

Portrait of Women's Struggles Towards Domination of Patriarchal Culture in *Cantik Itu Luka* and *Kalatidha*

Ari Fitria^{1,*} Yasnur Asri¹

¹*Indonesian Language and Literature, FBS Universitas Negeri Padang, Padang, Sumatra Barat 25131, Indonesia*

*Corresponding author. Email: arifitria54@gmail.com

ABSTRACT

This article was written aimed at describing the forms of women's struggle, the causes and impacts in the novel *Cantik Itu Luka* Karya Eka Kurniawan and the *Kalatidha* Novel by Seno Gumira Ajidarma. This type of research is qualitative with content analysis techniques. The approach taken in this research is the fiction analysis approach. The data of this study are words, phrases, clauses, sentences, paragraphs and discourses that contain a portrait of women's struggle. The data collection techniques of this research were reading, understanding, identifying, authenticating, and classifying data related to the portrait of the struggle of women in the novel *Cantik Itu Luka* The work of Eka Kurniawan and the *Kalatidha* Novel by Seno Gumira Ajidarma. The results showed that women in the novel *Cantik Itu Luka* Eka Kurniawan more often to do semiterbuka resistance, whereas in the *Kalatidha* novel by Seno Gumira Ajidarma were more dominant in conducting closed resistance, the cause was because women experienced violence, and the impact obtained was that female characters get negative impacts from the struggle he had done.

Keywords: *Women's struggle, resistance, feminist*

1. INTRODUCTION

Literary work as a form of work of the imagination of the author and collaborate social realities that arise in the community [1]. In addition, the novel is one of the many types of literary works that can be used as a means or intermediary to describe, express, campaign or even blaspheme a social reality that occurs around by the author. In literature, there is a message to be conveyed, a value to be entrusted, a right to be fought for, an imbalance to be shouted, a presence that should be recognized, there is violence to show [2].

In literary works, discourse about women can be interpreted from the author's perspective on an issue displayed through the characters and characterizations that are raised in his work [3]. Events that occur in a woman's mind can be used as a problem raised by an author through female characters in a literary work. The female figure becomes the center of the story that will build a story line.

Not only for female authors, the problems that occur in women's lives have become a source of inspiration for male authors, to create a work that represents the reality of a woman's daily life. The fact so far, the women's position that is often considered as the second class of *the other* is a clear evidence that since long time ago that women were positioned as second class citizens, and were below men. There is no special treatment that can lift women to be equal to men or even above men.

Most of the women in literary works are presented as inferior figures. Stereotypes are symbolized in women strengthen the position of women who will never be equal to men. Marginalization of women is how to view or perspective in assessing the position of the general population of men and women. Mohanty in [4] argues that women are formed as a coherent group so that gender differences have the same limits as the subordination of women in power is automatically defined in the binary sense: people who have it (read: men) and people who do not have it (read: women). In daily life, women often experience problems related to gender injustice. Gender signifies a socially constructed role that refers to cultural expression. Gender is built through actions, traits, and behaviors that are influenced by internal essence and are triggered by physical characteristics that cause the formation of a person's identity [5].

This problem has led Indonesian writers to write a picture of a portrait of the struggle of women reflected in a story in the form of a novel. The novel is a reflection of society. As reflection, stories in the novel will always be filled by culture and take an important role in human life because there are several human alternatives to follow up on the life problems stated in the novel [6].

In this study, the author will examine the injustices experienced by women during the colonial period. Therefore, these two novels from two famous Indonesian authors, the authors believe can portray the struggle of women against the dominance of patriarchal culture at

that time. Because this novel was chosen because in these two novels they both told about the colonial period in Indonesia which was used as the setting of storytelling in the novel. Novel *Cantik Itu Luka* by Eka Kurniawan illustrates the struggle of women against the domination of patriarchal culture during the Dutch colonial era until the movement of the betrayal of the G30 S PKI and the *Kalatidha* novel took the narrative setting during the G30 S PKI. In addition to setting the history of Indonesia, these two novels also include mysticism in their storytelling, these two novels discuss the revenge of the spirits of people who have died in an unnatural way. In addition, these two novels also received much appreciation from the public and have received many awards in the field of literature. Therefore, the authors believe that these two may represent novel depiction of the struggles of women in that time and setting the same who told the author in his novel of the forms, causes and effects.

