

Representation of Women in A Collection of Short Stories “BH” by Emha Ainun Nadjib

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abstract—*Gender inequality is manifested in various forms, such as stereotyping or negative labelling. Stereotypes of women who are weak, emotional, identical to domestic sphere are considered normal and natural. This is constructed by the mass media, so it can affect the way the public view of women’s image. A collection of short stories “BH” by Emha Ainun Nadjib is one of the fiction books featuring women as the main subject. Of the twenty-three short stories that were published, there are two short stories that feature women who experience gender injustice, in between the short story titled *Lelaki Ke-1000 di Ranjangku* and *Mimpi Istriku*. The purpose of this research is to explain the representation of women in the collection of short stories “BH” by Emha Ainun Nadjib. This research used qualitative approach with critical discourse analysis method of Sara Mills. The results of this research are women represented in the position of second class and sexual objects in a short story titled *Lelaki Ke-1000 di Ranjangku*. Women are also represented easily emotional, irrational thinking, identical to domestic sphere, and positioned inferior in a short story titled *Mimpi Istriku*.*

Keywords: *collection of short stories “BH”, critical discourse analysis, Emha Ainun Nadjib, female representation, gender, Sara Mills, stereotype*

I. INTRODUCTION

Sex difference creates gender inequality in society. Hermawati (2007:18) said the difference comes from one of the parties who feel and considered higher degrees, more powerful, and more everything from the other side. Therefore, there arises injustice or inequality.

According to Fakhri (1996:12-13), gender inequality is manifested in various forms, that are marginalization or economic impoverishment, subordination or insignificance, stereotyping or negative labeling, violence, longer workload, and socialization of ideology of gender roles. The forms of gender inequality are then constructed by the mass media in the form of news, soap operas, commercials, and so forth.

In the soap opera industry is often found stereotypes of jealous, emotional women, easy to

cry, and love to gossip. Mass media also connects women to households, because it is associated with its task of reproducing. The depiction of women with tall and slender bodies, as well as straight hair and white skin are often adapted in advertisements, so the portrayal of women is ideal in society. Values toward women are not simply born. Its value is born of strong dominance by interest groups in society, so unknowingly people will accept those values as applicable. This value will be stronger because it is constantly perpetuated by the mass media, so it can affect the way society views women.

Female stereotypes are not only featured in news, soap operas, and advertisements, but in other forms of mass media, such as books containing the ideology of the author. There are various fiction and nonfiction books featuring women as a main discussion, one of which is interesting to researchers is a collection of short stories "BH" by Emha Ainun Nadjib. This book was first published in 2005 which contains twenty three short stories. The short stories that have been published in several print media in the mid-1970s until the early 1980s. "BH" is the first collection of Emha Ainun Nadjib's short story book that covers various social issues of society, including gender. Given the issue of gender in it, the collection of short stories "BH" has an influence on the representation of women in society, both in the use of language and the representation of women.

Based on the above background, the researcher raised the problem formula is: How is the representation of women in the collection of short stories "BH" by Emha Ainun Nadjib?

II. REVIEW OF LITERATURE THE IDENTITY OF WOMEN

According to Nurhayati (2012:xxv), women are generally imaged or imaged themselves as emotional, passive, subjective, weak in math, vulnerable, physically weak, and low sex drive. Due to the physical imagery, women are imaged as the second class, the subordinate, always marginalized, exploited, positioned on domestic and domestic issues (Nurhayati, 2012:xxvi).

According to Stanfort (1979, in Nurhayati, 2012: 36), the origin of all this is not from women themselves, but because of cultures that define the role of women as insular, as wives and mothers as well as social and economic institutions that hinder or complicate women's efforts to out of the restraints of tradition.

Gender Inequity

Gender inequality is a system that places unequal men and women. Gender inequality is manifested in various forms, that are marginalization or impoverishment of the economy, subordination or unimportant assumptions, stereotyping or negative labeling, violence, more work burdens, and gender socialization (Fakih, 1996: 12-13).

