

Women Self-Image in Sundanese Short Story Collection

Ratnawati Ratnawati
Applied Linguistics
Yogyakarta State University
Yogyakarta, Indonesia

Maman Suryaman*
Yogyakarta State University
Yogyakarta, Indonesia
*maman_suryaman@uny.ac.id

Abstract—This research begins with the presence of Sundanese literary works, especially short story which tells about female characters. This study aims to describe the world picture of women according to their nature which acts as a mother and as a wife on short story *Panggung Wayang* by Aam Amilia. The source of this research data is in the form of words, phrases, and sentences originating from several figures from short story *Panggung Wayang* by Aam Amilia collection. The data collection technique used in this study uses the technique of reading and recording. The data in this study were analyzed using a feminist approach. The results of the discussion in this study are in the form of a world picture of women who play a role in the domestic, public, and both world settings without leaving their nature as women. In addition, from the overall story of women leaders are dominated by domestic aspects, namely the image of women as mothers, the image of women as wives, the image of women as mothers or wives who play directly outside the home to get parity without leaving their nature, the image of women as loyal and intelligent wife, and the image of the woman who was portrayed negatively as the second woman.

Keywords—*feminism approach; short story; women's self-image*

I. INTRODUCTION

The world of women in general is an interesting theme in real life, so even in literary works women often inspire many authors. Starting from the story of oppression and struggle live up to the brilliance of his mind or even the toughness possessed by women which causes the interest of the authors to make the source of inspiration for their dreams that soar in literary works. Even far from before the emergence of the feminist movement, women have become popular themes in literary works. This is also expressed by Gialanze and De Giovanni that in literature, gender is often a barrier between the position of men and women and the responsibilities and division of roles in society [1]. Unfortunately most of which appear in old literary works, men always appear as characters with strong and brave characters as the story's anticlimax. Very contrary to female figures, who are only described as weak and helpless beings, as objects of oppression, and as inferior (subordinate). This is also expressed by Gialanze and De Giovanni that gender is often a barrier between the position of men and women and the responsibility and division of roles in society [1]. Something similar is also found in literature.

Literary works in the form of short story come from Sundanese, which in Indonesian is known as a short story. Koswara reveals that "What is the short-story" defines the short story as "A short-story is a brief, imaginative narrative, unfolding a single redominating incident and a single chief character, it contains a plot, the details of which are so compresses, and the whole treatment is organized, as to produce a single impression [2]. Short story is a type of fictional prose that tells a brief and solid story. It is said to be short because both from the sequence of events, the number of characters, settings and other elements seemed very short. Nevertheless the story in it will be completed and give a single deep impression to the readers. Socially, humans and events in the short story are reflections of reality reflected by the author of a situation in a particular society and place.

Panggung Wayang which contains fifty short story by Aam Amilia has diverse text phenomena. Diversity will certainly be easily seen when you have read the whole story from the text. From fifty short story, Aam Amilia divided them into six parts. Judging from the variety of writing the title Aam Amilia wrapped it in an interesting title, so the reader would naturally feel curious to read the other stories. The reader's interest arises because most stories are dominated by female characters who are described as a whole in their world. The picture of the world of women in the literary work has been described as what it should be like as well as real life played by women in general in accordance with the nature that must be lived by them.

Although Aam Amilia is not a feminist, this collection of *Panggung Wayang* shows the struggles of women leaders to achieve equality with men so that they can be called moderate feminist literary works. Moderate feminism itself has an ideology that does not oppose marriage and does not encourage women as spinsters or do not have husbands for the rest of their lives. In agreement with Sugihastuti statement that feminism is a movement of equality between men and women in all fields of political, economic, educational, social, and organized activities that defend women's rights and interests [3]. This means that feminism is also an awareness of oppression and extortion of women in society, both in the world of work and in domestic life. Therefore, the women's theme is the reason the author chose Aam Amilia *Panggung Wayang* short story collection because of the several stories in fifty short story assemblies it is very clear that the author tried to mix it with the

thought that a woman could compete and do work outside home like a man does without having to leave his nature.

