

Figure of Women in Indonesian Digital Fiction (Semiodigital Perspective)

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Abstract:- The purpose of this research is to find and describe the existence of women in Indonesian digital fiction. The theory used is stylistic semiotics, which is a combination of three disciplines, namely: stylistics, narrative semiotics, and digital semiotics. This research method uses qualitative methods with phenomenological and narrative approaches. The data sources are ten applications containing digital short stories and ten applications containing digital novels. All applications are taken from the online playstore store. Selection of data sources based on certain criteria, namely: rating 3+ to 18+, most downloads, and 4.0-50 reviews. While the research data are words, phrases, clauses, sentences, and paragraphs that contain active symbols and functional symbols. Data collection techniques using observation and recording techniques. The data analysis technique used descriptive and hermenutic techniques. The data validity testing technique used triangulation, peerdebriefing, guided discussion, and external auditors.

The results of research on female figures in Indonesian digital fiction show that women are considered to be important figures who play an important role, namely as helpers. Women are considered capable of providing protection, security and comfort to their surroundings. In Indonesian digital fiction, women are considered as figures with high capacity and great existence in helping someone's struggle process to achieve their dreams or get their desires. This research also reflects that the position of women in modern times has a special place and is even considered to have greater power than the male figure.

Keywords:- *Woman, Figure, and Stylissemiodigital.*

I. INTRODUCTION

Digital literature is literature that is presented in various types of media in online or electronic form. Digital literature is free to anyone who wants to be a writer, connoisseur, or critic. All works are presented openly and freely commented on by anyone. Digital literature does not limit itself in a limited space. Digital literature is literature without boundaries. Digital literature deals with social accounts. Activated social accounts usually carry their respective interests, some make social accounts a place for self-expression, work expressions, expressions of various things. Digital literature circulating on social accounts has

varied forms, such as: literature on Youtube, Instagram, or other social accounts.

Every part of digital literature has a function, namely as communication. Communication that is born in the world of digital literature is communication that influences each other between digital authors, readers and users. The stated impact will give rise to different perceptions. The perception that is carried will be a perception that is discontinuity or continuity. Perception will affect the social life of the owner of the perception. Digital literature does not only involve actors and perceptions, but also involves technology (Nele, p. 37).

Digital transformation describes the culture that is carried. Every country, every society has its own culture. If you want to see the culture of a nation and country in the digital era, it is better if we look at the life of digital literature that was born in that nation and country. In Indonesia, there are four forms of culture, namely: an oral society, a script society, a primary literacy society, and a secondary oral society. Indonesia is currently in a cultural phase, namely a secondary oral society or digital society. Digital society is a society that uses digital and experiences a digitalization process in its life, including in its literary life.

In literary life, the role and position of a person can be clearly detected through the narrative made by the author, including the role and position of women. Women are a gender whose presence always has an impact. In digital fiction in Indonesia, female characters always appear in every story and application studied. The high relativity of female figures in digital fiction makes researchers interested in studying the role of women. The uniqueness of this research is that the theory used to explore is a combined theory of the three disciplines: statistics, narrative semiotics, and digital semiotics, which are combined into a semiodigital style.

II. METHODS

The type of research used in studying female figures in Indonesian digital fiction is a qualitative one. Research on the expression of authors of digital literary works in Indonesia is research that emphasizes the researcher himself as an instrument (Lincoln and Guba, p. 111). Apart from using a qualitative type, this research also uses a narrative approach with a phenomenological type. Phenomenological

research can be started by paying attention and examining the focus of the phenomenon to be studied, which looks at various subjective aspects of object behavior. Furthermore, the researchers conducted data mining in the form of how the meaning of objects in giving meaning to related phenomena (Creswell, 2007, p. 12)

Sources of data in this study are digital literary works in the form of short stories and novels found in the play store. The selected digital novels and short stories have certain indicators according to the digital concept. The indicators for selecting data sources are as follows.

1. Novels and short stories are in online or offline applications that have a reputation or have 4.0-4.9 stars. The choice of reputation range from 4.0 to 4.9 is because in that range the application has been considered good and suitable for consumption by the people of Indonesia.

2. Novels and short stories with a rating of 3+ to 18+. Ratings are for readers with the maturity level of the content in the application. Ratings in different countries are different. Ratings in Indonesia have been regulated and managed by the IARC (International Age Rating Coalition)

3. Novels and short stories use Indonesian as the dominant language.

4. Novels and short stories are in the top 1-10 of the app store called the play store. The review is seen from the number of likes or the number of downloaders or readers who download and read novels or short stories from the application.

