

The 1<sup>st</sup> Undergraduate Conference on Applied Linguistics, Linguistics, and Literature  
Universitas PGRI Semarang, Faculty of Language and Arts Education,  
English Education Study Program  
August 7, 2021

## **Genre Analysis on Cyntha Hariadi's Short Story "Dinda Bukan Puisi"**

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### **Abstract**

Genre is a different type of text which has a link to social context, as explained by Martin and Rose (2003: 7). It has several characteristics, such as social function, generic structure, and significant features. Genre analysis is meant to study the structural and linguistic regularities of particular genres and the role they play within a discourse community (Dudley-Evans, 2000:105). "Dinda Bukan Puisi" was a short story written by Indonesian author Cyntha Hariadi and published in her book entitled "Manifesto Flora" on 2017. The story tells about a married couple after their firstborn, and how they struggle with relationship intimacy. Hames (1980) found out that only 14% of women have no sexuality issues after childbirth, meaning this is a problem commonly occurred, and might affect the intimacy quality of those who are in relationship with others. Many factors are behind this problem, including bodily change occurring on women after pregnancy and labor, and the exhaustion of taking care of the children. Using the theory on genre analysis by Martin and Rose (2003) and analysis in "Sexuality During Pregnancy and the Postpartum Period" by Bitzer and Adler (2000), the researchers want to analyze the genre of "Dinda Bukan Puisi". The researchers use qualitative descriptive research design in order to study the genre of the story. The aim of this research is to find out the genre of "Dinda Bukan Puisi".

**Keywords:** Genre, genre analysis, relationship intimacy, post-natal.

### **INTRODUCTION**

The word "genre" means "kind" in French. In English, the word has a long tradition of use in literary studies, where it has been used to refer in conventional types of literary texts (Johnstone, 2002: 156). According to Martin and Rose (2003:7), genre is a different type of text which has a link to social context. Both also state that a genre is staged since there are steps to reach specific purposes, and it is goal-oriented because there is a reason inside a genre usage (2003:7-8). Genre is also a social process, therefore the writer or reader of the genre is a social agent.

A genre has some characteristics: social function, generic structures, and significant features (Gerot and Wignell, 1995:17). Social function is a particular purpose or goal of a genre. It focuses on the social aspect and us as social actors in genres. Every genre has its own social function, as

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stated by Gerot and Wignell (1995:192-219). Therefore, we have to read and understand the whole text first to identify its social function. Meanwhile, generic structures are particular stages formed to reach the social function itself. They are beginning, middle, and end (Gerot and Wignell, 1995:17). Every genre has generic structures, but we can find a same stage on different genres, e.g. orientation stage. We can also find optional stages which are not obligated to appear in certain genres. Last but not least, significant features are particular linguistic features. Gerot and Wignell (1995:192) said that lexicogrammatical and discourse choices found inside a text are considered as significant features. Processes, participants, and circumstances are the features which can be identified. A process has three components: the process itself, participants, and circumstances (Halliday, 1994:107). According to the statement of Martin and Rose (2003:70), people and things that participate in the process are called as participants. Circumstances are the answers of 5W + 1H questions that can indicate what is surrounding the process and its participant (Gerot and Wignell, 1995:52). Other features which can be identified too are tense system and nominal groups. There are two basic tenses, i.e. absolute tense (marked with simple present tense, simple past tense, and simple future tense) and relative tense (marked with combinations of absolute tense) (Lock, 1996:148 as mentioned by Rahayu, 2013:21). Meanwhile, nominal group is a group of words consisting of a noun as its head and includes additional information about the noun (Gerot and Wignell, 1995:141).

Gerot and Wignell (1995: 192-219) mentions different types of genre: spoof text, recount text, report text, analytical exposition text, news item text, anecdote text, narrative text, procedure text, description text, hortatory exposition text, explanation text, discussion text, and review text. According to Macken (1990), there are two kinds of genre: story and factual. Story genre consists of five genres: narrative, news story, exemplum, anecdote, and recount. Factual genre also consists of five genres: procedure, explanation, report, exposition, and discussion.