The stories contained in this book illustrate the struggle of a woman from her role as a domestic woman to her struggle to carry out work that is equal to men. adult women who live without a husband, and they can support their children in their own way, both in a lawful and forbidden way. Aam Amilia openly described the life of a woman who had been abandoned by her husband, then to support her children she was willing to sell herself, as illustrated in the short story entitled *Halimun* on page fifty-three. In the short story, a woman who worked at a nightclub told her in her heart that she was not willing to work in that place, but economic factors forced her to continue working in that place for the cost of caring for her child who was ill at the hospital. He got money from an illegitimate way, and it was unfortunate that his son had died when he returned home to take him to the hospital. That is how Aam Amilia describes the struggle of a woman who struggles in her life. An interesting thing from Aam Amilia, is that the author dared to display a brave and courageous female figure in the short story entitled the hundred and two page *Satria Gagah Sakti*. In this short story it tells about divorce in the household, on the grounds that a husband divorces his wife, because the husband obeys his parents' orders, arguing that there is no match between the two after believing in things that are supernatural. The wife then can only surrender and take care of her five children with her own efforts which then become children who succeed with their education.

II. RESEARCH METHODS

The method in the study used descriptive qualitative methods. Called qualitative descriptive, because this research is carried out in natural conditions with the aim of interpreting the phenomena contained in the object of research. This research is a type of library research, because the primary and secondary data are in the form of literature studies, namely in the form of written texts in the form of books, such as in short story collection book *Panggung Wayang* by Aam Amilia. While the technique used to collect data in this study is a technique of reading and recording. The reading technique is to carefully and repeatedly read a collection of short story *Panggung Wayang* by Aam Amilia, until the researcher is able to understand the entire contents of the story that became the object of this research. After being understood from repeated reading, then entering the note-taking technique by recording the data obtained from the reading of the short story collection that has been understood by classifying the contents of the short story to the relevant theory. Then, the data in this study were analyzed using a feminist approach. Data analysis was carried out by describing the world picture of women in short story *Panggung Wayang* by Aam Amilia collection through three activities. First, categorization is used to group data based on predetermined categories. Second, tabulation is used to summarize all data in table form. Third, inference is used to interpret and conclude research results in accordance with research problems.

III. RESULTS AND DISCUSSION

Literary studies involving women, both as readers and writers, are known as literary studies with feminism. This research involves women as readers. Showalter in Wiyatmi, reveals that women as readers in feminist literature focus on studying women's images and stereotypes in literature, ignoring and misunderstanding about women in previous criticisms, and gaps in literary history formed by man [4]. In line with the statement of Djajanegara that ideological feminism is a literary criticism of feminism involving women, especially feminists as readers [5]. The female figure in a literary work explaining the picture of the world of women is the center of attention for female readers in her research.

The picture of the world of women in short story collection *Panggung Wayang* by Aam Amilia consists of the role of women who are engaged in as the tasks told in literary works are similar to what happened in real life. Through the facts of the story contained in the unit of analysis of this study, a fundamental description of the world of women is obtained and deeply deepens its meaning through characterization, plot and background in the story. The setting or setting as the basis for the foundation of literary work in the place, time relationship, and social environment certainly becomes the basis for obtaining the world picture of women in this study. The background of the world of women in the *Panggung Wayang* short story collection which is very dominant is the background of women who play a domestic, public, and dual role, which means that the female leader is active in both domestic and public roles at the same time. As the most dominant illustration, the domestic role of women portrays female leaders as home figures because they are considered always at home, doing work related to taking care of the home such as cooking, washing, sweeping, caring for children, and serving the needs of their husbands. The work of women who act as domestic workers is considered free work. As stated by Arivia that free work as a housewife is considered to be less valuable or financially worthless [6]. The story on short story in the community during the time the division of homework up to now is still largely borne by women. This is evidence that women are creatures that are still subordinated by male power and will not be able to stand alone without the presence of men. Examples of the world picture of women who play a role domestically can be seen in Laras figure on short story title *Fatamorgana*:

Teu kawas manéhna di imah ukur ngagugulung pagawéan nu taya anggeusna. Rét manéhna kana papakéan nu pabalatak di kamarna. Daster, piama, sarung, urut maké anak-anakna jeung salakina tadi peuting, ambacak dina luhur tempat saré. Di cai geus nungguan seuseuheun satumpuk, buruan barala, sangueun can diisikan terus megat tukang sayur. Beres nyeuseuh terus masak, ngurung di dapur. Kakara réngsé sagala, barudakna geus daratang. Ribut dalahar terus arulin. Kantong, kaos kaki, sapatu ambaracak, bérésaneung. Boro-boro bisa reureuh terus waé digawé, mérésan urut dahar, kukumbah, sasapu. Disambung ku licineun. Anggeus ngalicin, kudu ngahaneutkeun sangu keur dahar soré. Bérés éta, saimah dalahar, jol deui kumbahaneun, bérésaneun urut barudak mandi soré. Bérés éta saimah dalahar, jol deui

kumbahaneun, bérésaneun urut barudak mandi soré. Unggal poé ngan kitu jeung kitu, pagawéan taya bérésna angger matak bosen. [7].

