



Stereotypes as the Ideology of Feminism in Novels Authorized by Indonesian Female Authors (Ideological Gynocritical Feminist Literary Criticism)



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Abstract

This study aims at (1) discovering women stereotypes based on words of the characters' in the novel in form of text quotations. (2) examining ideology and gynocritics aspect that is how the special characteristics of the feminists' creative process in terms of style and expression. This study is a qualitative research conducted through descriptive and analytical data analysis by giving exposure and depiction of data in the form of description. Data were collected by using literature study to dismantle aspects of women stereotypes contained in the novel through linguistic expression in the form of text citation since the data sources in this study were dominated by the written data. The data were analyzed grounded on two theories of feminist literary criticism namely ideological and gynocritical feminist criticism theories. The theories are used to discover figures, stereotypes, history, style, theme, genre, structure, profession, customs, traditions and cultures that influence the mindset of female authors. The results show that many women stereotypes paint the works of female authors. Based on three novels authorized by Indonesian female authors studied show that they are obviously consistent in exposing the stereotypes in every writing of their novels. The stereotypes revealed in these novels serve as the basis for the struggle of female authors and their expression in an attempt to voice the dignity of Indonesian women in various sectors of life including politics, social, economic, and culture, in order to align with men. As a result, the struggle give birth to a movement called feminism.

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1. Introduction

Literary work is the result of thought and contemplation of the author against various events occurring in the real world. Absolutely, the literary work produced cannot be separated from social and cultural conditions that lie behind them. As a member of society, the author certainly has his or her own opinion about the situation and problems that occur in the environment. Various opinions and experiences of life which are then interpreted and poured in the form of literary works must have been peppered with imaginative and creative events of the author.

Likewise, when there is a wave of resistance, especially when there is a rebellion against the patriarchal system pioneered by feminists that are widely discussed, the discussion about women seems like never unraveled. Wherever and whenever women are interesting to talk about. Women are two-sided figures. On one hand, women are a beauty. Their charm can make men crazy. On the other hand, they are considered as weak people. Surprisingly, the weakness is used as an excuse by malevolent men to exploit their beauty. Some even assume that woman is despicable, second-class people who are beautiful yet their existence are not recognized as a natural human being. Tragically, among the philosophers, there are those who think that women are created by God only to accompany men. Aristotle (in [Sugihastuti and Suharto, 2013: 32](#)) states that women are the sex that is determined by their lack of certain qualities; Thomas Aquinas (in [Sugihastuti and Suharto, 2013: 32](#)) says that women are imperfect men.

In many areas of life, socially, politically, economically, religiously, and culturally, women's positions are always and still marginalized under the dominance of male superiority. Conditions that have been going on this will be changed by the women activists who feel concerned with the fate of their fellow and eventually led to the movement of feminism. In literary works, many figures use literary media to counter the patriarchal culture that has been felt to contain the existence of women in various aspects of life. For example, in the early 1920s, known as *Angkatan Balai Pustaka*, the authors of which are dominated by men created many works that generally tell the life of female characters. Similarly, in the 1930s, several literary works began to show the movement of women's emancipation like the work of Sutan Takdir Alisyahbana with his novel entitled *Layar Terkembang* which began to arouse and awaken the women who had been experiencing oppression.

The problems of social, political, and cultural life experienced by women become a serious concern of female authors. As a result, this spawned novel featuring female characters who are no longer depicted as weak and resigned creatures in a state or so-called female stereotype. In their struggle to realize the equality of rights, position, and the role, the women's movements come and pour through the works in the form of novels. As well as the increasingly advanced education of female authors, they have advanced their mindset. Of course, it also affects the way they voice women's movements. Their works, according to many literary observers, have been successful in breaking through women's constraints and patriarchal values by the thoughts, expressions, and styles of the language used.

In light of the development of the feminist ideology of the female Indonesian novelist that strongly influenced their work, the researcher is obviously interested in reviewing the problems associated with it. In this study, we explore phrases in the form of quotations from novel texts depicting female stereotypes so that a female feminist ideology can be determined to counter male domination or the so-called women's movement (feminism). The problems discussed in this research is how stereotypes are experienced by women and how the form of the women's movement in the novels by female authors Indonesia. In general, this study aims at increasing the treasury of science from the study of the field of literature, especially novel studies, so it might be useful for the development of literary theories related to feminism. In accordance with the problems described above, this study specifically aims at identifying the stereotypes experienced by female characters through the expression of figures based on quotations in the novel texts.