The selection of an online application store called Playstore as a data source is because the application store is used on mobile phones that use the Android IOS where IOS Android has mushroomed and is used as a system in many mobile phone brands. Not only that, the playstore is also easy to use, accessible, and has an attractive and simple appearance and features compared to other online stores. Playstore also provides many free or unpaid applications that make Indonesians like and own the store as a place to download various applications that are needed by mobile phone users.

Data in the form of words, phrases, clauses, sentences, and paragraphs that indicate female figures in Indonesian digital fiction are in accordance with the focus of the study. Data is taken from novels or short stories that are in the top 10 in the play store application according to predetermined indicators.

III. RESULT

A helper is something or someone who helps the subject when the subject faces a challenge or obstacle. Assistance is given so that the subject can get the object that he has achieved. In the following, we will present some data that contain a helping role in Indonesian digital fiction.

My name is Yunita, I'm in 6th grade. I have 6 friends, including me, we are also in the same class. My friends are Dayyah, Ani, Ivana, Eka and Sabila. They are all my best friends. Whenever I am sad, they are always there for me.

On the other hand, whenever they are sad I am always there for them. "... On Wednesday, Ivana and I saw Eka and Ani. "Do you want to choose me and Ivana or Dayyah? If you choose Dayyah, don't play with me and Ivana, "Ivana and I asked." We choose you, why? " they asked (GA.Apl 01.Png.Cpn 01).

The data explains that female helpers are students who have attended elementary school. Helper helps the subject to maintain friendship and the value of honesty in friendship. If the first data presents peers as helpers, the second data that acts as a helper is a teacher. The existence of helpers who work as teachers can be seen from the quote below:

In the teacher's arms, I seemed to get Mother's love that I missed ... So I was escorted with her to the canteen and then bought some food that I could enjoy with my friends.

But I was already dissolved in a pool of longing that made me feel like I didn't have the urge to eat. Meanwhile, the teacher whispered words to me that made me stop crying at that time. But unfortunately I forgot what words made me get my smile back. Teacher, I think he understands me better when you are not with me (GA.Apl 04.Png.Cpn 01).

The helper on the data (GA.Apl 04.Png.Cpn 01) acts as a figure who replaces the role of Mother for the character "T". The help given by the helper is to help the subject to stay focused in getting education in order to achieve the object he wants. The existence of an age level in the helper category shows that helpers in digital literary works have a variety of ages and regardless of their age, they can be helpers. Helper with female gender can also be found in another quote in the following data:

He was the one who was always in prayer after I prayed and he was the one I always told my parents about. I have got the blessing of my parents for serious progress with him (GA.Apl 09.Png.Cpn 01).

In addition to helpers in digital literature in Indonesia showing age variations, the helper in this study also shows the position or role of the helper in the life of the subject. In the data (GA.Apl 09.Png.Cpn 01) it was found that the helper was the parent. The helper helps the subject by giving his blessing to the subject's desire to marry someone to become his life partner.

"Rin, thank you for saving my life. I also apologize for my attitude which was outrageous to you all this time (GA.Apl 10.Png.Cpn 01).

The helper in the past was the parent, while the helper on the data (GA.Apl 10.Png.Cpn 01) was a friend. The helper on this data helps the subject by saving the subject's life. The existence of age, position, and various forms of help given by the helper proves that the helper is a figure or someone who is needed by the subject in the story. Without a helper, the subject will be alone in facing obstacles to reach the desired object.

With the large amount of data stating that the helper in digital literary works is a female figure, indirectly digital literary works provide a special place for women. Digital literature views that women have an important role in the story by placing women as helper positions in digital literary works.

IV. DISCUSSION

Helper is something or someone who helps the subject to get objects. In this study, it was found that there were four types of helper: female helper, male helper, gender unknown helper, and no helper. Helper with female gender was ranked first. It can be said that female figures dominate actors in digital literary works in Indonesia.

If women rank first in the position of helper, then it can be said that the authors of digital literary works in Indonesia in this research data view the female figure as an important figure in life. This view also proves that the author adheres to modern values towards the concept of women. In Indonesia, the existence of women was previously below that of men. Men are in first place and women are second. However, along with the development of the era of thought, this thought began to shift as modernism began to enter Indonesia.

Modern society thinks that women have the same position as men. Women are able to do many things and can even occupy supporting positions in digital literary works, which means that women are considered to be more capable and strong figures to help the people they help. In other words, the dominant helper figure is women, which is the typical style of actors in research on digital literary works in Indonesia.

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