Women's Representation in a Short Story

According to Eriyanto (2001: 113), the term representation refers to how a person, group, idea or opinion is presented. John Fiske (in Eriyanto, 2001:114), when displaying objects, events, ideas, groups, or people there are three processes. At the first level is a signified event (encode) as reality. At the second level, when we see something as reality, the next question is how the reality is depicted. At the third level, how events are organized into ideologically accepted conventions.

Nowadays, when creative works such as advertisements become public consumption in various mass media, the position of women becomes very potential to be commercialized and exploited, because the position of women become a source of inspiration and also a mine of inexhaustible money (Bungin, 2006:255-256). According to Sobur (2001:37), there are in fictions, radio plays, soap operas, teledrama or telenovela television, and films that still provide a picture of women who are generally seen as weak creatures. In short, the "face" of women in the mass media still exhibits adverse stereotypes, that are passive women, dependent on men, dominated, accepting decisions made by men, and especially seeing themselves as sex symbols (Sobur, 2001:38).

Critical Discourse Analysis Sara Mills

Sara Mills places her attention on the actor's positions displayed in the text. Those positions, that are the subject of the story and the story object that will determine how the structure of the text and meaning are treated in the text as a whole. In addition to the position of actors in the text, Sara Mills also focuses on how readers and authors are displayed in the text (Eriyanto, 2001:200).

a. Object-Subject Position

Every actor basically has the same chance to portray himself. However, what happened was not so. Everyone does not have the same opportunities with various causes. As a result, there

are parties who are positioned as subjects, which can tell themselves. There are also parties who only as objects, not only can not present themselves in the news text, but also their presence and representation presented and displayed by other actors (Eriyanto, 2001:201).

b. Reader's Position

According to Sara Mills, the text is a result of negotiations between the author and the reader. The reader here does not regard simply as a part who only accepts the text, but also participates in transactions as will be seen in the text (Eriyanto, 2001:204).

For Mills, building a model that links text and writers on one side with text and readers on the other hand, have advantages. First, this kind of model will comprehensively look at the text not only in terms of factors of production, but also of receptions. Second, the reader's position here is placed in an important position. This is because the text is intended to directly or not "communicate" with audiences. Text has a variety of greetings to the audience. The use of the pronoun I, you, us or us in the news text, for example, clearly places the reader as an integral part of the whole text. This integral part is not only a viewable audience, but also when journalists write, journalists indirectly consider the existence of the reader. That can be to attract support, emphasize, or to attract sympathy from the reader, or convince. Here there is negotiation between journalists as writers with audience readers (Eriyanto, 2001:204).

For Mills, the mention is generally not straightforward (direct address), but through indirect greeting or indirect addressing. According to Sara Mills, this indirect absorption works in two ways. First, mediation. A text generally carries a level of discourse, in which the position of truth is placed hierarchically, so that the reader will align or identify himself with the characters or what is presented in the text. Second, the cultural code. The term introduced by Roland Barthes refers to the code or cultural values used by the reader when interpreting a text. For example, with the statement: "as we know together" or "the reality", suggesting information that is believed and recognized together, is considered a shared truth. This cultural code helps the reader to place himself especially with a value orientation that is approved and considered correct by the reader (Eriyanto, 2001:208).

III. RESEARCH METHOD

This research uses qualitative approach.

Researcher also use constructivist paradigm.

Data Source

The primary data source in this research is the text in the collection of short stories "BH" by Emha Ainun Nadjib, while the secondary data are books, articles, websites that support.

Unit of Analysis

The unit of analysis in this research is the text of the collection of short stories "BH" by Emha Ainun Nadjib.

Data Collection Technique

In this research, researcher used data collection methods in the form of text observation, that is to observe the contents of the text collection of the short story "BH" by Emha Ainun Nadjib. This research also uses documentation method, researcher collect data and supporting literature.

