

## **WOMEN ISSUES IN TWO SHORT STORIES BY RATNA INDRASWARI IBRAHIM: A STUDY OF COMPARATIVE LITERATURE TOWARD TWO SHORT STORY; 'RAMBUTNYA JUMINTEN' AND 'BAJU'.**

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### ***Abstract***

*The issue of women's life has always been an interesting topic to be discussed. This kind of issue has been widely delivered by story writers, which is by placing women as the main character in his/her work. It aims to convey the results of their thoughts in the form of literary works. As already been known, literary works are one of an essential container to describe the reflexivity of society. Sensitive issues could be freely expressed in literary works. As an example is the issue of women which is described in short stories form and published through the mass media.*

*The aims of this paper are to explain the forms of problems or issues revolving women that are presented in the 'Baju' and 'Rambutnya Juminten' text by Ratna Indraswari Ibrahim. This study uses the theory of feminism by Simone de Beauvoir. Beauvoir suggests that women are considered as the second-class citizens or as the second sex due to patriarchal power, a notion that can lead to gender inequality (Kuntowijoyo 1987: 136).*

*Based on the study, it was found that both texts reveal various forms of women's issues, which are patriarchy and gender constructions. Both traditional women and an empress with a high social position experience the same issue. Although the two female figures were trying to speak up, they are being ignored. This is because there is a widely known stereotype that states that women are emotional and irrational, so women are considered unable to manage their own lives and are not suitable to speak in a public sphere.*

**Keyword:** *comparative literature, feminism, short story, Ratna Indraswari, women issues.*

### ***Abstrak***

*Permasalahan kehidupan perempuan selalu menjadi topik yang menarik untuk dibahas. Masalah tersebut telah banyak disampaikan oleh para sastrawan. Antara lain dengan menempatkan perempuan sebagai tokoh utama dalam karyanya. Hal ini bertujuan untuk menyampaikan hasil pemikirannya dalam bentuk karya sastra. Sebagaimana diketahui, karya sastra merupakan sebuah wadah esensial dalam menggambarkan refleksivitas suatu masyarakat, termasuk berbagai permasalahan yang sensitif, bebas diutarakan dalam karya sastra. Salah satunya adalah isu perempuan di dalam cerita pendek yang diterbitkan dalam media massa.*

*Kajian ini bertujuan untuk memaparkan bentuk-bentuk permasalahan atau isu perempuan yang ditampilkan dalam teks 'Baju' dan 'Rambutnya Juminten'*

*karya Ratna Indraswari Ibrahim. Dalam Kajian ini, digunakan teori feminisme oleh Simone de Beauvoir yang menyatakan bahwa perempuan dianggap sebagai warga kelas dua atau the second sex akibat patriarchal power; suatu paham yang dapat menimbulkan ketimpangan sosial (Kuntowijoyo, 1987:136).*

*Berdasarkan kajian yang dilakukan, ditemukan bahwa kedua teks mengungkapkan berbagai wujud isu perempuan yaitu paham patriarki dan konstruksi gender. Baik perempuan tradisional maupun seorang permaisuri yang memiliki posisi sosial tinggi mengalami isu tersebut. Meskipun kedua tokoh perempuan ini mencoba menyuarakan suara mereka, akan tetapi mereka dihiraukan. Hal ini dikarenakan stereotip yang melekat pada perempuan yaitu emosional dan irasional sehingga perempuan dianggap tidak cocok untuk mengatur kehidupan mereka sendiri dan tidak cocok untuk berbicara di ruang publik.*

**Kata Kunci:** *cerpen Ratna Indraswari, feminisme, permasalahan perempuan, sastra bandingan.*

## 1. Introduction

Literature works have a function which is known as ‘Dulce et Utile’. Dulce or sweet means that the work of literature is entertaining and fun, meanwhile utile or useful means that the work of literature is meaningful and educate. Literature works are created to be enjoyed, to be understood, and to be utilized by society. Literature deals with people in society including a human effort to adapt and efforts to change the society.

Literature work can never be separated from the sociocultural context background of the place where the work is being made. Literature works are often seen as a media to deliver the truth, the last media to uphold justice and as an illustration of reality, that occurs in the society. Literature work is not only born from the author’s idea but also from the reflection of the existing social environment. It is through literature that a medium, emancipatory criticism can be born. As Seno Gumira said in Allen (2002, p. 177) that ‘When journalism is silenced literature must speak’, then the writing of literary works is an essential activity to describe the true reflexivity of the society.