The quote above is an illustration of the figure of Laras, who was described by the author as a woman who acts as a domestic wife. He spent all his time at home for children, husband, family and taking care of the house from morning to morning again and again.

A. Image of Women as Mothers

The picture of the world of women as mothers or the image of women as mothers is found in the character Mila on the *Halimun* short story as follows:

Dedeuh, Geulis, Enung téh teu rido dilandongan ku Mamah ku duit ladang teu puguh. Hampura, Geulis. Bumi alam asa poék. Pikiran buntu. Teuing naon anu kudu dipigawé. Asa geus teu wasa nangtung deui. Asa geus teu hayang deui nyeuseup hawa subuh. Nu karasa poék jeung baluweng, lir halimun nu turun nutupan bumi. Surem poék henteu, caang henteu. Pileuleuyan, Anaking! Budak digaléntoran, cipanon juuh teu katahan maseuhan beungeut budak nu geus mulang ka alam kalenggenan, tinggal kuring ngaheruk teu puguh rasa. [7].

The description of women as mothers is described by the author that being a mother must have a natural source of heart, natural, and not made up of thoughts. As in the quote above, a figure of Mila who became a mother loved her child. He feels very guilty when he has sacrificed for the healing of his child, but God has other will. A mother's affection is fully illustrated naturally from the heart, even though she feels psychologically guilty because she tries to treat the pain that her child suffers from the results of a business that is not lawful in the eyes of her religion. However, because of the form of compulsion that forced him to do things that were contrary to his heart's convictions, although in the end he regretted and his struggle was considered futile because his son could not survive the illness he suffered.

Physically, a woman who becomes a mother certainly has a fully attached body organ consisting of the uterus, ovary, breast, which causes women to be able to conceive, give birth, and breastfeed. Unlike men who do not have biological organs such as women, men will never be able to become mothers. Apart from the physical, the mother's image of women has indeed become a right as a woman's role in carrying out her life. Because the term "mother" itself is a social term as the name of *umi*, *mande*, *emak*, *embok*, *ambu*, *mamah*, *bunda*, *mimih*, and many other titles to the mother according to the language and agreement used in a family. The term has become commonplace and is recognized by the social world of society, because almost every female living thing in the world must be ideological they will act as a mother. In fact, in every religion the role of women as mothers is highly prioritized and highly valued, moreover its existence is highly recognized.

And then, naturally becoming a mother is normal, so when a woman cannot become a mother it is recognized as a deviation. In the social world, women who are forcibly deprived of children because of a health disorder or their

reproductive organs are automatically disrupted as a woman who cannot become a real mother and will be ostracized into other public gossip. This was illustrated by short story of the *Méga-méga Tingrariak*, which Aam Amilia described to the character *Kuring* who worked as a teacher and was in charge of educating her students. He acts as a mother at school, but in his heart he really misses a child born from his own womb.

Overall, the image of women as mothers is more dominantly described by Aam Amilia in her short story collection. This shows that Aam Amilia is the author of women in the realm of Sundanese literature who wants women to be aware of their nature as mothers, even though today women want themselves to be equal to men. Therefore, it can be concluded that Aam Amilia as a producer who produces Sundanese literary works adheres to the understanding of moderate feminism. Moderate feminism itself has an ideology that does not oppose marriage and does not encourage women to be virgins or not have husbands for the rest of their lives. This ideology upholds women who have the nature to conceive, give birth, and breastfeed until they care for their children to grow up. This moderate feminism also does not conflict with the natural duties of women and frees women to be independent, both intellectually and economically because this ability will make women have an equal position and be able to release their dependence on men.

