

Women's Objectification in *Tanah Tabu* and *Cantik Itu Luka*

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ABSTRACT

This research was motivated by the phenomenon of woman objectification in the public life as outlined in a literary work in the form of a novel. This study aims to describe and explain the various forms of objectification experienced by women in the novel *Tanah Tabu* by Anindita S Thayf and the novel *Cantik Itu Luka* by Eka Kurniawan. Type of research this is research qualitative by using the method of analysis of the contents. The data of this research are the objectification of women from words, phrases, clauses and sentences contained in both novels that meet the criteria for objectification of women. Technique data collecting by way of reading and understanding, establishing characters major and figures companion, identify data related to the shape of the objectification of women in both novels. The results of the research on women's objectification in both novels are as follows: Woman objectification can be divided into eight types, namely instrumentality, rejection of autonomy, passivity, functionability, violence, ownership, rejection of subjectivity, and: sexual. The most widely available data is the rejection of subjectivity as much as thirteen data; Writer men over looked and put women as satisfying lust, assessing physical and make women as a tool to get his wish, while the author of the women portray women as being weak, poor, educated and become a person who has always oppressed because not helpless. Based on the results of research can be concluded that the objectification of the female derived from various kinds of forms and female yet in spite of the various kinds of objectification well in the world of reality as well as in the works of literature.

Keywords: *women objectification, Tanah Tabu, Cantik itu Luka*

1. INTRODUCTION

Lexically, woman means (1) a person (human) who has a vagina, can menstruate, become pregnant, give birth to a child, and breastfeed; women, (2) wives; female, and (3) female (specifically for animals) [1]. Women are positioned with men. Men have a lexical meaning (1) people (humans) who have testicles, when adults have Adam's apple and sometimes have mustache, (2) male (for animals), and (3) figuratively for people who have courage; brave [1].

The existence of restrictions on women based on gender also causes injustice against women. Women become limited in activities in the public sector and are considered better and more suitable in activities in the domestic sector, namely the scope of the family and household. Even though they are able to do activities in the public sector, unfair attitudes are still vulnerable to acceptance by women. For example in the profession, women often get different treatment from men. There are certain professions that are only entrusted to men because women are considered incapable and incompetent as men.

The various assumptions that place women in unfair positions are caused by the existence of a patriarchal system. According to DeKeseredy [2] the patriarchal system tries to instill the view that women are inferior in

front of men so that women who are victims usually become 'sick'. The pain also varies, from just hating oneself (pathological) to being half aggressive towards the progress achieved by other women. Women are seen as others based on their biological sex, gender position in a culture, and based on ethnic background, education, profession, social class, and physical and psychological abilities and disabilities [3].

As a system, patriarchy is inherent in various aspects of culture. One of them is literary work, a reflection of the social and cultural conditions in society. One of the functions of literature is the author's means to express the role and struggle of women. This is in line with Showalters [4] which states that literature is one of the media of cultural and social representation that describes gender relations in order to voice the desires, needs, and rights as women.

According to Slaughter [5] literature is one of the products of ideology. In literary works contained various ideological content. The ideology contained in literary works is closely related to the author's view of the social reality around him. The existence of the author's views contained in the literary work causes the content of certain ideologies in it. Therefore, literary works can be a medium of reflection of social reality felt by the author.

Problems about women not only arise in society but are also reflected in literary works. As Errll and Rigney's

opinion [6] that literature is one of the media of cultural and social representation that describes gender relations, in order to voice the desires, needs, and rights as women.

One form of literary work is a novel. Literary works titled novels are seen as the result of real life reflections. Where social society provides a defense that weak women are only able to be silent and allow themselves to always be in oppression, without any resistance. Thus, the situation of women is seen not so mean.

The existence of gender biases and female stereotypes contained in the novel is indeed quite interesting to study. Studies on gender bias and women's stereotypes can use feminist theory. According to Eagleton [7] a feminist literary criticism can help build gender studies represented in literary works. Through feminist literary criticism, women who are often subordinated, marginalized, and objectified in literary works can be revealed.