Literature Review

In line with other human sciences, literature is actually the essence of culture. The study of a literary work has the benefit to make humans better understand the values of humanity, culture and even ideology that is believed by the author. To know these things in dissecting a literary work, researchers must have a precise and sharp knife

so that the contents of the work can be detected and studied.

This study needs a useful theoretical base to explore the issues to be studied. The grounded theory is a basic framework of the study. For this reason, the theory will be used in this research is the theory of feminist literary criticism.

Theory of Feminist Literary Criticism

This theory of a feminist literary criticism is one of the theories that develop in recent years including in the Eastern countries. It has been disclosed that feminism is a struggle of women to gain equal rights with men. Feminist literary criticism was born and developed in line with the development of the feminist movement. With the enlightenment of this feminist movement, people began to open with the word sexism (Sugihastuti, 2008: 82). This term also opens new pages in the life of women, whether related to family, sex, work, or related to education and training (Djajanegara, 2000: 15). Feminist literary criticism is likened to a strong base to unite the stance that women are aware of reading literary works as a woman, authors who write novels as women, and revealing the image of women in novels (Sugihastuti, 2000: 85).

In general, literary works displaying female characters can be studied in terms of feminism. Both of fiction stories, plays, and rhymes can be examined as long as there are female characters. Research by using literary criticism is certainly easier to study when associated with male characters contained in the literary work. According to Djajanegara (2000: 51-54) there are four stages of the application of feminist literary criticism, namely: (1) Position of female figures in society, (2) Life purpose of female characters, (3) Behavior and character of female characters, (4) Establishment and speech of the female character. Sugihastuti in Nurelide (2005: 15) mentions that feminist literary criticism tends to conduct the study from various disciplines. Thus, literary studies with distinct objects in the form of literary works remain associated with other disciplines, for example with social sciences, culture, economics, psychology, law, anthropology, and history. Endraswara (2013: 147) argues that in conducting feminist analysis studies, researchers should be able to clearly reveal the aspects of pressure and oppression experienced by women. Researchers should also use a specific awareness in which gender differences are related to issues of belief, ideology and life insight and ultimately affect the literary meaning of literature. Indeed, there are a different vision of male and female writers. Both camps often have the power of cons with each other that no end of the base. Even the two sides often show a mutual blame due to gender differences. That is why the analysis of feminism should follow Barret's view (Endraswara, 2013: 148) namely: (1) the researcher should be able to distinguish the literary material that is written by male and female authors, men and women desire, and the things that are interested in male and female author; (2) ideology often affects the work of the author. The ideology and beliefs of man and women are definitely principally differences; (3) how far the fictional attitudes of literary texts produced by authors are able to describe their cultural state. Gender differences often affect the culture and customs that are revealed.

In more detail, according to Showalter (Endraswara, 2013: 148), there are three phases of the literary tradition of a female author. First, female writers, like George Elliot, often imitate and live the predominant male aesthetic standards, intend women to retain an honorable position. The main background of their work is the household and community environment. Second, women writers who have been radical. At this time women are entitled to choose which appropriate way to express. Similarly, themes are also increasingly complex. Third, the results of women's writing besides following the previous pattern, it is also more self-conscious. Works that portray more transparent things (naked), adultery, infidelity, and the like have been touched. The woman has realized that she is not "the angel of the house", but there must be emancipation

As highlighted by Culler (in Sugihastuti and Suharto, 2013: 5) who called it as *Reading as woman*, Yoder (Sugiahastuti and Suharto, 2013: 5) mentions also that feminist literary criticism does not mean that critics of women, or criticisms about women, or criticisms about female authors; the simple meaning of feminist literary criticism is that critics look at literature with special consciousness, the realization that there is a gender that has

much to do with our culture, literature, and life. It is the gender that makes the difference between all aspects as well as the difference of author, reader, attribution, and on the outside factors that affect the coral-fabricating situation.