Data Analysis Technique

The data analysis technique used in this research is text analysis. In this research, researcher conducted text analysis on a collection of short stories "BH" by Emha Ainun Nadjib based on the critical discourse analysis of Sara Mills.

Data Presentation Technique

In this research, researcher used the technique of presenting the data in the form of narrative, which explains data in the form of words, sentences, and narrations.

IV. RESULT AND CONCLUSION

"BH" is the first collection of short stories by Emha Ainun Nadjib, a author and humanist from Jombang, East Java. "BH" was first published in 2005 by Kompas Book Publishers. Up to now, "BH" has been reprinted five times.

A collection of short stories "BH" consists of 23 short stories collected from the 1970s to the 1980s. The twenty three short stories contained in this collection of short stories have previously been published in various mass media, such as *Harian Kompas*, *Sinar Harapan*, *Horison*, and *Zaman*. In the collection of short stories "BH", Emha Ainun Nadjib describes the various issues of human life with various community backgrounds, including gender issues. In this research, the short story will be examined are *Lelaki Ke-1000 di Ranjangku* and *Mimpi Istriku*.

A Short Story of *Lelaki Ke-1000 di Ranjangku*

a. Subject Position

The short story of *Lelaki Ke-1000 di Ranjangku* tells of woman named Nia who was involved in the world of prostitution for being dumped by her husband Nia is positioned as subject, as in the quotation below.

"Lelaki pertama yang meniduriku adalah suaminya sendiri dan lelaki yang mencampakkanku ke lelaki kedua adalah suaminya sendiri dan untuk perempuan yang begini busuk dan hampir tak mampu lagi melihat hal-hal yang baik dalam hidup ini, maka lelaki kedua hanyalah saluran menuju lelaki ketiga, keempat, kesepuluh, keempat puluh, keseratus, ketujuh ratus..."

(*Lelaki Ke-1000 di Ranjangku*, hal. 1-2)

Nia is positioned as a subject because it has the ability to tell herself. Nia also has the ability to tell others based on her own point of view. In addition, Nia also has control over herself and others, so the text positions women as subjects.

b. Object Position

Women are not only positioned as subjects, but at the same time positioned as objects. This is illustrated in the quotation below.

"Lelaki pertama yang meniduriku adalah suaminya sendiri dan lelaki yang mencampakkanku ke lelaki kedua adalah suaminya sendiri dan untuk perempuan yang begini busuk dan hampir tak mampu lagi melihat hal-hal yang baik dalam hidup ini, maka lelaki kedua hanyalah saluran menuju lelaki ketiga, keempat, kesepuluh, keempat puluh, keseratus, ketujuh ratus..."

(*Lelaki Ke-1000 di Ranjangku*, hal. 1-2)

This is illustrated by the existence of men's power over women, that is the power of Nia's husband to bring Nia into the world of prostitution. In addition, women are positioned as sexual objects, because women are deliberately sold by her husband to meet family survival.

c. The Author's Position

Overall the text has direct greeting, as in the quotation below.

"Kalau sudah begitu mereka biasanya lantas putus asa dan cepat-cepat saja menggulatiku seperti monyet makan mangga. Tak ada bedanya. Semua yang mendatangkiku adalah monyet-monyet. Baik ia sopir, pelaut, guru, pengusaha, mahasiswa, seniman, gali, penjudi, dosen, makelar, peternak, tuan tanah, pelayan, lurah, camat, jagal, pegawai, bandar, germo, botoh maupun bupati. Beberapa di antara mereka yang putus asa hidupnya, agak sedikit lebih baik. Yang lainnya menumpahkan segala dosa dan kehinaan di wajahku."

(*Lelaki Ke-1000 di Ranjangku*, hal. 7)

There is a first person pronoun the author uses to refer to the character Nia. There are also second and third person pronouns to name other characters. Therefore, the authors position themselves as women.

d. The Reader's Position

The reader is greeted with direct and indirect greeting. This is shown in the following quotation.