Scott argues that forms of resistance are: (1) closed resistance (symbolic or ideological) including slander, gossip, the withdrawal of respect for the authorities; (2) semi-open resistance (social criticism or demonstration); (3) open resistance, which is a form of resistance that leads to acts of violence both verbal and physical violence [7].

Resistance is a closed form of symbolic rejection in the form of gossip, vandalism, giving a nickname. Gossip is a story that is told by others about a third party who was not present so he was told an anonymous story without origins but many distributors. Behind every piece of gossip that is not just news, there is an implied statement about a rule or norm that has been violated [8].

Fakih [9] which states that rejection will passively become active if it leads to acts of violence. Open resistance is classified as actively resisting in a way that a female leader rejects violence by the injustices he receives. Whereas in the semiterbuka, rejection is neither closed nor open as social criticism / protests by someone in the mass media.

Hayati and Suhur [4] argue that gender inequality is manifested in various injustices, namely (1) marginalization or the process of economic impoverishment, (2) subordination or perceived insignificance in political decisions, (3) the formation of stereotypes or through negative labeling, (4) violence (*violence*, and (5) longer and more workload (*burden*), as well as the socialization of the ideology of the value of gender roles.

Based on previous theories, the forms of struggle of women in this study are divided into three forms, namely: closed resistance, half-open resistance, and open resistance. Closed resistance is marked if the narrator's speech / action, or the speech / action of a character that illustrates the attitude, among others: opposing/ rejecting slander and gossip against women in both domestic and public areas. Semiterbuka resistance is marked when the

narrator's speech / actions, or the speech / actions of the characters that describe attitudes include: protesting / criticizing if women are treated / experiencing injustice such as: marginalized, subordinated, stereotyped negative, women experience violence, burdened with double work by family or community. Open resistance, marked if the narrator's actions / actions, or the speech / actions of the characters that illustrate the attitude include: rejection by means of verbal and physical violence against those who denigrate women both in domestic and public areas. As a manifestation of women's despair towards the dominance of patriarchal culture.

The cause of the struggles of women in this study is the marginalization of women, the subordination of women, negative stereotypes towards women, violence against women, the burden of double work against women by family or community. The impact of women's struggle can be categorized into two namely: *first*, a positive impact, marked if the narrator's speech / action or the speech / action of the character gets a sympathy and empathy response from other parties both in domestic and public areas. *Second*, a negative impact is marked if the narrator's speech / action or the speech / action of the character gets an antipathy response and pressure from other parties both in the domestic and public areas.

2. METHOD

Research include qualitative research, ie research that produces descriptive data in the form of words written or spoken of people and observed behavior. The data of this study are in the form of words, phrases, clauses, sentences, paragraphs, and discourse that states the struggle of women against patriarchal culture in the novel *Cantik Itu Luka* by Eka Kurniawan and *Kalatidha* Karya Seno Gumira Ajidarma. The data source of this research is the novel *Beautiful That Luka* works Eka Kurniawan published in 2006 by PT Gramedia Pustaka Utama, and *Kalatidha* work Seno Gumira Ajidarma, published in 2007 by PT Gramedia Pustaka Utama. Data collection techniques used in the study are: (1) reading and understanding the novel *Cantik Itu Luka* by Eka Kurniawan and *Kalatidha* Karya Seno Gumira Ajidarma (2) determining the main characters and accompanying figures in the novel *Cantik Itu Luka* by Eka Kurniawan and *Kalatidha* Karya Seno Gumira Ajidarma, (3) identifying data relating to the form of women's struggle, the causes of women's struggle, the impact of women's struggle, and similarities and differences the struggle of the *Beautiful Novel Woman Luka* by Eka Kurniawan and *Kalatidha* by Seno Gumira Ajidarma.

3. RESULT AND DISCUSSION

The form of women's struggle in closed resistance was found, namely 41 data from 124 findings of portrait data about the struggle of women in the novel *Cantik Itu Luka* by Eka Kurniawan . The following data is about closed resistance.

Bahkan ketika perempuan-perempuan tetangga diam-diam berbisik menyatakan bayi tersebut hasil persilangan ngawur antara lutung, kodok dan biawak, ia tak menganggap mereka tengah membicarakan bayinya. [10]

In data 3, it is seen that the female characters in the novel *Cantik Ini Luka* make a closed resistance in opposing gossip that develops in the community about their babies which are the result of inconsequential crossing between several animals. . Prominent women denial by way of not caring and besikap indifferent to-talk and promptings neighbors. In this data the subordinate female figures are clearly seen.