From the above description, it can be concluded that the criticism of feminist literature is essentially an extension of the feminist movement. There are two main purposes of this critique, first examining literary works written by female authors in the past, and the second being to present the image of women in the work of male authors who present women as inferior beings in a patriarchal culture.

Ideological and gynocritical feminist literary criticism

In the feminist literary criticism, there are several kinds of theories used to analyze. Yet, this study used the theory of ideological and gynocritical feminist literary criticism. In ideological feminist criticism, women involved as readers or known as *Reading as women*. In this critique, the center of attention is the image and stereotype of women contained in the literary work. This criticism is also used to examine misconceptions about women, and the underlying factors of why women are often not taken into account, are almost ignored in literary criticism. The gynocritical feminist literary criticism is a critique that specifically examines female writers. In this critique, includes research in the history of women's literary works, writing styles, themes, genres, and the structure of women's writing. In addition, the creativity of female writers, professions, and traditions, traditions, and cultures also influence the mindset of female writers. Gynocritics aims at finding the difference between male and female writing.

2. Research Methods

This study employs a qualitative research with descriptive analytic nature. The data gathered is not poured in the form of numbers or statistical numbers, but remains in the form of qualitative descriptive. Researchers perform data analysis by giving exposure and depiction of data in the form of description. Data is the main element in a study. In this study, the data source used in the form of documents, namely the text of novels by the authors of Indonesian women. Given the number of novels written by Indonesian authors, it is not possible to study the whole novel. Therefore, it is necessary to select the data sources by using sampling technique. Of the many novels in question, researchers only take 3 (three) novels that are considered representative in this study. Researchers think that these novels are contemporary novels and still popular today, especially the authors. This is evidenced by the large number of readers who are interested in reading the novels until the publisher has to print several editions of the same novel. The novels used as the source of data in this study are: (1) *My name is Hiroko* (NH) by N.H. Dini, (2) *Supernova: Knight, Princess, & Stars Fall* (Sn) by Dee Lestari, (3) and *Pesantren Impian* (PI) by Asma Nadia.

As for the object of this research is the ideology of feminism owned by the novel writers (novelist) who are female authors and are the original author of Indonesia. The elements studied in this study are the thoughts, attitudes, and actions of authors in relation to the existence of women. The thoughts, attitudes, actions of the character of the story relate to the physical representation and character of the character by the narrator, the background environment, and the issues and themes. Another element is the expression of the language contained in the text of the novel. While the sampling technique used is purposive sampling that is the selection of samples in research that lead to the selection and follow the paradigm of qualitative research based on theoretical concepts, personal curiosity, and empirical characteristics.

The method used in data collection is the study of the library (library research), namely to dismantle the ideology of feminism contained in the novel. This technique is done to obtain data and information about the object of research (Semi, 1988: 8). This method is used because, in this study, the data source written more dominate. The data in this study are novels written by Indonesian female authors by taking samples of 3 (three) novels. The steps applied in collecting this data as follows. First, researchers begin by reading carefully and critically to collect data in the form of words, phrases, sentences, paragraphs, or signs identifying stereotypes; Second, as much as possible repeatedly re-read all sources of information related to data; Third, collect critical

parts related to the problem; Fourth, after doing the above three steps then the researchers give a sign (coding data). In this step, the data is presented in tabular form as the part to be analyzed.

For data analysis, this study used two theories of feminism, namely: the theory of gynocritical feminist literary criticism and ideological feminist literary criticism to find the ideology of feminism in the novel text authorized by Indonesian female authors. The analysis of feminist literary criticism is based on the researcher's interpretation of the text. This is very different when we use quantitative (positivistic) content analysis that avoids interpretation. The critical paradigm is more to interpretation because with interpretation we can enter the world of text, to explore and uncover the meaning behind it. In critical research, it cannot avoid the element of subjectivity. Interpretation of a text, experience, cultural background of the researcher, education, political affiliation, even partiality affect the results of the interpretation. Therefore, different researchers may produce different findings and interpretations. The superiority of this theory depends on the researcher's ability to build a theoretical ground and a strong frame of mind as the foundation of reasoning so that the result of interpretation has sufficient argumentation.