Dudley-Evans (2000:105) describes genre analysis as the study of the structural and linguistic regularities of particular genres or text types and role they play within a discourse community. They suggest that the terms discourse analysis and genre analysis might be seen as two overlapping terms with discourse analysis being an umbrella term that includes the examination of characteristic features of particular genres.

In this paper, the researcher wants to analyse the genre of a short story entitled “*Dinda Bukan Puisi*”. It was written by Indonesian famous author, Cynthia Hariadi, and published in her book of short stories compilation, “*Manifesto Flora*” (2017). The researchers believe it is necessary to conduct a study on the genre of this text, so that both the researcher and readers have better understanding on the context of “*Dinda Bukan Puisi*”. The researchers will analyse the text using qualitative descriptive method.

## **METHOD**

As mentioned in the previous section, the researchers use qualitative descriptive method to analyze the text of “*Dinda Bukan Puisi*”. It is a design of research methodology used when an uncomplicated description is desired that focuses on the details of what, where, when, and why of

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an event or experience. The goal of a qualitative descriptive study is a comprehensive summarization, in everyday terms, of specific events experienced by individuals or groups of individuals (Lambert and Lambert, 2012:1). This kind of study is the least “theoretical” among all qualitative approaches to research. It is also the least encumbered studies, when compared to other qualitative approaches, by a pre-existing theoretical or philosophical commitment, as stated by Lambert and Lambert (2012:1). Qualitative descriptive method tends to draw from naturalistic inquiry, which purports a commitment to study something in its natural state to the extent that is possible within the context of the research arena. Therefore, there is no pre-selection of study variables, no manipulation of variables, and no prior commitment to any one theoretical view of a target phenomenon.

Data collection of qualitative descriptive method focuses on discovering the nature of the specific events under study (Lambert and Lambert, 2012:2). Thus, data collection involves minimal to moderate, structured, open-ended, individual or focus group interviews. However, data collection may include observations and examination of records, reports, photographs, and documents as well. Lambert and Lambert said that unlike other qualitative approaches, data analysis of qualitative descriptive research does not use a pre-existing set of rules that have been generated from the philosophical or epistemological stance of the discipline that created the specific qualitative research approach (2012:2). It is a rather purely data-derived in that codes are generated from the data in the course of the study. Qualitative descriptive studies are generally characterized by simultaneous data collection and analysis, just like the other qualitative approaches. The presentation of data collected from a qualitative descriptive research methodology involves a straightforward descriptive summary of the informational contents of the data that is organized in a logical manner, as stated by Lambert and Lambert (2012:2). How the data are organized depends upon the researchers and how the data were rendered.

In this paper, the researchers collect the data solely from the text “*Dinda Bukan Puisi*” that was published in book “*Manifesto Flora*” (2017). The followings are the steps the researchers will do in order to analyse the genre of “*Dinda Bukan Puisi*”:

1. The researchers first took the data from book “*Manifesto Flora*” (2017), which is a text entitled “*Dinda Bukan Puisi*” from page 129-130. The text consists of four paragraphs and 389 words in total.
2. The researchers then read the text to find out what is the context about, and what is the purpose of the text.
3. Next, the researchers analyze the genre of the text, from its social function, generic structures, and significant features.
4. Last, the researcher determine what is the genre of the text based on the analysis done previously.

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## RESULTS AND DISCUSSIONS

“*Dinda Bukan Puisi*” is a short story written by Indonesian writer Cyntha Hariadi and published in her book entitled “*Manifesto Flora*” on 2017. The story was written in the first person’s point of view, which is Dinda’s spouse. The story mainly focuses on the dynamic change in their relationship after their first child was born. The storyteller tells about how Dinda then proceeded to refuse to be intimate with him again, not only because caregiving task exhausted her, but the change in her body after childbirth made Dinda struggled with her body image. Bitzer and Adler (2000: 51) state that the physical change experienced by women should be integrated into her body image, including acceptance towards the changes themselves. Many women do not only struggle with changes in weight and appearance (stretch marks, surgery scars, distended belly, etc.) but also decrease of libido after childbirth. Engfer et al. (1988) point out that changes in sexuality after childbirth are more prone to those who experience birth complications. Many women, especially those who just had their first childbirth, often struggle with a complication called *mastitis puerperalis*, which is a breast infection that causes swelling and pain due to the initial breast-feeding experience. Physical complications are not the only one that frequently occur on new mothers. As much as 80% of new mothers also experience baby blues syndrome, a post-partum mood disruption that make them get sad, angry, or tired easily, and even have a concentration struggle. Though what actually causes baby blues syndrome is still pretty much uncertain up to this day, but experts suppose hormonal change, obligation to adapt with new situation as a mother as well as caregiver, and sleep deprivation might be one of the factors causing baby blues syndrome. Baby blues syndrome usually only occur up to two weeks after labor, however it can develop into a more severe condition called post-partum or post-natal depression, which obviously requires serious helps by licensed clinical psychologist or psychiatrist.