"...Mas-mas yang budiman, kenapa tak berbagi hasrat kepada sahabat-sahabatku di kamar lain, sesekali, meskipun sebagai sawah mereka kurang indah. Kurang liat dan kenyal? Aku sesungguhnya bukanlah perampas ekonomi mereka."

(*Lelaki Ke-1000 di Ranjangku*, hal. 8)

Direct greeting becomes the first and second person pronouns to refer to readers as men who want to have sex with Nia. Indirect greeting is delivered with the phrase "...mas-mas yang budiman" used by the author to greet the reader. Therefore, the readers are positioned as men.

A Short Story of Mimpi Istriku

a. Subject Position

In short stories of Mimpi Istriku place men as subject, because they can tell themselves and others based on their own point of view. This is done on the following quotation.

“Jika tengah malam lewat, jadi menjelang dini hari, aku tergegas bangun dari nyenyak tidurku. Segera aku mendengar isak tangis perempuan. Tentu saja aku tergegas-gopoh. Ku angkat tubuhku dan kulihat istriku menangis.”
(Mimpi Istriku, hal. 112)

In this short story, men also have control over others and themselves, so men are positioned as subjects.

b. Object Position

Women tend to be positioned as objects, because the entire portrayal of women is told by the main character, that is her own husband.

“Istriku sendiri serba minimal. Pikirannya tak cukup jalan dan dalam banyak hal ia sukar diajak mengembangkan pengertian-pengertian. Ia hanya punya ketulusan dan emosi cinta yang teramat besar dan mutlak—hal yang amat kuherankan memasak dan bermimpi. Ia amat sukar kuajak mengisi hidupnya dengan berbagai kegiatan kecuali berkicau menceritakan mimpinya, memasak, kemudian mengelus-elus perutnya yang mulai berisi sambil berkhayal.”
(Mimpi Istriku, hal. 118)

Women are also portrayed easily emotionally in the face of problems and think rationally because they consider the dreams as reality that must be lived. Women are also positioned as a figure identical with the domestic realm and are in an inferior position because they are considered not able to become a place of rest for his family.

c. The Author's Position

There is a direct greeting of the first person pronoun the author uses to refer to the husband's character, while the second and third person pronouns to name another character. Therefore, the authors position themselves as men. As illustrated in the quotation below.

“Sebelumnya aku mohon maaf kalau ia memanggilku dengan papa dan aku memanggilnya dengan mama. Sungguh mati ini bukan mencerminkan kemodernan kehidupan kami. Kami ini keluarga miskin, makan minum pas-pasan, gaya hidup sehari-hari bahkan cenderung kedesa-desaan. Dalam

banyak hal sesungguhnya kami memilih hal-hal yang cenderung jelata. Ini karena cita rasa kami, tetapi juga karena kondisi sosial kami.”

(Mimpi Istriku, hal. 114-115)

d. The Reader's Position

In the short story of Mimpi Istriku, there are direct and indirect greeting, as in the quotation below.

“Tangisnya makin menjadi. Ini sangat wajar, sebab dia kan seorang perempuan. Kalau misalnya aku merasa kesal karena sifatnya itu dan lantas, umpamanya, membentakinya, maka akan bertambah satu soal lagi yang harus kubereskan.”

(Mimpi Istriku, hal. 113-114)

“Sebelumnya aku mohon maaf kalau ia memanggilku dengan papa dan aku memanggilnya dengan mama. Sungguh mati ini bukan mencerminkan kemodernan kehidupan kami.”

(Mimpi Istriku, hal. 114-115)

Direct greeting is seen from the use of the first person pronoun through the character of the husband. Indirect greeting is illustrated by sentences or quotations, such as “ini sangat wajar, sebab dia kan seorang perempuan” which a suggestion to the reader to justify the value, so that the quotation positions the reader as the main character with the same thought. In addition, there is a phrase “sebelumnya aku mohon maaf” which indicates the writer's desire to invite readers to understand the situation, so that the reader positioned as a man.