Data presentation analysis used in this study is the theory of feminist literary criticism. Primary data in the form of novel text will be picked and analyzed. Then, it is presented according to its characteristics which include: thoughts, attitudes, and actions of storytellers in relation to female stereotypes. The thoughts, attitudes, actions of the character of the story relate to the physical representation and character by the narrator, the background environment, and the issues and them

3. Results and Analysis

According to the Dictionary of Literary Terms (Zaidan, 2007: 193), stereotypes is meant that in the study of language, it refers to clichés; in literary studies, it refers to the plot character. Stereotypical figures are figures whose attitudes, responses, reactions, words, and usage are in accordance with widely held ideas. The stereotypical character does not change and does not do the unexpected thing. According to Fakhri (2012: 16), stereotypes always harm and cause injustice. One type of stereotype is one that comes from a gender perspective. Many injustices against certain sexes, especially women that originate in the markings attached to them. The markings given to women by existing social and cultural constructs make women suffer from injustice and prolonged inequalities. The progress of the age and the power of the human mind that continues to grow does not bring significant influence to change the concept of stereotypes towards women. The statement that how highest level of science, social status or position of woman will not abort her obligation as a woman that is the obligation of cooking, taking care of the child, cleaning house, shopping or other domestic work.

Marking of women has begun since the sex of a baby is known. For example, when giving a gift for baby girl. It tends to be pink color while for a baby boy it tends to be a blue color. That is, the stereotype is done by the community and is not natural, or the provision of God so there should be no discrimination between men and women. The standardization of women's traits such as weakness, emotional, irrational, powerless and complementary to men makes them unable to free themselves from the constraints of the definition. This stereotype is what makes men superior and strengthens the dogma that women cannot protect themselves from the superiority of men.

In line with the Javanese conception of the virtues of women. According to the Javanese conception, women are *merak ati* (releasing sweetness, showing beauty, being able to combine varied colors to beautify herself, her beautiful face and cordialness, and her gentle and lenient manner of speech. *Gemati* (nourishing family, educating sons and daughters diligently and lovingly, as well as being careful in all actions), and *luluh* (his heart and feelings are intertwined with his husband and family, accepting for what it is, and easily respond to the feelings and wishes of others).

These three traits of women become the "opposites" of the three male qualities. Men's character is *teguh* (endeavoring bodily and inward and protective), *tanggom* (brave heart, strong willing, and strong in faith), *tanggung* (being wise and responsible for the family safety and security). The three pairs of attributes are actually

complementary or mutually compensate for each other (Kartini-Kartono, 1992: 286-288). However, when those are examined, they turn out to be a stereotyped and gender-prejudiced adaptation. This nature is not biological, but only a cultural construction that can be swapped by place and time (Fakih, 1997: 8-9). But nowadays there is an inadequate confirmation, so-called gender is regarded as nature so it appears that the nature of women is to educate the child and to manage the household (Fakih, 1997: 11).

3.1 Stereotypes of Women in Novel *My name is Hiroko* by NH Dini

The position of Japanese women in society generally can be seen from the female characters in the novel *My Name is Hiroko*. The position of women is divided into the household, work, and educational environment. In the household environment, the woman's position in the character can be clearly seen from the wife's position toward her husband and daughter with her father. The relationship between wife and her husband can be seen in the following quotation.

"Master often go out with him tonight. They came home early in the morning. If they leave, Mistress does not sleep all night waiting for him. As soon as his voice was heard in the side hall, mistress jumped up and waited at the door, kneeling in the way our country did. The middle-aged woman let the young stranger into the house. Then the lady opened the lady's shoelace as she asked successive questions while listening to his answer. She asks where the master has gone. If you watch a movie, what the title, how the story, what kind of master, what food and drink he bought. If you had visited the geisha entertainment house, the lady asked how many people were serving, how they looked, what game or song performed and how many bottles of sake had you drunk. And during that time the lady kept kneeling in front of the door so that her husband finished telling the night. Then the lady stood giving way to her husband into the bedroom."(NH: 17-18)

From the above quote, it is clear that in the household, Japanese women are domiciled under her husband. Stereotypes are created as a wife, women must be faithful waiting for her husband home. As a good wife, a woman should serve her husband with all his heart as seen in the above quotation, Hiroko's employer awaits her husband home and with obedience as a wife, she kneels and serves her husband by unlocking her shoelaces.