Post-partum depression occurs to 10% of women, and usually accompanied by declines in sexual interest, enjoyment, and coital activity (Robson et al., 1981 as quoted by Bitzer and Adler (2000: 52)). Ryding (1984) as quoted by Bitzer and Adler (2000: 53) found out that 40% of women have no desire in engaging in sexual activity up until three months after childbirth. 94% of couples begin to have sexual intercourse by the second month after childbirth, but the frequency remains low if compared to the ones prior to pregnancy and labor (Lumley, 1978 as quoted by Bitzer and Adler (2000:53)). Similar thing also occurs to the ability to reach climax on women, which is generally reduced after childbirth. However, this usually returns to the pre-pregnancy level around 3-6 months after labor (Reamy and White, 1987 as quoted by Bitzer and Adler (2000: 53)). Hames (1980) found out that only 14% of women have no sexuality problems post-natal, meaning this issue is relatively common.

In “*Dinda Bukan Puisi*”, Dinda’s struggle on dealing with herself after childbirth, which then affects the intimacy quality in her relationship with her spouse, is implicitly addressed in the sentences, “*Karena kau tak suka aku pandangi lagi, aku mengintaimu selagi tidur.*” (“Because you now dislike being stared by me, I am watching you while you are asleep.”) and, “*Tak berani aku menyentuhmu, apalagi kau selalu menepis tanganku.*” (“I dare not to touch you, as you would always brush my hands off.”) Her spouse also said, “*Dulu tubuhmu pasar malam, sekarang ia altar.*”

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*Bagaimana aku harus bersikap di hadapanmu? Mengacuhkanmu, menistakan, atau berlutut dan menyembah?* (“Your body was a night fair, now it is an altar. How am I supposed to act in front of you? Ignoring, insulting, or getting down on my knees and worshipping you?”) This can be referred to as how their relationship dynamics, especially in context of sexual activity, has changed a lot after their firstborn came. Her spouse even blamed their own firstborn as the reason why he and Dinda are not the way they used to be anymore. He referred to their child as “orang ketiga” or homewrecker. *“Ia merasa lebih berhak atasmu karena ia boleh merajuk, menuntut, menangis semaunya dan aku tidak.”* (“They think they own you more than I do because they can sulk, demand, and cry as they please but I can’t.”) referring to how taking care of children take time and energy and may cause exhaustion on the caregiver, which in this case is Dinda herself, and once again, also affecting her intimacy with her spouse.

The social function of “*Dinda Bukan Puisi*” is to amuse or entertain readers. It also serves as a way to deal with actual or vicarious events differently. As mentioned in the paragraph above, the text tells about the change of relationship dynamics between Dinda and her husband after their child is born. It tells about how things are now different and how they have a hard time to find a solution to their problem.

The generic structure of “*Dinda Bukan Puisi*” is divided into three parts: orientation, complication, and resolution. In the text, the orientation is in the first paragraph, specifically in line 1-6, where the storyteller, “aku” (“me” or “I”), which is Dinda’s spouse, says that it is easier to romanticize Dinda through his writing, rather than actually make a move on her.