Many opinions had been expressed about literature and societal change, one of which is the opinion of Mochtar Lubis, which says that it has been proven in history that literature can influence attitudes, thoughts, and movement (Lubis 1995, p.32). Furthermore, Mochtar Lubis gives an example of a literary work written by Charles Dickens that describes the condition of the workers in the industrialist period in England. This raises the awareness of British society to improve the condition of workers there. When an issue of equality is a sensitive issue to be talked about, this issue can be freely expressed in literature.

Literature writer writes a work according to his own views and the literary text follows his era. So that literary works suggested a certain ideology. A variety of sensitive issues are discussed in literature work such as postcolonial, orientalism, gender relations, feminism, patriarchy, etc.

The relationship between men and women is a never-ending discourse that continues until nowadays. Even according to Erich Fromm, the conflict between male and female relations has been going on since six thousand years ago (Fromm, 2000, p.176). The discourse of this relationship is inseparable from dominance, where there is superior (male) and there is an inferior (female). This gender relationship runs through their respective roles in social life. The existence of women also cannot be separated from the existence of men.

Furthermore, St. Thomas Aquinas states that women are incomplete men. Men occupy a superior position while women as weak and helpless figure.

Ratna Indraswari Ibrahim is describing this kind of issue in her short story. Ratna Indraswari is a productive writer who has written 400 short stories and novels since she was a teenager until the end of her life. Her work was being selected and published in the ASEAN Women's Short Anthology (1996). Through her work, Ratna was determined to dismantle the reality of patriarchy. Ratna dream that one day there is growth in social consciousness to bring awareness of women who were alienated by patriarchy hegemony. Ratna character mainly concerned about the issue of married women life since there are already many examples of married women who are violated by their own husband, both physically and psychologically. As was being told through her work entitled 'Rambutnya Juminten' and 'Baju'.

Both short stories have similarities that show the problems of women known as women issues. Woman issues are one of a subject that has been frequently discussed in various seminars. The problem of women relates to the view derived from the understanding of patriarchal power, which considers that power and sexuality are in the hands of men.

Based on the description above, the researchers conducted a study to explain the form of problems that women faced in the short stories of 'Rambutnya Juminten' and 'Baju'. In addition, the researchers also conduct a study to analyze the attitude of women in facing their problems. This study will be focused on two main questions, which are the form of women issue that can be seen through these short stories and the representation of Juminten and Drupadi in facing their issues.

Sariyati Nadjamudd-Tome (2002) in her paper entitled 'Permasalahan Wanita Dalam Novel NH.Dini: Analisi Kritik Sastra Feminis'. This research uses feminist literary critic theory to analyze La Barka literature by NH.Dini. The results of this study reveal that the emergence of various issues of women or women's problems are the result of several reasons that originate from (1) patriarchy adopted by men, (2) aggressive behavior of men in the form of triangle relationship with other women, and (3) sociocultural differences, Including social norms in a mixed marriage that lead to various clashes and shifts in social norms and deviation behavior. La Barka legitimizes that it is not always mistakes, weaknesses, and deviations that revolve around people was because of women, as always has been viewed traditionally.

Mina Elfira (2008) in a study entitled 'Vasilisa Maligina by A.M. Kollontai - A reconstruction of the concept of Russian masculinity '. Mina Elfira (2008) in a study entitled 'Vasilisa Maligina karya A.M. Kollontai – Sebuah rekonstruksi atas konsep maskulinitas Rusia' . This research is a critique of feminism using gender theory by Ann Oakley in analyzing one of the works of Russian female writer Kollontai. Aleksandra Mikhailovna Kollontai was a prominent Russian feminist, known as the first woman to sit in the first government cabinet of the former Soviet Union (Hunt, 1996, p.100 and Elfira, 2008, p.41). Based on this research it can be seen that through her fictional work Vasilisa Maligina, Kollontai seeks to express the idea of family function and the role of women in social and personal life. Through the figure of Vasilisa Maligina, Kollontai wants to give birth to a new image of Russian women by reconstructing the concept of Russian traditional masculinity based on patriarchal culture. Through this fictional work can also be deduced that what Kollontai is doing is a reconstruction of the concept of masculinity in Russian society in the days of Soviet communist government.