B. Image of Woman as Wife

Women besides being known as their image mothers are also known as wives. In the short story portrayed by Aam Amilia, there are also female figures who act as wives. As the example illustrated in the character *Nining* in *Peuting Ngagayuh Ka Subuh* short story in the quote below:

Saréngkak saparipolahna katémbong. Nining mah tara pikakeuheuleun. Tara pikangéwaeun. Isuk-isuk geus sadia sasarap méméh kuring ka kantor. Beurang geus sadia dahareun keur kuring balik ti kantor. Peutingna nganteur indit ka pamaénan ku imut anu janclar, anu pasrah. Balikna teu némbongkeun keuheul, teu némbongkeun pasemon geuneuk meuleukmeuk. [7].

Nining figure is described as a wife who is loyal, caring, obedient, and very obedient to undergo the obligations of a wife as they should. Even though he was lied to even by her husband but still he was very faithful waiting for her husband to return to the right path even though he breathed his last breath. In addition to women as loyal wives, the image of women as successful wives is also described. Unlike the figure of *Nining* who only devoted his loyalty as a faithful wife and housekeeper. *Mami* figure in *Fatamorgana* short story depicts the image of a woman as a loyal and successful wife in reaching her career. Some of the figures included in the short story collection were described by Aam Amilia as a woman who was successful in carrying out her dual role or in this case the female figure was able to live her nature as a woman and was able to work in line with what men did.

However, it is not only the positive image of women that Aam Amilia portrays in his short story. As in real life issues, Aam Amilia also as a writer describes women who are compulsorily or consciously doing acts that describe women

who have negative images. Negative female image indeed seems very hated by the public and is a common and no secret thing. Therefore Aam Amilia also describes women who destroy happiness or cause conflicts in the happiness of other women's lives. This second female figure is present as a negative image on women which is present in the lives of husbands for women who are the main characters in the short story. Besides that, there was also something described on several phone lines which deliberately worked as a second woman to make a living as an entertaining woman because she was forced from an economic point of view despite the contrary to her wishes. This description of the second female image can be seen in the figure of *Mila* in the short story *Halimun* title who intentionally works as a prostitute who was forced to carry out her profession because of lack of fulfillment of economic needs and support for her child after her husband left.

After describing it because of compulsion, the second woman is also present in the figure of Pupuy in short story *Imah Nu Tiis Tingtrim* title who intentionally happily is present in the life of a husband in order to appease his inner self that feels lonely. He works as an office partner with a married man who has become his heart mate. He was also willing to openly become the second woman provided he could be with that man. In describing the second female image of Pupuy character, Aam Amilia in her story did not judge her in the slightest with the error that she was present as the second. In the story, the presence of the second woman was directly revealed due to the mistakes of male leaders (as husbands), because they were unable to hold back their naps. Even the author's views do not blame and do not justify women, both as wives and as a second.

IV. CONCLUSION

Based on the discussion above, this research can be concluded that female leaders in their world are portrayed

through the role of women in fifty short story *Panggung Wayang* by Aam Amilia as the author of women tends to portray the domestic world in women. The statement can be seen from the figure of the character on the short story which is told to tell more about the female character according to her nature as a mother and as a wife. In fact, there are some women leaders who carry out dual roles as women in general, and do the work of men working outside the home to fulfill their economic needs voluntarily, successfully, and without coercion. In addition, the overall story in the short story *Panggung Wayang* is dominated by the domestic aspect, which is depicted the image of women as mothers, the image of women as wives, the image of women as mothers or wives who play directly outside the house to get parity without leaving their nature as a loyal and intelligent wife, and the image of a woman who was portrayed negatively as a second woman.

REFERENCES

- [1] E. Gialanze and K. De Giovanni, "Gender Differences in Attitudes towards the Interconnection of Family Life and Work", *International Journal of Gender and Women's Studies*, vol. 4, no. 2, pp. 102-126, 2016.
- [2] D. Koswara, *Racikan Sastra*. Bandung: JPBD FPBS UPI, 2012.
- [3] S. Sugihastuti, *Kritik Sastra Feminis: Teori dan Aplikasinya*. Yogyakarta: Pustaka Pelajar, 2002.
- [4] Wiyatmi, *Kritik Sastra Feminis (Teori dan Aplikasinya dalam Sastra Indonesia)*. Yogyakarta: Ombak, 2012.
- [5] S. Djajanegara, *Kritik Sastra Feminis*, Jakarta: Gramedia Pustaka Utama, 2003,
- [6] G. Arivia, *Filsafat Berperpektif Feminis*. Jakarta: Yayasan Jurnal Perempuan, 2003.
- [7] A. Amilia, *Panggung Wayang 50 Carita Pondok*. Bandung: CV Geger Sunten, 1997.