Novels are not completely free from gender-biased discourse and even some who put female characters only as objects. The objectification of women in this novel can be seen from the language or the facts of the story contained in it. Female characters never present themselves in a novel. There are always male characters who occupy the center of the story in the story. Although the main character is a female character, in some novels, the one who actually dominates the role is the male character.

In reality, men's viewpoints are not neutral and inclusive because they tend to objectify women. Women are objectified when seen or treated by others as objects, especially in the context of sexual relations [8]. Sexual objectification is thus the experience of being treated as a body (or a group of members) that is judged in terms of its usefulness to (or connects by) another person.

Objectification of women is a theory in which the women are only considered as an object. Where this culture has been around for a long time, such as turning women into spoils of war. Nussbaum and Glover once stated that women are considered to be the main target of sexual objectivity in society because of their unique body shape. Few things that cause a person to be an object can be seen through the indicator objectively triggered by Nussbaum which treat women like objects such instrumentality, the rejection autonomy, passive, fungsibilitas, violence, possession, and denial of subjectivity [9].

The existence of the attitude that objectifies the woman makes the discourse about the objectified woman reflected in the novel interesting to study. Therefore, this study will examine the objectivity of women in the novel, namely how women are positioned not as subjects but objects in the story. The relevance of this research to existing research is the use of feminist literary criticism as a research theory tool.

Basically feminist critics question how literature and also other cultural products strengthen or weaken the oppression of women in terms of economic, political, social, and psychological [10]. One of the methods used in perpetuating oppression against women is by applying "a habit of seeing" or the use of men's perspectives to see things as if men's perspectives are neutral and inclusive.

The application of men's perspective implies that women's perspectives and experiences are considered no different from men or are considered unimportant so that they do not cause problems if ignored.

The issue of objectification of women can be seen from female authors and male authors. One of the authors of a novel that raises the struggle of women is *Tanah Tabu* novel by Anindita S Thayf [11]. The novel *Tanah Tabu* by Anindita S Thayf contains a story that is able to capture the harsh reality about the lives of the people of Papua, especially women. The novel illustrates how bitter the lives of Papuan women who often get rough treatment and are underestimated.

Then, another novel is *Cantik itu Luka* novel by Eka Kurniawan [12]. Novel *Cantik itu Luka* works Eka Kurniawan have had the ability to tell the women figures. The novel tells a picture of reality that exists in people's lives. Gender inequality is an interesting problem expressed by the author through the main character.

2. METHOD

Feminist literary criticism is an academic approach to the study of literature that applies feminist thought to analyzing literary texts and the context of production and reception [7]. According to Wiyatmi [13], feminist literary criticism is one of a variety of literary criticism (literary studies) which are based on feminist thinking that wants justice in viewing the existence of women both as writers or in their literary works. Feminist literary criticism means examining how women exist in society at large. This can be seen from how the community treats women and men.

3. RESULT AND DISCUSSION

The research findings contain data, analysis, and interpretation of the objectification of women in the novel *Tanah Tabu* by Anindita S Thayf and the novel *Cantik Itu Luka* by Eka Kurniawan.

A. The form of objectification of women in the novel *Tanah Tabu* by Anindita S Thayf

The objectification of women experienced by female characters in the novel *Tanah Tabu* Anindita S Thayf's works found were 28 data which were divided into 8 parts, namely (1) instrumentality, (2) rejection of autonomy, (3) passivity, (4) functionality, (5) violence, (6) ownership, (7) rejection of subjectivity, (8) sexual objectification.