Literary studies that use feminist approach has been done many times. However, most of the research uses novels as an analysis material and not a short story. Short stories are

rarely discussed in the research, especially short stories that appeared in the newspaper since it is considered only as a distraction from news and articles that are the main products of the newspaper as a mass media. Short stories have never been a more serious object of observation by literary critics. Just sneak around in a passing conversation. In contrast to previous research, this study examines short stories that were published in Kompas newspaper and compare two short stories that were written by the same author.

This research uses a feminist approach where inequality between men and women is the focus of feminist thinking. According to the theory of feminism, gender is seen as the result of social construction. Gender is an attribute given by society to indicate the existence of different characteristics, features and certain body function that are given to men and women. Such as the assumption that men are strong while women are weak (Lubis, 2015, p.107).

The construction of gender is not sterile from various powers and interests and also tends to be particularity rather than universality. Simon de Beauvoir states how men form the world and then represent the world from their own perspective then it is considered to be general or universal (Beauvoir, 1972). The identity of women is always related to the identity of men, this is what Simon de Beauvoir calls as the other or *liyen*. The existence of women is determined in relation to men and not because women have their own identity. Men become the size and standard to define and determine the nature of women, so women are not being measured by their own qualities.

In addition, the approach of feminism through the theory of Simone de Beauvoir suggested that the patriarchal culture put women as a second sex. The presence of women is not recognized equally but is under men. Women are considered as second-class citizens or second sex due to patriarchal power, a notion that can lead to social inequality (Kuntowijoyo, 1987: 136). Beauvoir who is well known by her existentialist feminism also explains that women are human beings who are isolated by men domination.

## 2. Methods

This study uses a qualitative approach since the purpose of this study is to interpret a literary work. In addition, the data in this study is not in the form of numbers but corpus being studied will be described in the form of narration or language. This is in line with the statement of Vanderstoep and Johnston (2009, p.7) that in qualitative research a researcher will produce a narrative or textual description of the phenomenon based on the researcher study focus.

The primary sources of this research are short story text of 'Rambutnya Juminten' (1994) and 'Baju' (2004). The author performs several stages to conduct a comparative literature study on both short stories. First, the researchers read both short stories comprehensively with close reading techniques to gain an in-depth understanding of the contents of the short story. Secondly, the researchers make coding and record words, phrases, clauses, sentences, or paragraphs that relate to the objectives or to the research questions. Third, the researchers do interpretation through the data that has been collected. Fourth, the researchers analyzed the data and write the interpretation results.

## 3. Analyses

### 3.1. The Form of Women Issue That Can Be Seen In The Short Stories of 'Rambutnya Juminten' and 'Baju'

Until now, In the social life of society still can be seen that men rights of ownership are more than women, even in the patriarchal culture there is still an ideology that stated

that married women belong to her husband. The ideology of patriarchy is a social system that places men as the main central authority in the social organization. In a marriage relationship, patriarchy assumes that a married woman belongs to her husband and implies that the husband has the right to determines anything that is related to their wife.

The problems that arise as a result of patriarchal culture are seen in the short stories of 'Rambutnya Juminten'. Juminten as the main female character in this story is described as a wife whose life is always regulated by her husband, Panuwun. Panuwun control all of the things that are relating to Juminten including her appearance. Juminten was eager to cut her hair short because at that time all the women in the village where they lived have a short hair, short hairstyle is the trend at that time. However, it is against Panuwun's wish, Panuwun wants Juminten to extend her hair like Nawang Wulan. Though Juminten said to her husband that she wants to cut her hair short, in the end, Juminten obeys her husband's orders.

'Kang, saya ingin memotong rambutku semodel Marni'

'Kamu bersolek untuk suami, iya kan?

'Saya tidak akan mengizinkan kamu memotong rambut semodel Marni.'

'Kang, I want to cut my hair like Marni'

'You are dress up for your husband, aren't you?

I would not allow you to cut your hair like Marni!'

As a husband who lives by the strong ideology of patriarchy, Panuwun believed that Juminten in her property and it is Panuwun rights to control Juminten's life according to what he wants. Besides that, Panuwun also believed that it is Juminten obligation to obey whatever Panuwun order her to do. Since Juminten married to Panuwun, Juminten can also dress herself up for her husband and no longer for herself.