Women's Representation in Lelaki Ke-1000 di Ranjangku

The stages of representation according to John Fiske consists of three levels, that are reality, representation, and ideology. The first level is the event as reality. The short story titled Lelaki Ke-1000 di Ranjangku featured the story of a woman who became a prostitute for being sold by her own husband. Her fellow female friends also share the same thing. The text also features female prostitutes who daily have to serve any man, ranging from officials, regular employees, laborers, even students.

The stages in the second level, that is reality is in the representation code. In a short story titled Lelaki Ke-1000 di Ranjangku featured women as subjects, but women's voices did not make it dominant, in fact women were also positioned as objects. Text displays the representation of women who are in second class position, that is placing women as a figure who is under male power. The placement of women in the second class position indicates the existence of inequalities between men and women, due to differences in rights held by either sex. This is shown in a short story titled Lelaki Ke-1000 di Ranjangku that shows men have the power to

bring their wives into the world of prostitution. The text in this short story also does not indicate a strong position in women to counter the acts of prostitution committed by her husband.

Women are also represented as sexual objects, because they see the beauty and body of women as an attraction that can be exploited and exploited for economic gain. In a short story titled *Lelaki Ke-1000 di Ranjangku* displays the story of Nia sold by her husband and told Nia not to despair of the sacrifices made, because the sacrifice for the sake of survival of his family. Although people in the neighborhood know that prostitution is a sin, yet still many men want it. Nia's fellow female friends also feel jealous with the arrival of many men looking for Nia.

Next is the third level, that the representational codes are linked and organized into social coherence like the social class or the dominant belief that exists in society. In a short story titled *Lelaki Ke-1000 di Ranjangku*, the author was positioned as a woman seen from the use of direct applying of the first person pronoun to call the character Nia. Meanwhile, the reader is positioned as a marked male from direct greeting, as the word "mas-mas yang budiman". There are also direct greeting in the form of word order, such as "datanglah besok..." or "nikmati tubuh dan senyumku..." which seems to give the message to the reader.

The author tells the events seen from the point of view of women as subjects as well as objects. Although the woman in this short story is described as having the strength in living her fate as a prostitute, it does not explain the efforts of women to fight the act of prostitution that happened to her. The text instead displays men who have power over women who are presented also to men as readers. With the depictions of women featured in the text, *Lelaki Ke-1000 di Ranjangku* attempted to show men's power over women, and to show women's position as a sex symbol that can be used for economic gain.

Women are often identified as weak, passive, stupid, and so on. Such female stereotypes will lead to injustice in women, such as the dissemination of women's lower position image than men. As in the short story titled *Lelaki Ke-1000 di Ranjangku*, men see women can be exploited beauty and body to gain economic benefits, so that with his power Nia's husband was able to plunge Nia into the world of prostitution for the sake of survival of his family. Women often viewed as sex symbols can also cause injustice to women in the form of prostitution by exploiting women for profit only. In a short story titled *Lelaki Ke-1000 di Ranjangku*, Nia suffered violence committed by her own husband, because of the element of coercion to exploit women's bodies in order to gain economic benefits.

Representation of women who are featured in the short story and with regard to the position of actors, author, and readers, then this short story can be categorized as a form of customer efforts against

the stereotype of women who are often in the position of second class and sexual objects. This is feared will further expand the image of women's position as such in society and consider it as a fairness.

Women's Representation in Mimpi Istriku

The stages of representation according to John Fiske consists of three processes, that are reality, representation, and ideology. At the first level, the event is marked as reality. The short story titled *Mimpi Istriku* featured the story of a woman covered with dreams. She continues to cry and be grieved for the dream, so her husband must strive to calm her. There is also a man's inner struggle that considers his wife has many flaws and only has a great emotion of love to her husband.

