a teenager, Arini had to be trapped in a circle of prostitution. She is a marginal person who cannot fight the system that has oppressed her so such an extent that she cannot escape from it. No matter how many times Arini escapes, she will be caught again and must return to being a prostitute.

Arini represents the lower-class people in Indonesia who are caught in sex trafficking. In Indonesia, sex trafficking generally occurs because of poverty. This poverty is what then

pushes people into the trap of loan sharks. Brokers' proactive recruitment of new victims are the main factors causing the rise of sex trafficking in Indonesia (Minin, 2011; Sutinah & Kinuthia, 2019). The number of human trafficking in Indonesia is relatively large. In fact, Indonesia has become one of the main human traffickers in the world. The figure of human trafficking could devastatingly increase to 1 million (Sutinah & Kinuthia, 2019). According to research, young women are posed with the highest risk in experiencing human trafficking (Estes & Weiner, 2002). Usually since they are more powerless, they are more prone to become trafficked (Sutinah & Kinuthia, 2019).

These vulnerable women become the absent cause that SKATM wants to raise through the character Arini, a character who is so weak that she doesn't even have self-identification. This absence of self-identification is due to the existence of a very strong system that controls the operation of sex trafficking. This is reflected in the following quote:

*Tidak satu pun dari mereka memiliki identitas. Mereka sudah ada di Gang Pasar sebelum usia mereka 17 tahun. Pun jika ada yang memiliki KTP, abang akan menahannya.* (Rizki, 2021).

None of them has an identity card. They were already in Gang Pasar before they were 17 years old. If someone has an ID card, Abang will withhold it (Rizki, 2021).

Apart from Arini, there are other contradicting voices. This voice is represented by the character Abang. Unlike Arini, who is the productive force, Abang acts as a regulator of technical production in sexual commodification. He has the means of production and has large capital. With his production tools, he can provide Gang Pasar as a localization. He can hire people who can maintain the sustainability of the localization and keep the sexual commodification system running. With a large capital, Abang can recruit and regenerate his sexual workers (read: human trafficking victims). With his loan network, Abang can easily obtain new workers. Their *modus operandi* is to seek poor villagers and offer them with money loans that are designed be unrepayable. So, to pay off such a huge debt, people often must pay by giving

their daughters to Abang's sex trafficking network. These poor girls were given to Abang to work, which turned out to be a human trafficking scheme that forces girls to become sexual workers.

In *SKATM*, Arini, as part of a certain social class, does not only speak for her individuality. On the other hand, Abang, who is part of the bourgeois social class and owns the means of production, does not only speak for himself. They unconsciously speak based on their position in society.

*"Kami akan mengaturnya dan tidak akan membuat Abang rugi."*

*Baku sahut terdengar agar bayi itu bisa bertahan di Gang Pasar.*

*"Baik, bayi itu boleh di sini." Abang menyerah. "Tapi, saat usia 17 tahun ia akan diambil dan mengalami nasib seperti kalian.* (Rizki, 2021).

"We will take care of her and she won't cause you any loss."

The shouts were heard wanting the baby to stay in Gang Pasar.

"Okay, the baby can stay here." Abang gave up. "But, when she is 17 years old, I will take her and she will suffer the same fate as you."

(Rizki, 2021).

From the quote above, Arini wants to care for baby Timun who was abandoned in the market trash. Arini's desire was subconsciously driven by a primordial desire to maintain tribal solidarity. This solidarity is built from a feeling of sympathy and empathy for the community. So, a person who is good for society is a person who tends to maintain group solidarity. Such an instinctive attitude appears as a strong characteristic of the tribal society which in Jameson's terms is called primitive communism (Jameson, 2002).

In contrast to Arini, Abang is likely to have autonomous self-concepts and prefer individual control as characterized by Manstead (2018). This character is in line with the characteristics of an oligarchical slaveholding society (Jameson, 2002). The relationship between the mode of society and the mode of production will be further discussed in the third horizon of interpretation, i.e., historical interpretation. But after all, *SKATM* refers to a certain ideologeme, namely the proletariat. Arini was

socially born into a poor family. The word *poor* implies that the family has very limited ownership of the means of production. Limited ownership or not having the means of production at all is an important factor that differentiates between the proletariat and the bourgeoisie in managing nature and society (Faruk, 2012).