Panuwun's attitude that continually dominates Juminten's life make him a possessive husband figure and because of that, Juminten face another problem. Panuwun is jealous because of an irrational reason, which has he had a dream that Juminten being the Nawang Wulan but the one who become Nawang Wulan lover, Joko tarub, is not Panuwun. 'Kang, mimpi itu kan cuma bunganya tidur, saya bersolek untuk suami'

'Ten, ada yang bilang setiap kamu mencuci di pancuran, Nardi pasti mengajakmu ngomong, iya kan? Jadi mulai sekarang kamu tidak perlu mencuci di pancuran. Dan kalau tidak ada saya di rumah jangan keluyuran! Pokoknya, saya tidak suka kamu keluar!.

'Kang, dream is only as a flower that adorn our sleep, I only dress-up for my husband'

'Ten, someone told me that whenever you wash clothes in the shower outside, Nardi always start a conversation with you, is it? So from now on you no longer have to wash clothes in the shower outside. And if I'm not around you are not allowed to go outside this house! I don't like you to go outside this house!'

Juminten has tried to hold down Panuwun's irrational jealousy by stating that she knows her duty as Panuwun's wife, which is preening only for her husband. Nevertheless, Panuwun remained possessive toward Juminten and forbid her from going out from their house without her husband for any reason. His quotes above show that Juminten's fate is



under the domination of the husband, without her controlling it by herself. Juminten have to get permission from her husband for every action she does.

In contrast to Juminten as a traditional woman who lives in a small village, in the short story of 'baju', the main female character (Drupadi) is an empress. However, although she is from high social class, Drupadi also experienced problems resulting from patriarchal ideology.

Ini penghinaan yang luar biasa, aku bukan budak atau selir! Aku permaisuri yang anak raja. Jadi, bagaimana mungkin mereka bisa mencampakkan harga diriku di bawah budak-budak istana?

Aku Drupadi yang diberi kebebasan oleh Romo untuk memilih sendiri suami-suami lewat sayembara. Kupilih satria yang berbaju brahmana. Aku memilihnya sebagai suamiku dan sekarang yang terlihat adalah ketika seluruh bajuku ditanggalkan oleh Dursosono, suami-suamiku cuma diam-diam saja.

This is a tremendous insult. I'm not a slave or a concubine! I'm an empress, daughter of the king. So, how come they can discard my pride bellow castle slaves?

I 'am Drupadi, the one who Romo gives freedom to choose my husband by my self through a contest. I choose Knight the shirt of Brahmana. I choose him as my husband and now what can be seen is that when Dursosono detached all my clothes, all of my husband is doing nothing to stop it.

In the patriarchal culture, the female body is "consumed" as objects of view, touch, sexual, as objects of male desire, which is an object of ideology (Prabasmoro, 2006: 80). Moreover, in this short story, women are used as a commodity, that is, as an object at stake. The problem that Drupadi experienced was when his husbands treated her body as a commodity where the man was the one who had full control over it.

'Saya kira ini kejahatan yang luar biasa, bukan saja datang dari pihak Hastinapura, juga dari suami-suamiku, yang dengan gegabah mempertaruhkan diriku sebagai taruhan di meja judi'.

'Suami-suamiku seperti tidak menghargai lagi ekspresi tubuhku dan keberadaanku di tengah-tengah mereka'

I think that this is a tremendous crime, not only from Hastinapura side but also from my husband side who ruthlessly use me as a bet on the gambling table.

My husbands seems like they no longer appreciate my body expression and my existence among them.

The quotation above shows that Drupadi's body is under her husband's power, where the decision only taken from her husbands thought regardless of Drupadi's feelings and opinions. In other words, in this story, Drupadi (wife) becomes a figure that is in an inferior position and pandawa Lima (husband) occupies a superior position. The inequalities between women and men's positions are the main focus of feminist studies.

In the study of Feminism, the concept of gender and the concept of sex need to be distinguished. This is due to the close relationship between gender differences and gender inequality. The fundamental difference between the two concepts is that sex is a biologically

determined and sex as a provision of God or nature. So sex cannot be exchanged. Meanwhile, gender is an attribute given by society to indicate the differences in certain characteristics and functions that were given to men and women. One of the gender constructs is the assumption that women are passive and emotional, while the man is active and rational. Such gender differences that were being constructed by society result in gender inequality (Faqih, 1996).