3.1 Instrumentality

"Mabel worked for the de Wissel family. He spent his teenage years being a maid and caretaker to their children. when I was with him, every morning, evening and night, when no one was at home, Mabel told me her life story." (1/TT/1, Anindita, 2009: 33)

In the quote data (1 / TT / 1, Anindita, 2009: 33) the Pum figure tells how the life of young Mabel, she worked as a maid in the Dutch family, far from her parents, family and also people from her tribe. Becoming maid is not easy for women because of the nature of women is not a worker, let alone have to be maid at the age of very young. Working as a maid, even more so at a young age is a form of objectification of instrumentality in Mabel's character.

3.2. *Rejection of Autonomy*

"I still remember I used to think I was not Mama Helda's biological child. Maybe only stepchildren or adopted children. ... I thought it would be easier to accept all that by thinking I was not the flesh and blood. That way, I can also hope that if my real mom comes one day, my suffering can end soon." (4 / TT / 2, Anindita, 2009: 42).

Furthermore, the data quote (4 / TT / 2, Anindita, 2009: 42), Yosi's character tells how the pain of life he lived on Leksi, he often gets snapped from his mother, he has to do homework alone, take care of his younger siblings, he does not let alone school let alone play. In the quote is obvious how he complained because he did not have my own life, even he felt he was not ana k bladder from his mother.

3.3. *Passivity*

"Yosi's moody and quiet makes me look more agile in anyone's eyes. When in fact, Yosi acted like that because she was afraid of being wrong or talking. Mama Helda, Yosi's mother, cursed so easily. Occasionally, hit or pinch anyway. Meanwhile, what I saw, Yosi only silently accepted his mother's treatment. Like a stone, he resignedly hurt" (6 / TT / 3, Anindita, 2009: 4-42).

In an excerpt of data (6 / TT / 3, Anindita, 2009: 4-42) This figure L Reflection mence ritakan how Yosi circumstances. Y osi is a little girl who has a lot of sisters who would also still small, old Yosi over 5 years of Leksi but the attitude and knowledge, it looks the same age or ba hkan he is younger than leksi. H al Yosi is because the school was not allowed and he was very rarely given permission to go out to play because he had to take care of sister-adi knya and also he was not allowed out because his mother was very grumpy. From the quote it is clear how Yosi's passive condition, Yosi did not even dare to speak or act because he was afraid of being wrong, he was often cursed and treated harshly but he did nothing but be quiet and resigned to accepting his mother's treatment.

3.4. *Functionality*

"Unfortunately, the man married to Mabel is actually being cowardly. He did show amazing courage in the midst of the battlefield by successfully cutting down so many arms, legs, even the head of the enemy, but do you know what happened after the massacre was over? You will not believe. Disgusted, he handed Mabel to her mother, then asked for her dowry to return. He said, Mabel was no longer a suitable wife for a war hero like himself." (11 / TT / 4, Anindita, 2009: 154-155)"

The data quote (11/TT / 4, Anindita, 2009: 154-155) is a quote when a newly married Mabel figure was kidnapped by a young tribal man who was interested in him, then there was a war to seize and save Mabel again, Mabel's husband looked dashing and many killed his enemies but there was one misfortune during the war that was the death of Mabel's father. After the war was over, Mabel was rescued, but Mabel's husband returned Mabel to her mother because she thought that Mabel was not worth exchanging with the dowry he gave during marriage. M Ahar such as shells, bows, arrows, axes and two pigs to be too big for despicable woman who had been rushed by another young man, husband and Mabel was asked back the dowry that he gave.

3.5. *Violence*

"For what do you wish there was a Pace if only the 'third hand' could work, while the other two hands were seen only used to hold bottles of tomi-tomi or beat women. What kind of man is that? Do you want your Mace to be like Yosi's mother? Pregnant or not pregnant, her cheeks are often swollen. Whereas your friend's leg, Yosi, has been a rotten taro because it is bruised here and there." (13 / TT / 5, Anindita, 2009: 39).