The complication begins at the end of the first paragraph, from its last two sentences, to the fourth paragraph. In the second paragraph, the storyteller expresses how Dinda is now reluctant to be intimate with him; not only she refuses to be touched by him, she also dislikes it when he stares at her. So, the storyteller can only admire her face and figure when she is asleep and unconscious. Then in the next paragraph, the storyteller expresses his frustration towards Dinda who changed after she gave birth to their child. He describes her body as *“dulu tubuhmu pasar malam, sekarang ia altar”* (“your body used to be a night fair, now it is an altar”), then expresses his confusion on how he is supposed to treat her now, as altar is considered as a holy place in praying houses, while sexual activities are often seen as something vulgar, inappropriate, sensual, and lustrous. Then, in the fourth paragraph, he expresses his anger and jealousy towards their child, as he blames them as the cause of why his relationship dynamics with Dinda changes. He writes: *“Ia merasa lebih berhak atasmu karena ia boleh merajuk, menuntut, menangis semaunya dan aku tidak.”* (“They think they can have you more than I do, because they can sulk, demand, and cry as they desire while I cannot.”) He also says that *“aku pikir cuma maut yang bisa memisahkan kita”* (“I thought only death does us part”), indicating how even though he and Dinda are still together, married and living under the same roof, it feels like they are separated from each other already since the birth of their child who gets all Dinda’s attention.

Meanwhile, the resolution is also in the fourth paragraph, which is the last paragraph of this text. In the last three sentences, the storyteller writes: *“Ah, tidurlah sayang. Bahagia aku bisa bercakap denganmu tanpa kita saling menuduh dan menyakitinya. Besok aku akan mengenangmu lagi.”* (“Oh,

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rest well, my dear. I am more than happy being able to talk with you without us accusing and hurting each other. Tomorrow I will recall the old you again.”)

In context of significant features, “*Dinda Bukan Puisi*” focuses on a specific participant, which is Dinda herself. It uses first person’s point of view, which is Dinda’s spouse.

The use of past tense is unidentifiable since the text is written in Indonesian, and there is no indication on past, present, or future tense in the said language, unless there is an adverbial of time, e.g. “*kemarin aku membeli roti*” (“yesterday I bought a bread”), “*setiap hari Ibu berangkat ke kantor naik bus*” (“every day my mom goes to work by bus”), and “*minggu depan kami akan bertanding dalam kompetisi debat tingkat nasional*” (“next week we will compete in a national debate competition”).

There are use of temporal conjunctions. The examples of the use of temporal conjunctions are as follows:

1. *Karena kau tak suka aku pandangi lagi, aku mengintaimu selagi tidur.*  
**Because you didn’t like me staring at you anymore, I watched you when you are asleep.**
2. *Hanya segalanya berubah ketika kau bangun dan bukan Dinda yang dulu.*  
**Everything changed when you woke up and no longer Dinda that I used to know.**
3. *Dindaku yang ramping berkulit lilin, aku tak berani mendekati dan menjamahmu sejak kau beranak satu.*  
**My Dinda who is slim with wax-like skin, I didn’t dare to come close and touch you again ever since you gave birth to a child.**
4. *Begitu ia keluar dari tubuhmu, berani-beraninya ia mengunci pintu.*  
**As soon as they came out from your womb, they had the audacity to lock the door.**

There are also action verbs found in the data such as:

1. *Kau tak akan menariknya, seolah tangan ini bukan tangan yang memasukkan cincin kita ke jarimu sendiri.*  
**You wouldn’t pull your hand, as if this hand wasn’t the one that put our wedding ring on your finger.**
2. *Kau rebah menyamping menghadapku.*  
**You lied on your side facing me.**
3. *Seperti buku terjemahan, aku yakin aku salah membacamu namun tak lagi bisa menemukan aslimu.*  
**Like a translated book, I am sure I misread you yet I couldn’t find the original anymore.**
4. *Tapi seperti yang kerap kau katakan, aku ini tahu apa.*

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**But like what you often said to me, what do I know about it.**

From the analysis above on the social function, generic structure, and significant features, the researchers can conclude that the genre of this text is narrative text.

## CONCLUSION

Based on the findings, it can be concluded that the text “*Dinda Bukan Puisi*” is a narrative text. The social function of this text is to amuse readers. The generic structure of the text consists of orientation^complication^resolution. Meanwhile, the significant features include the focus on specific participant, the use of certain point of view, the use of simple past tense, the use of temporal conjunctions, and the use of action verbs.

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