Feminism is ideologies that realize there are gender inequalities that impact on the unfair treatment of women. Then leads a movement to a change the gender inequality. Based on gender constructions that suggest women are inferior, passive and irrational, bring impact that is women's voices are less likely to be heard. This is seen in the text of 'Baju' short story when Drupadi warns her husbands not to gamble to win back the kingdom of Hastinapura from the hands of Dursosono.

Aku sebetulnya sudah melarangnya. Tapi, suami-suamiku yang perkasa tidak memedulikan naluri seorang istri. Mereka bilang, perjudian ini cuma menghormati tuan rumah yang sudah mengundang kita.

Aku tidak percaya, tapi suami-suamiku bilang kalau perempuan selalu berbicara dengan perasaan tidak dengan otak. 'Bersenang-senanglah di kaputren melihat taman yang indah yang akan menjadi milik kita kembali Dinda'

Actually I had forbid them. But, my mighty husbands ignore their wife's instinct. They said, this gamble is just to honor the host who had invited us.

I don't believe it, but my husbands said that women always talks based on feelings and not with thought. 'Have fun in Kaputren and see the beautiful garden that will return to be ours, dear'.

Through the quotation can be seen that Drupadi's husbands do not care about the thoughts and opinions of their wife. This is because of the gender construction that stated men are rational while women are emotional. There is a stereotype of women that in thinking or making decisions, women tend to use feelings rather than thought. Therefore, the opinions of men are more heard than women.

Rasanya aku sudah mempunyai firasat dan mimpiku yang berturut-turut bahkan sempat aku ceritakan kepada suami-suamiku bahwa aku tidur dengan telanjang dan diperkosa oleh penjahat-penjahat Hastinapura. Suami-suamiku dengan santun mendengarkan ceritaku, tapi mereka tidak mempercayai mimpiku. Undangan dari Hastinapura mengharu-birukan perasaan mereka dan setiap kecemasanku tidak pernah ditanggapi oleh mereka. Bahkan mereka dengan asyiknya berlatih main dadu.

Seems like I already had a hunch and dreams comes consecutively, I even told my husbands that I dream that I was sleeping naked and being raped by Hastinapura criminals. My husbands politely listen to my story, but they don't believe my dreams. Invitation from Hastinapura brings chaos to their feeling and the never respond to my worries. And instead they practice to role the dice merrily.

Although Drupadi tries again to express her worries, her husbands remain ignorant of her words. Drupadi's husbands politely listen to Drupadi's story but they do not take women's instincts seriously. Drupadi's concerned about her nightmare is not taken seriously by her husbands.

The problem experienced by Drupadi also experienced by Juminten. There are a gender construction states that women have limitations and weaknesses for that they require strength and leadership of men. Stereotypes of women as weak figure make women faced problems of conquest by male-dominated power.

Sebagai suami, saya kan tahu model apa yang pantas untuk istriku. Ten, kau kan dandan untukku.

As a husband, I know what style is appropriate for my wife. Ten, you dress up for me, right.

Panuwn as a husband feels that he is the one who best understands what is good for Juminten in all of her aspect in life, including in terms of hairstyle. Juminten as a woman is considered incapable of making the right decisions so that her life should always be led and controlled by her husband.

The problem experienced by Juminten and Drupadi is when they get married, they were under their husband power. Juminten and Drupadi are regarded as their husband's property so that they have no rights to control themselves, have right to speak up and are treated like property. They are positioned lower than men. Unfortunately, in real life society, the majority of women accept it as a destiny. They are unaware of the gender construction that brings them many harm disadvantages as women.

### 3.2. The Representation of Juminten and Drupadi

Ratna Indraswari Ibrahim can see the attitude of women in facing women issue in both short stories. In the short story of 'Rambutnya Juminten', Juminten represents a traditional woman, her entire life is only owned by her husband. Juminten's life forms according to the desire that comes from outside herself. Juminten did not argue when her husband asked her to lengthen her hair, another response is shown when Juminten also did not say anything to her husband that she is allergic to the hair fertilizer that was given by her husband. Panuwun knows about the allergic when Marni, Juminten's friend, is informing him.

'Ten, tadi di plaza, saya ketemu Marni. Dia bilang kamu alergi dengan obat rambut. Ini kubelikan obat rambut dari merek lain, yang lebih mahal. Tapi kalau kau tidak cocok, saya tahu merek lain.'