Data citation (13/TT/5, Anindita, 2009: 39) is a conversation between the leader Leksi and his mother (Mace). M hey talking about the house that often leak when the rain comes, then Leksi innocently asks why her mother did not remarry and her mother said that here he could only work in bed alone the rest of their life with drunkenness. From the above quote Mace exemplifies his neighbor to Leksi that Yosi's family often experiences violence in the form of beatings to Yosi's mother and even Yosi herself is often beaten by her father so her feet always look bruised.

3.6. *Ownership*

Ownership is treating an object as something that can be owned, sold or bought by someone else. In the Tanah Tabu novel written by Anindita S Thayf, there is no ownership found.

3.7. *Rejection of Subjectivity*

"Didn't you say that he only recognized Luke?"

"Indeed he is. But now Luke is dead. Ouch, how about this? I plead guilty, Mabel. I am ready to hit him if necessary. Really I do not deserve to be a mother. It's also not appropriate to be Johanis's daughter." (23 / TT / 7, Anindita, 2009: 60).

In the citation of data (23 / TT / 7, Anindita, 2009: 60), the Kwee figure tells Leksi about Lisbeth (her mother) and Mabel (neknya) that in the past Leksi had a sister in the same age as Kwee named L ukas, but L ukas often sick, even he rarely looked healthy, plus Leksi's father rarely returned home because he worked outside the area and finally lukas died. The quotation above clearly shows the refusal of subjectivity when Lisbeth talks with Mabel

(her mother-in-law), Lisbeth considers herself not a good mother because she thinks Luke died due to herself, she feels entitled to be beaten or treated like someone who killed her own child.

3.8. Sexual Objectification

"I don't know what evil spirit was possessing them at the time, Kwee. Instantly the three of them changed from the figure of a man into a bastard. With dark eyes, they dragged Lisbeth into a garden and raped her in turns. They seemed unconcerned even though the poor woman begged and kissed the tip of their big black shoes, and Luke's tears that woke up in surprise continued to squeak" (28/TT/8, Anindita, 2009: 181).

In the citation of data (28/TT/8, Anindita, 2009: 181) the Kwee figure tells why Mace is still traumatized by men in camouflage. Kwee tells this story from her mother because Kwee's mother is the same age as Mace and is often together when her husband Mace works in the city. A traumatic event that makes Mace saw men dressed in camouflage was witnessed by her mother Kwee and participate resistance futile at the time. In the quote above it is clear objectification seksual received Mace, she was raped by three men took turns dashing dressed in camouflage, they do not care about small children cry they just want the sweet-faced Mace.

B. The form of objectification of women in the novel *Cantik Itu Luka* by Eka Kurniawan

As for the objectification of women experienced by the female characters in the novel *Cantik Itu Luka* by Eka Kurniawan, 47 data are divided into 8 parts, namely (1) instrumentality, (2) rejection of autonomy, (3) passivity, (4) functionality, (5) violence, (6) ownership, (7) denial of subjectivity, (8) sexual objectification.

C. Comparison of Women's Objectives Based on the Perspective of Women and Men in *Tanah Tabu* and *Cantik Itu Luka*

Novel with men writers, namely novel *Cantik Itu Luka* was found to put forward the form of sexual objectification for fun or meet the desires of the characters, while the novel by the author of the women found to describe the objectification seksual more because of compulsion, rape, or not for want of character but rather because of his powerlessness in dealing with such situations.

Novels with female writers, novel *Tanah Tabu* are more often found in the form of objectification of passivity and the helplessness of female characters in dealing with circumstances and things that happen, while novels with male authors are not found too much in the passivity of female characters because they want or prioritize their pleasures rather than describe the suffering of the characters.

Novels with women writers are very often found violence in female characters. In the novel *Tanah Tabu* it is found that women are weak creatures who are always oppressed, they cannot do much because they are limited by nature and they are placed in powerlessness in facing the harshness of life and are always placed as objects of oppression by men. While the novel by the author of the male is not too prevalent violence, respect is evident from the novel which amounts to 505 pages just found three quotations violence who do it also aims to get the chance to destroy women.