As a person who does not own the means of production, Arini and her poor family are helpless in the face of capitalism. Abang who is the source of the problems and suffering experienced by Arini, Timun, and other Gang Pasar women is a representative of the capitalist social class. So, capitalism is the trigger for sex trafficking's existence.

Therefore, to escape from the shackles of human trafficking, capitalism must be overthrown. That capitalism is a social class faced in the *SKATM* story. It is capitalism that the *SKATM* story tries to fight. To fight against capitalism, *SKATM* offers a symbolic resolution, namely the murder of Abang. The capitalist Abang died in a pool of blood in a luxurious house. It is a dramatic resolution given by *SKATM*: A capitalist who died in the "granary" he built himself. Thus, *SKATM* does not only offer a symbolic resolution, but is also subversive to capitalism.

### **The Horizon of Historical Interpretation: The Ideology of Folklore Form and the Cultural Revolution of *SKATM***

In the third interpretation horizon, the social formation of the previous horizon is positioned at the species level, which covers the entire human history (Buchanan, 2006). Thus, the ideologeme of *SKATM* are in a tangle of production modes rubbing against each other in historical space. The modes of production in one period are simultaneously present and are jostled at the same time. The coexistence of these various modes of production is antagonistic, moving to the center of political, social, historical life. Jameson named the friction of various modes of production in this historical space as the cultural revolution (Jameson, 1974), which was first coined by Lenin (Jameson, 2009). According to Jameson, the cultural revolution can be understood and read as a deeper and more permanent constitutive structure, so that empirical textual objects can clearly be identified (Buchanan, 2006; Jameson, 2002).

By considering the coexistence of these modes of production, the horizon of historical interpretation seeks the ultimate horizon that underlies a cultural text, namely the ideology of form. Thus, in this last horizon, *SKATM* is read as a cultural form based on the coexistence of these modes of production. Through this horizon, contradictions of certain messages emitted by the variations of the sign system that coexist in the artistic process of *SKATM* and social formations in general are sought.

For this reason, the first thing to identify is the forms that the *SKATM* short story elaborates in the artistic and social formation processes. Artistically, *SKATM* adopts the form of folklore as the basis of the story. When we read the short story, we are strictly reminded of the Timun Mas, story, a folklore that developed in Central Java (Danandjaja, 1992). The narrative in the *SKATM* begins with a sequence when Arini finds a baby on a pile of cucumber waste. Then, the child was adopted by Arini and was named Timun, because she was found in the heap of cucumber waste. At this point, it is apparent that there are similarities between the narrative of *SKATM* and the folklore of Timun Mas. Thus, it is necessary to analyze why the writer of the *SKATM* story chose the folklore form as the basis for the narrative. This is because what is important is not only the historical context or social context of work alone, but the way these contexts overlap with the contexts of textual reproduction (Tanselle, 2001). For this reason, it is necessary to firstly define what folklore is as the basis of the *SKATM* story's textual reproduction.

Folklore itself is defined by Benjamin Botkin as a collection of beliefs, customs, and traditional expressions passed down by mouth to mouth and is circulated mainly outside the means of commercial and academic communication and teaching. In line with Botkin, Jan Harold Brunvand mentions folklore as part of all knowledge, understanding, values, attitudes, assumptions, feelings, and beliefs that are traditionally transmitted by word of mouth through traditional examples (Sims & Stephens, 2005).

However, in general, folklore is in fact widely understood with a negative view. Folklore is generally understood as a form of culture which is associated with "fake", "simple", "poor", "old school", "primitive", "less



educated”, and “low culture” (Sims & Stephens, 2005). This unfavorable association emerged when the 19<sup>th</sup> century society was identified as a social group that became the reference for the term *folklore*. These people lived in rural areas. They were illiterate and poor. They are a farming community that is in opposition to the urban community (Dundes, 1980) which is imagined to have specific characteristics that are hierarchical compared to rural society, such as: “real”, “complex”, “prosperous”, “sophisticated”, “advanced”, “well educated”, and “high culture”. These characteristics are used as a reference to define the word *folk* which seems to be strongly associated with lower classes of society (Dundes, 1980).