Juminten cuma tersenyum. Apa pun merek obat penyubur rambut itu. Dia tetap alergi.

'Ten, just now in plaza, I met Marni. She said that you were allergic with the hair medicine. Here I bought you hair medicine from other brand, which is more expensive. If it doesn't fit you well, I know another brand.'

Juminten only smile. Whatever the brand of the hair fertilizer. She is still allergic to it.

Juminten tells Marni that she could not stand the smell of the hair fertilizer given by Panuwun. The smell of the medicine makes a Juminten headache and nauseated. However, she did not say anything to her husband because her husband liked the scent of the hair medicine when Juminten uses it. Panuwun often repeat the words 'you preen for husband right?' And those words make Juminten, even more, realize that her existence is only for her husband.



Juminten's passive attitude in this short story shows the image of women who can only rely on husbands and could not make their own decisions. This attitude is also seen when Panuwun forbids her to go out without a husband. Without arguing, Juminten obeyed the irrational rules from her husband.

Sejak saat itu. Juminten memang tidak keluar rumah kalau tidak bersama suaminya. Since then, Juminten really never goes out if her husband does not accompany her.

In order to obey her husband, Juminten sacrificed her social life. Before marriage, Juminten is a woman who is active in following activities in the village. Although the community around Juminten informed her that her husband's actions were an irrational act, Women realized that men were less rational because the rules made by men only applied to women. Nevertheless, Juminten still obeys her husband.

'Ten sudah kubilang berulang-ulang padamu. Suami cemburu itu bukan pertanda cinta, tapi orang yang mau enaknya sendiri. Sudahlah saya tak bisa lagi menasehatimu. Mestinya kau tidak terus-menerus mengalah, tapi memberi pengertian kepada suami. Kalau aku dibegitukan sama suamiku, sudah lama aku minta cerai, kita bukan burung di dalam sangkar'

'Ni, seandainya Kang Panuwun tidak mengizinkan saya bermain kasti lagi, tolong carikan penggantik saya'

'Bodoh kamu,' Kata Marni.

'Ten, I have told you several times. Husband jealousy is not an act of love, but an egoistic man. I'm done, I cannot advise you no more. You aren't supposed to give up every time, but give your husband an understanding. If my husband treated me like that, I'd ask for divorced long time ago. We are not a bird in a cage'

'Ni, if Kang Panuwun doesn't allowed me to play baseball again, please find my replacement.

'You are stupid' said Marni

The above quote shows that Marni as Juminten's close friend has tried several times to tell her that it is inappropriate for a husband to curb his wife's life. Juminten's social life changed when she became the wife of Panuwun. Since Juminten a teenager, she is a member of the women softball team in her village. Furthermore, Juminten is also active in helping other activities in the villages. This is in accordance with the suggestion of the village headman who wants the women who live in his village to be not outdated. The issue of women arising from stereotypes needs to be corrected because it is not in accordance with the development of era. However, the patriarchy ideology that has been adopted in the life of Juminten and Panuwun household is difficult to be removed.

Panuwun terdiam. Kemudian dia melihat Juminten lekat-lekat. "Saya tadi juga ketemu dengan pak RT, dan menanyakan mengapa sudah dua kali, kau tak ikut latihan kasti. Begini saja Ten, ini semua gara-gara rambutmu yang panjang. Sekarang kau ke salon mbak Titik, potong rambutmu sependek mungkin.

Panuwun speechless. Then, he looks at Juminten closely. 'Just now I met the village's headman, and he ask me why you had missed the baseball practice twice. Let's make

it like this Ten, this is all because of your long hair. Now, go to Titik Salon, cut your hair as short as possible.

Panuwun's words show that Panuwun knew that Juminten's were facing problems not from Juminten herself. Juminten did not say her objection that she could not participate in the baseball anymore and many people in her village are looking for her. Panuwun knows this situation from the village headman. In addition, the quotation also shows the Panuwun dictates Juminten based on his own will. Panuwun also blamed Juminten's long hair that makes her attractive in the eyes of other men, even though lengthening the hair is Panuwun's command. In addition, Panuwun denied that the reason Juminten could not get out of the house and participate in the baseball team was that of his orders.

Juminten who had struggled to lengthen her hair in order to obey her husband was given orders to cut her hair as short as possible. Panuwun continuously dictates Juminten's life.