Novels with male characters are often found to reject the objectivity of female characters. In the novel *Cantik Itu Luka*, found 13 of data that describes the rejection seksual that in describing more to buruknya a female face, placing women as prostitutes and degrading and puts women in the position or state of humiliation.

Novel with women writers also found the refusal subjectivity on female characters. In the novel *Tanah Tabu* found 4 excerpts of 189 pages and excerpts subjectivity into second place in the novel *Tanah Tabu* but subjectivity that illustrated is the figure of women who are powerless because they are not educated, considered themselves the source of the problem, and they are positioned as female despicable and dirty. Obviously, the difference of the authors in placing the figures, the author of more men to sexual objectification while women are more to the helplessness.

In the novel by men writers are not too prevalent form objectification instrumentality, only found 4 quotations course of 505 pages of a novel essay, instrumentality which he describes more to the needs and lifestyle of female characters that she had to work in order to fulfill it. Novel, with women not only finding too much instrumentality, as evidenced by only finding 2 data but still he described it with a helpless or forced situation because they have no other choice or are powerless to make choices.

In the novel with the writers of women found two quotations of functionality, he described the situation of women who are so worried in Papua that they can be exchanged and redeemed for only a few household appliances and a pig. And again found the powerlessness of women in depicting female leaders, they must accept all the habits and regulations that have been there so that it is very difficult for them to escape from the situation. While the novel by the author of the male is not found fungsibilitas therein.

Novels with men only found 2 quotations only about the form of objectification of ownership in the novel. This may be because what he wants to describe is stated in another objectification. While the women authors did not find any of the ownership.

In the novel with men and women writers equally found are right about the rejection of autonomy on the novel essay and a percentage of the amount was almost the same, the author of the male found 8 excerpts of 505 pages of a novel about the rejection otonomi while women authors found 3 citations from 189 pages of the novel. But the difference is clear in the way they describe, the male writer

once again leads to sexual objectification, he puts a female character choose to die because it has been fucked or because of the appearance that makes him have to die. Whereas female authors describe the rejection of tonomy more because of oppressed women so that they choose to die, because they cannot stand the burden of life or because they are ashamed of their situation.

4. CONCLUSION

Some points that can be concluded from the above discussion are:

1. Objectification is the placement of women as objects or targets of various actions imposed on women. Objectivity places women as passive recipients of active actions. Objectivity can also be in the form of silencing a woman, so that women cannot determine their own desires.
2. In addition to sexual objectification, according to Nussbaum, objectification of women can be divided into seven types, namely instrumentality, rejection of autonomy, passivity, functionability, violence, ownership, and rejection of objectivity.
3. In the *Tanah Tabu*, there are all indicators of female objectification except ownership, the sum of all the quotations o women's classification in the Tanah Tabu novel are 28 quotations divided into instrumentality 2 data, rejection autonomy 3 data, passive 4 data, function ability 2 data, violence 11 of data, rejection of subjectification 4 Data and the objectification of sexual 2 Data.
4. The novel *Tanah Tabu* puts forward the forms of objectification of violence, passivity and rejection of objectivity. But among the two, the most widely used data is violence which is 11 data.
5. In *Cantik Itu Luka*, there are all indicators of female objectification except for functionality. The sum of all citations objektifikasi women in the novel Beautiful That Luka is 47 the data that pitch for the instrumentality 4 of data, rejection of autonomy 8 data, passivity 5 Data , functionability 0 data, Violence 3 data, Possession 2 quotes, rejection of subjectification 13 data and sexual objectives 12 data.
6. *Cantik Itu Luka* prioritizes sexual objectification, rejection of subjectivity, and rejection of autonomy. Most data is rejection subjectivity as many as 13 of data.
7. A comparison of novels by male writers and novels by women is male writers prefer to see and place women as gratification of lust, assess the physical and make women as a means to get their desires, while female writers describe women as weak, poor, uneducated and become people who are always oppressed because they are helpless.

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