Women's struggle in the form of semi-open resistance was found to be the most dominant in this study, as many as 48 data from 124 findings of portrait data about the struggle of women in the novel by Eka Kurniawan . The form of women's struggle in semi-open resistance can be seen from the following data.

... Hingga ketika seekor merpati pos terbang teresat ke rumah mereka dan salah satu dari gadis-gadis itu menangkapnya, mereka mengirimkan pesan-pesan untuk tentara sekutu dalamsurat-surat pendek. Tolonglah kami, atau kami dipaksa menjadi pelacur, atau dua puluh orang gadis menunggu kesatria penolong. Ide itu tampak konyol, dan tidak bisa dibayangkan bagaimana burung merpati itu bisa menemukan tentara sekutu. [10]

In the data 32 figures put up a semi-open resistance by writing the birds they sent through pigeons, hoping that the allied soldiers would find their surant and save them from being forced into prostitutes by Japanese soldiers against them.

Women's struggle in the form of open resistance found 35 data from 124 findings of portrait data about the struggle of women in this Eka Kurniawan nove . The form of women's struggle in open resistance can be seen from the following data.

Namun si roh jahat hanya tersenyum mengejek.”dan aku akan membunuhmu dengan

belati ini.” “ha. Ha. Ha. Tak ada manusia bisa membunuhku,”kata si roh jahat. “boleh kucoba?” Tanya Dewi Ayu. “silakan. ”Setelah beberapa detik saling memandang, dengan sekuat tenaga, tenaga seorang perempuan yang memendam kemarahan yang begitu mendalam, mungkin pada akhirnya sekuat dendam si roh jahat, ia menikam bekas suaminya itu. Darah muncrat, dan ia menikamnya lagi, darah keluar lagi, ia menikam lagi, lima tikaman dengan kekuatan yang bertambah dari satu tikaman ketikaman yang lain. [10]

In the data 11, it can be seen that the female leaders fought through physical violence. Dewi Ayu retaliated against the evil spirit of Ma Gedik by stabbing Ma Gedik with a dagger, Dewi Ayu stabbed at the chest of Roh Ma Gedik several times, and resulted in the spirit falling down covered in blood.

The most dominant form of women's struggle in closed resistance was found, namely 17 data from 39 findings of portrait data about the struggle of women in the *Kalatihda* novel by Seno Gumira Ajidarma. The following data is about closed resistance

... Pada suatu hari, ketika perempuan yang disebut gila itu berdiri disana datanglah ambulans berkerangkeng besi. Dari dalamnya keluar para petugas bertubuh kekar. Perempuan itu diringkus dan dimasukkan ke dalam Ambulan. Ia sama sekali tidak melawan dan hanya mengucapkan “Mati mati mati” berkali-kali. [2]

In data 1 it can be seen that the female character is silent only when some male officers apprehend him harshly, and insert the female character into an iron cage and treat him like catching animals. There is nothing that female characters do, other than saying dead words.

The form of women's struggle in the open resistance was found in 7 data from 39 findings of portrait data of women's struggle in the novel *Kalatihda* by Seno Gumira Ajidarma. The following data is about semi-open resistance.

Para Sipir, dokter jaga, dan dokter kepala masih bergantian memerkosa perempuan yang disebut-sebut sebagai gila itu tanpa pernah mendengar betapa suatu jeritan panjang telah membuat semesta menjadi koyak. Begitu kerasnya sekarang jeritan itu sampai telinga yang mana pun takbisa lagi mendengarnya. Kulihat mulut yang menjerit yang kepalanya menghentak-

hentak kebelakang menahan penderitaan yang tiada tertahankan. [2]

At 11 the data illustrated that the female characters do resitensi semiterbuka by way of stamping head and scream as loud as possible, trying to avoid action against the lecherous men. But the resistance he did did not change anything, he was still treated badly, and he was always raped alternately by the wardens and doctors at the mental hospital.

The form of the struggle for open resistance was found as many as 15 data from 39 findings of portrait of the struggle of women in the *Kalatidha* novel by Seno Gumira Ajidarma. The following is data on open resistance by women leaders.