Thus, when the writer of the *SKATM* story chose folklore as its artistic form, it positions the story before the public as part of the lower-class culture with many of these negative associations. However, it attracts attention when we see the thematization of individual actions in the *SKATM* story. In the axis of short story’s desire, there is Arini as the subject who wants freedom from sexual slavery as its object. All of Arini’s efforts failed until finally the Timun figure appeared to help her. This Timun character has the highest intertextual content with the Timun Mas story. This character also determines to fulfill Arini’s desire. The figure of Abang who represents the ideology of capitalism can be symbolically defeated by the proletarian Timun, who is part of folk in a narrow sense as a lower-class society associated with simplicity, primitiveness, poverty, and backwardness. It is the aesthetics of the lower classes that undermines capitalism.

If we draw the struggle between ideologues at the social level to a broader level, namely the historical level, then we will find that the aesthetic form of folklore used in *SKATM* is supported by modes of production that originate from different but present historical moments together in the same space and time. This is so that the existence of these modes of production overlap, co-exist, and rub against each other. Abang is a manifestation of the most dominant mode of production in the history of absent cause, namely capitalism and oligarchical slaveholding society. Meanwhile, Arini and Timun represent the mode of production of neolithic society’s mode of production whose ideological code is kinship.

The two types of society represented by Arini and Abang were formed from a long history of different periods. The tribal society that colors Arini’s character emerged predicts the transition to agriculture around 10,000 years ago (Patin et al., 2014). Meanwhile, the model of society that Abang represents emerged in the Athenian polis era. As an era in which science, philosophy, and political community emerged for the first time, the progress of that era existed because it was supported and had to be overshadowed by the pain of slavery (Gilbert, 1981). These two modes of production rub together and appear together in the same time space in the context and setting of *SKATM*.

Apart from looking at the relationship between modes of production in *SKATM*, it is also necessary to look at the aesthetic strategies used by Riyana Rizki compared to other Indonesian writers.

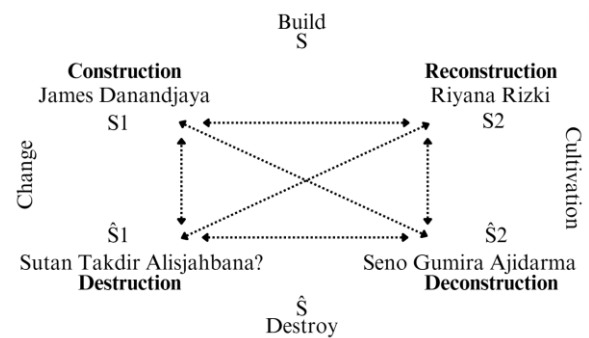


Figure 2. Riyana Rizki’s position in relation to folklore

The chart above is a mapping of Riyana Rizki compared to other writers in responding to folklore. There are four responses to folklore, namely: constructive, deconstructive, destructive, and reconstructive. In the constructive matrix, there are Indonesian writers who construct folklore into written forms by transcribing them. One of them is James Danandjaya, who wrote a collection of folklore entitled *Cerita Rakyat dari Jawa Tengah/Folktales from Central Java* (Danandjaya, 1992). In his writings, Danandjaya compiled various folktales from Central Java by writing them as close as possible to the original folklore.

Furthermore, there are many authors on the deconstruction matrix. The writer in this matrix rewrites folktales or other classical stories with the aim of shifting the hierarchical binary opposition that exists in the structure of the literary work on which it is based. The

dominant value and submissive value of the binary structure are overthrown. We can classify Seno Gumara Ajidarma, Sindhunata, Y. B. Mangunwijaya, Sujiwo Tejo Sapardi Djoko Damono, Dorothe Rosa Herliany, Subagio Sastrowardoyo, and so on into this matrix. Their works often deconstruct *wayang* stories.

As for the destruction matrix, it is relatively difficult to classify Indonesian writers into this matrix. The response of writers to this matrix is to completely reject folklore as a tradition from the past that must be abolished. Even though it cannot completely fill the destruction matrix, similar thoughts can be observed from the ideas of Sutan Takdir Alisyahbana, who is popular in cultural polemics (Mihardja, 2008). Alisyahbana believes that the pre-Indonesian past must be disconnected from the era of Indonesia's existence. The Indonesian era is in no way a continuation of the previous era. His modernist work *Layar Terkembang* (Alisjahbana, 2009), first published in 1937, was projected to sever ties with past cultures— among them folklores—and welcome the Western culture.