In the second level, that is how the reality is represented by the representation code. The short story titled *Mimpi Istriku* presents a picture of situations and events from the male point of view as a subject. Therefore, character events and characters are represented from the point of view of the husband, so that women do not have the opportunity to tell themselves directly to the reader. The text actually positioned women as the object of the story.

Women are represented as an emotional figure in response to the problems of dreams. This is evident from the reaction of women who continue to cry every nightmare. Women are also represented as a figure who thinks irrational, because he always considers his dream as a living reality that must be lived. It is also seen from the storytelling by the husband who describes his wife as if he could feel his dream come true.

Women are also represented as identical to the domestic sphere. Placement of women in the domestic sphere is related to the duties of women as housewives who take care of all household purposes. This is sometimes regarded as a form of marginalization of women, as it limits women's space in the public sphere and is considered domestic homework is lower than that of men as breadwinners for families. In the short story of *Mimpi Istriku*, the husband considers his wife incapable of sharing the burden of life and can only cook and take care of the household. Women are also represented in an inferior position, which sees women as weak and unable to stand on their own. Placement of women in the inferior position due to the physical differences between men and women which then lead to differences in the role of society. In a short story titled *Mimpi Istriku* is seen from the telling of men who portray women as men who depend on men and want to be the center of attention of the husband. Through the storytelling of her husband, women are also depicted not having the ability to become the backbone of the family.

The third level, that is, the representational codes is connected to the dominant belief in society. In a short story titled *Mimpi Istriku* positions the author as a man who is characterized by the story chronology of events based on the

point of view of the husband figure. This is also reinforced by the first person pronouns used by the author to refer to the character of the husband in describing himself, others, and events. Meanwhile, the reader is positioned as a man visible from the existence of indirect greeting that seemed to invite readers to understand the state of the husband figure, so indirectly the reader will identify himself according to the character of the husband figure.

The author presents a discourse to the reader who positions himself as a man with various greetings, so that the reader can interpret the portrayal of women who displayed as real reality. This is indicated by an indirect greeting of the word "ini sangat wajar" which is the author's communication with the reader, so it can suggest and convince the reader to agree on a value to be trusted and recognized together. With the portrayal of women featured in the text, the short story titled *Mimpi Istriku* attempts to perpetrate an existing value to be reassured and acknowledged.

The representation of women mentioned above is a stereotype that has long been attached to women. Men are viewed as physically stronger, while women are often identified as emotional, because it is easier to express their sadness by crying than men. Unfortunately, these stereotypes cause injustice to women. Emotional female stereotypes, unable to think rationally, and always dependent on men will lead to the view that women cannot come on as strong. In addition, women will be viewed as unequal to men, so women will continue to be looked down upon.

As in the short story titled *Mimpi Istriku*, the husband sees his wife as a naive, irrational, emotional, stupid, and only has a great love power.

V. CONCLUSION

Based on the analyzes that have been presented, the conclusions in this research are as follows.

- a. The short story titled *Lelaki Ke-1000 di Ranjangku* features a representation of women who are in second class position, because men have the power to sell their wives to become a prostitute. In addition, women are also represented as sexual objects, which take advantage of the beauty and the body of women to gain economic benefits.
- b. The short story titled *Mimpi Istriku* displays an emotionally easy female representation, because women are easy to cry because of their dreams. Women are also represented as a figure who thinks irrational, that is women always think of his dreams as a reality of life that must be lived. In addition, women are represented identical to the domestic realm,

that is women are associated with cooking and housekeeping jobs. Women are also represented in an inferior position, that is women as men who depend on men and do not have the ability as a place of rest for their families.

- c. Emha Ainun Nadjib's collection of short stories "BH" strives to stereotypes customers in women, thus causing widespread image of women in second-class positions, sexual, emotional, irrational, identical to domestic and inferior domains. Indirectly, people will accept these values as a natural or natural nature of women.

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