'Dengan susah payah dan menahan mual karena tak tahan obat rambut itu, saya panjangkan rambut ini menurut Kang Panuwun. Saya tidak mau dipotong. Sayang, kan?

'Ten, saya kira kalau kau bersolek untuk suami'

'With hard work and holding back nausea since could stand those hair medicine; I lengthen my hair to obey Kang Panuwun. I don't want to cut it. It's a pity isn't it?

'Ten, I thought you preen for your husband'

Juminten who started to like her long hair tried to express her objection toward her husband order. Although Juminten said she did not want to cut her hair, Panuwun warned Juminten that she should only preen for her husband. For that, she must follow all the husband desired without objecting it.

The story ends with a situation where Juminten cries when she sees her reflection in the salon mirror. Juminten's hair is being cut very short like a man following her husband's orders. In this story from the beginning to the end describes the life of Juminten who is constantly dictated by her husband. Juminten is a passive female figure in facing women issues revolve her. Whenever Juminten tries to voice her opinion as opposed to Panuwun, Panuwun constantly reminds that Juminten as a wife can only preen for her husband. In other words, any action taken by Juminten should only be done in the name of her husband and with the permission of her husband. Men have rights to control his wife according to his patriarchal ideology understanding.

Juminten's passive attitude in following the rules that only apply to her is different from the attitude of Drupadi in short story of 'Baju'. The life of these two women was previously free and have the power to control over their own bodies. As Juminten in her teens was free to go out whenever she wants, Drupadi also has the power to determine the treatment that she can receive regarding her body. Drupadi has the power to ask her husbands to treat her body according to her will.

Tubuh perempuanku adalah ekspresi dari seluruh jiwa ragaku. Aku selalu menuntut mereka memperlakukan aku dengan perasaan yang saling menghormati ketika kita bercinta. Suami-suamiku kuajari menyentuh dengan keindahan dan saling menghormati.

Begitulah kita lakukan bertahun-tahun. Tapi, sekarang mereka tidak berbuat apapun. Sungguh menjijikan ketika kulihat suaminya cuma menunduk dan diam-diam saja

My female body is the expression of my whole body and soul. I always demand for them to treat me with a sense of mutual respect when we make love. My husbands were taught to touch with beauty and mutual respect. That's how we do for years. But now they do nothing. It was disgust when I saw my husband was just looking down and silent.

Although Drupadi's husbands initially honored and respected Drupadi's body, they gambled Drupadi's body without asking her as if her body belongs to them. Moreover, in this short story, women are used as a commodity, that is, as an object at stake. In response to the treatment Drupadi received, Drupadi shouted and asked for help so that the gambling could be canceled.

Drupadi asks for help to the one who has power, which were men. Moreover, it can be seen that all the figures that hold power in this short story are male.

'Destarata ambillah sikapmu, engkau tetap ayahanda dari mereka'. Aku lihat Destarata menjadi gemetar dan terduduk di kursinya. Eyang Bisma dan paman Widuri seperti blingsatan. Akhirnya Widuri berkata, 'atas nama raja hentikan semua itu baginda'. 'Destarata do something, you are still their father'. I saw Destarata tremble and sit in his chair. Grandfather Bisma and uncle Widuri seems worried. Finally. Widura said 'In the name of the king, stop it all your highness'

When Drupadi screams asking for bets to be canceled, no one listens to her. This incident illustrates that in the public sphere the most heard voice is the male voice. There is a gender construction that states the place of women is only in the private sphere whereas in the public sphere only the voice of the male is heard.

The five Pandavas as Drupadi's husbands were unable to do a thing when their wife's clothes are being stripped away in front of many people, this is because Pandawa Lima are a knights and a knights must not break a promise. They only think of their own interests and do not think about the fate of their wife when agreeing to make her body as a bet.

When Drupadi screams for bets to be canceled, no one minds. This incident illustrates that in the public sphere the most heard voice is the male voice. There is a gender construction that states that the place of women is only in the private sphere whereas in the public sphere only the voice of the male is heard.

The five Pandavas as Drupadi's husbands were unable to act when their wife's clothes are stripped away in front of audiences, this is because they are a knight and a knight should not break a promise. They only think of their own interests and do not think about the fate of their wives when agreeing to make it as a bet's property.

'Aku merasa bertarung sendirian di sepanjang waktu itu. Tiba-tiba air mataku jadi kering, kulihat Destarata yang tangannya terluka. Aku mencoba menahan seluruh kemarahan dan rasa benciku ketika Destarata memintaku membalut tangannya yang terluka.