Meanwhile, Riayana Rizki with her *SKATM* story filled in the reconstruction matrix. Riayana Rizki reconstructs the Timun Mas folklore by contextualizing that folklore into a contemporary setting. Buto Ijo is reconstructed as the character of Abang who controls the means of production in the illegal prostitution business. Meanwhile, Timun Mas was reconstructed as Timun, a baby who was found in cucumber trash that was thrown away at a market. Then, Arini is a reconstruction of Sрни, a mother who found and raised Timun as a child.

However, we must not forget that the chosen ideology of the form in *SKATM* is not merely the form of folklore. There is another form that surrounds the folklore form, namely the realist form. This realist form is underpinned by the capitalist mode of production and is also dominant in *SKATM*. This realist form allows the folklore form to stand. Even though *SKATM* elaborates on the aesthetic form of folklore, it operates on aesthetic conceptions of realism. The aesthetics of folklore is regulated in realist boundaries that prioritize reasoning, empirics, logics, and plausibility. Therefore, the aesthetics of the folklore form cannot move

except in the space provided by the aesthetics of realism.

*SKATM* narrates that the success of Arini and Timun in killing Abang (read: capitalism). This is not as simple as defeating Buta Ijo in the original folklore, as there are legal consequences that Timun must accept after committing murder. The lower class is not simply separated from the problems that have surrounded them when the problem disappeared. They fell into a new problem. They must face the police or the law. So, even though the form of folklore can symbolically defeat capitalism, it does not completely win because it is faced with real difficulties, namely legal problems. In a country that *SKATM* imagines as a place "full of capital deception" it is easy to imagine that laws in that country can be bought, so that it can show that in the end the lower class will still lose.

But no matter how strong capitalism is, resistance must still be carried out, no matter how small the resistance is. At the end of the fabula and the beginning of the *SKATM syuzhet*, it is stated that by sticking to folklore, Timun will obtain legal relief. Timun was told by Arini to continue to confirm her belief that she was Timun Mas who was born from cucumber. By being primitive, naive, simple, and irrational, the ideological resistance of the folklore form to the capitalist realist form has not ended.

From the explanation above, it can be seen that the results and findings of this research are different from those of previous studies. The results of all previous studies demonstrate that there are violence and oppression against women in Riayana Rizki's short stories. More than that, the results and discussion of the writers' research show that Riayana Rizki's partiality for powerless, poor women among them, is not only manifested in the content of the story but is also inherent in the use of folkloric aesthetic form which are determined by the contradictions of social class and modes of production.

## CONCLUSION

The results of the analysis of *SKATM* through the interpretation horizon of Fredric Jameson can be divided into three parts: the results of the interpretation of the political horizon, the social horizon, and the historical horizon. First, the results of the analysis through the horizon of political interpretation

show that the *SKATM* short story narrative is a socially symbolic act of the author over social contradictions that cannot directly be resolved. *SKATM*'s narrative related to the axis of desire, the axis of transmission, and the axis of power shows that the thematization of the social symbolic actions of the short story confronts the absent cause of systemic sexual slavery and human trafficking.

The results of the interpretation of the social horizon show that the symbolic social actions of *SKATM* are based on ideologemes of the antagonistic social class collective discourse. Arini's voice is unconsciously an ideologeme of a productive force that does not have the means of production in the context of production relations. This ideology appears latent in the *SKATM* proto narrative in the form of social class fantasy. Meanwhile, the figure of Abang is a voice that latently appears in the ideologeme of the capitalist, the owner of means of production. With symptomatic reading, these ideologemes come to the surface and manifest themselves in various forms of pseudo-idea of owners of sexual slavery and human trafficking.

Then, the results of the historical horizon analysis show that the drama ideologemes at the social level of *SKATM* are in a wider space, namely the friction of modes of production that latently underlie the choosing of folklore artistic form by the *SKATM* story's writer.

The context of this research is limited to *SKATM* as a material object by considering the ideological aspects of the aesthetic form of folklore as a formal object. Further research can be carried out by analyzing other short stories contained in the *Jangan Pulang Jika Kau Perempuan* anthology by Riyana Rizki with similar methods. This is possible because there are still many short stories in Rizki's short story collection that have an intertextual relationship with folklore. A similar method can also be used to other works by other authors who have the same tendencies. On the other hand, further research on *SKATM* has great potential to be carried out by narrowing the analysis to more psychological aspects. This will be able to fill the gap in this research because this research focuses on Fredric Jameson's Marxist theory as a grand narrative which sees humans as collective subjects who are determined by the mode of production.

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