Di gardu jaga, dibangunkannya penjaga malam berseragam dan berpisau belati dipinggangnya itu dengan tendangan. Penjaga malam itu meloncat sambil mencabut belati, tetapi tiada seorangpun yang terlihat selindaun-daun yang berguguran ditengah malam. Bulu romanya berdiri, pahunya masih terasa sakit karena tendangan. Tak dilihatnya betapa diatasnya seorang bergelantungan dengan kepala dan rambut terurai ke bawah. Kakinya tergantung disebuah ranting seperti kelelawar. "Sssssttt..." terdengar suara. Penjaga malam itu tak tahu berasal dari mana. "Sssssttt..." kali ini jelas terdengar dari atas kepalanya. Ia menoleh keatas dan melihat perempuan itu, tetapi belum sempat bersuara penjaga malam itu, meski mulutnya sudah terbuka, ketika tiba-tiba ia terkapar dengan leher yang hampir putus. Ia belum mati ketika perempuan itu muncul di hadapannya dan menginjak dadanya. Matanya terbeliak mengenali wajah perempuan yang selama ini dikiranya tak berdaya sehingga bisa diperkosa berkali-kali sesukanya...[2]

In the 17th data, the female leaders make a violent rejection by rebelling and taking revenge on the men who have abused them. The cause of this resistance is that women leaders experience violence and women leaders get a negative impact from their struggle. The female figure is still seen as a cruel woman even though she is only trying to seek justice and get revenge for what she experienced.

Portraits of women's struggle can be obtained by knowing the form, causes, and impacts obtained from research findings. Eka Kurniawan represented many of the struggles of women against the dominance of a dominant patriarchal culture in the form of semi-open resistance. While Seno Gumira Ajidarma represented the

struggle of women more dominantly in a closed form. The dominant cause of women's struggle described by Eka Kurniawan and Seno Gumira Ajidarma is violence against women and the dominant impact obtained by women is the negative impact of their struggle.

Both the author in his work equally describe the struggles of women in colonial times is the background of storytelling, in addition to a background of the history of the colonization in Indonesia in his work are also both equally prominent kan n myths about retaliation spirits haunt from people who already die.

Gender injustice is manifested in various injustices, namely marginalization or the process of economic impoverishment, subordination or perceived insignificance in political decisions, the formation of stereotypes or through negative labeling, violence, and longer and more workloads (burdens), and ideological socialization, the value of gender roles [9]. The injustice experienced by women is the reason why women choose to struggle. These forms of injustice, according to Fakih, are the cause of women's struggle both in the novel *Cantik Itu Luka* by Eka Kurniawan and the *Kalatidha* novel by Seno Gumira Ajidarma.

4. CONCLUSION

Based on the results of research and discussion on the portrait of women's struggle in the novel *Cantik Ini Luka* by Eka Kurniawan and the *Kalatidha* novel by Seno Gumira Ajidarma, it can be concluded that the portrait of women's struggle against patriarchal culture dominates that in the end the female characters succeeded with the struggles she did, the figures women managed to retaliate and eliminate those who have committed violence and oppression against themselves, but from the struggle the female leaders still received a negative response due to the resistance.

REFERENCES

- [1] Damono (2010). *Sociology of Literature A Brief Introduction*. Jakarta: Center for Language Development and Development Department of Education and Culture.
- [2] Ajidarma, Seno Gumira. 2007. *Kalatidha*. Jakarta: PT Gramedia Pustaka Utama.
- [3] Kurnianto, EA 2016. "Women's resistance to the discourse of the queen of the household in the short story of diamond paramaditha". *Journal of Atavism*. 19 (1). 88-101.
- [4] Hayati, E. and Suhur, M. 2005. *Perempuan Multikultural: Negosiasi dan Representasi*. Jakarta: Desantara Utama.

[5] Jamili LB & Ziba. R. (2017). " Postmodern feminism: cultural trauma in the construction of female identities in virginia woolf's the waves". *Journal of Advances in Language and Literary Studies*. 8 (4), 114–121.

[6] Asri. Y. (2014). " Women's struggle toward gender is a case study in Indonesian novels ". *International Journal of Linguistics and Literature Studies*. 2 (7), 190-197.

[7] Wahyuni (2018). "Identifikasi Pola Psikologi Komunikasi Resisten dalam Masyarakat". *Peurawi Journal*. Vol. 1. No. 1. P. 1–1

[8] Scott. J. (2000). *Senjatanya orang-orang kalah*. Jakarta: Obor Indonesia Foundation

[9] Fakih, M. (2006). *Analisis gender & transformasi sosial*. Yogyakarta: Pustaka Pelajar.

[10] Kurniawan, Eka. 2006. *Cantik itu luka*. Jakarta: PT Gramedia Pustaka Utama.