Apakah suami-suamiku dengan caranya masih bisa disebut sebagai satria? Sementara itu, di sisi lain, aku masih menjadi bagian dari mereka, tak secuil pun yang akan

menjadi milikku?

Jadi, setelah aku berikan seluruh jiwa dan ragaku kepada Pandawa tanpa seculi pun yang jadi milikku, aku jadi bertanya-tanya, “Siapakah diriku?”

I felt like I was fighting alone all through that time. Suddenly my tears when dry, I saw Destarata whose hand was injured. I try to hold back all my anger and my hatred when Destarata ask me to bandage his injured hand.

With the way my husband do, can they still be called as a knight? Meanwhile on the other side, I'm still a part of them, not a shred of that will be mine?

So, after I gave my body and soul to Pandawa, without a shred of it is mine. I wondered, “Who am I?”

When Drupadi screams for bets to be canceled, no one minds. This incident illustrates that in the public sphere the most heard voice is the male voice. There is a gender construction, which states that the place of women is only in the private sphere whereas in the public sphere only the voice of the male is heard.

The five Pandavas as Drupadi's husbands can not move when their wife's clothes are stripped away in front of audiences, this is because they are a knight and a knight should not break a promise. They only think of their own interests and do not think about the fate of their wives when agreeing to make it a bet.

The above quote shows that Drupadi constantly struggles to undo the bets her husbands made, even though she fights alone. Drupadi fought alone and the pandawa Lima could only be silent without moving a bit from their seats. In the real social life, until now still can be seen the rights of men's ownership over women, moreover, even in patriarchal society, there is still an ideology that considers that married women belong to her husband. The ideology of patriarchy also implies a husband have rights to control over any matters relating to a wife. Thus, the woman has no right to govern her own life and that when a woman is married, she belongs to her husband only.

In the situation that happened to Drupadi, patriarchy ideology is applied strong, where Drupadi as the property pandawa lima but pandawa lima was never belonged to Drupadi. The existence of the wife as a woman also could not be separated from her husband, so realizing that Drupadi doesn't have part of her husband with her, she began to question her existence.

A woman does not have equal rights and laws compare to men. Women realize that they are only doing things based on men's orders. Women are only regarded as a male complement, so as not to affect the existence of men in the process of women's supplication of themselves.

Juminten and Drupadi's attitudes represent a representation of what Beauvoir said that women are just human beings who are confined. Women who are just as objects, not subjects. Beauvoir (in Arivia, 2013) explains, “Being a free human is being a subject”. Which means that as an object, women have lost their freedom to think, make decisions, and determine the way of life. Juminten and Drupadi figures do not articulate themselves as subjects who have the right to speak up and to defend themselves.

#### 4. Conclusion

Both short stories by Ratna Indraswari Ibrahim, '*Rambutnya Juminten*' and '*Baju*' reveal various women's issues concerning personal freedom. Women are considered as emotional, weak, and always have to be controlled and protected.

Based on the study, it was found that both texts reveal various forms of women's issues, which are patriarchy and gender constructions. Both traditional women and an empress with a high social position experience the similar issue. Juminten faces women's issue which her husband determines all aspects of her life, including personal matter such as determining Juminten hairstyle. Furthermore, the figure of Drupadi faces problems in that her body became an object of betting by her five husbands. The problem arises as a result of the strong patriarchal attachment inherent in society, whereas married women belong to her husband. The ideology of patriarchy also implies a husband have rights to determine all matters relating to his wife. Every woman has their own attitude in responding to the injustices they faced.

Through these two short stories can be seen a difference in attitude of Juminten and Drupadi in facing women issues. Juminten represents a passive and obeyed women figure that follow all of her husband's commands even though the order was irrational. Juminten conveyed his objection to her relatives and not directly to her husband. While Drupadi represents a woman who is actively defending her right not only as a woman but also as a human being. She actively yelled for help to cancel bets made by her husband. Although the two female figures are trying to speak up, they are being ignored. This is because men have a tradition of always securing women to make them think they are stronger and smarter. Therefore, they feel that they have the rights to determine all aspects of women's lives. This situation gives rise to the stereotype attached to women that is emotional and irrational so that women are considered unsuited to manage their own lives and not suitable to speak in the public sphere.

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