However, in the next story, the character of Hiroko said that she only once saw such an event. In the village where she lives, she never saw her mother waiting for her father to come home from drinking, even when her father came home, her mother even steps aside to see her father drunk. Thus, there are differences in the status of women as wives in the city and in the village. In the city, a wife is so serving her husband while in the village, it is casual. However, in terms of subject to the husband's orders, the wives in the city and in the village, are the same. They tend to execute their husband's orders without arguing. This also applies to the daughter of the family. The parent's orders, especially her father, she never denied.

"Four days later I sat next to the truck driver who brought the harvest to town. I was almost sixteen at the time. I have not been in school for two years. The decision my father made was a rule to be obeyed without the parties concerned. At that time, I accepted it with an immutable eternity full of obedience. My father was the decisive one in our lives. And I who grew up with the customary environment of the head bowed to affirm all the commandments of the parents, saw no reason whatsoever for denying it."(NH: 15)

In the quotation, it is clear that the father's authority in his family is strongly obeyed by Hiroko. Hiroko did not dare to argue or defend himself. According to her, it is a natural thing. This is probably due to the existence of a law applicable in a society that a woman should be subject to her father, then to her husband, and in her old age to her son who occupies the position of the head of the family (Okamura, 1983: 6). This is true after the third

world war. According to Okamura, at this time the law has been abolished but in reality, a woman or a wife still adhere to the law. It is possible because it is difficult to eliminate something that has been hereditary.

In the field of work, in the novel *Namaku Hiroko*, clearly visible differences in the position of women and men. In the novel, only a few women are told to have high job titles. Most of them are told like a stereotype that women are housewives, who work only at home and work for husbands and children.

"As usual, I wake up early; had to help my mother make soup for my father's breakfast before leaving for the fields. My two younger brothers with their cuddly roost in front of the stove while tapping on the table."
(NH, 11)

Based on the above quotation, since they are a girl, Japanese women have been trained to do housewives work. Even do the work of adult women though.

"since childhood, I helped my mother with homework, caused by the birth of my two sisters in sequence. I was obliged to watch over them or feed the porridge while my parents were in the lading. At the time of the vegetable harvest season, after school, I helped to pay women to separate the rotten yellow cabbage leaves from the fresh lumps. (NH, 13)

Even if they have to work, most of the village women in Japan work as factory workers or they prefer to look for jobs in the city as shopkeepers, restaurants, even as housemaids.

"I'm stunned to hear his invitation. "So far?" "definitely, far away. But there's a lot of work. "What? Factory work? Shop? "Anything. Factories, shops, restaurants, holiday homes. But actually, if you just want to work so do not need to go there; here, in the cities, you can work. If you join me, it's better to work as a housekeeper. So at least you're experienced." (NH, 26)

As in another quote of novel;

"I was gripped by the fever of nervousness going to leave the village, sailing across the sea, living on another land completely alien to me. I am too proud to leave home with all its gloom. Tomiko's promise "about the work left to me" is always buzzing in my ears. When my mother asked me, the kind of work I would get there patiently and I must answer, of course, is the same as the previous work. Yes, what can I do but help as a housemaid?" (NH: 27)

Even if it exists, what is told is the success of women at work is not feasible, such as owners of bars and shops but it is a gift from someone else's husband, there was also told of a woman who successfully when it became a stripper that has a lot of money.

"My job is not difficult. Enter the stage from the door in the corner, then step into the music. In order to warm the atmosphere, I danced alone, following the circles with the motion of obeying the rhythm. Little by little the fur shawls, I pulled forward, then twisted in my hands as I lifted my legs to show the fullness of my hips. At that time, the entire audience's eyes usually began to look at me, following my whole motion. They no longer hear the LP music or the vocal cords being played hard to accompany my performance. Then one by one, socks threw me into a corner. The scarf slid through my chest, stomach, and thighs to the floor. The hat I let go slowly, and both arms lifted up high, showing a definite defiant attitude. Following the buttons, I took off one by one. And from the top of it all is the opening. Then on Sunday nights, where many bear audiences, I add boldness

by completely removing the role of my hair, then with all the nakedness." (NH: 147-148)

Conversely, in this novel, it is told the success of men or husbands who have a good job with a large salary. There is one part that tells the success of a successful woman in store management but her household is told to be destroyed. This proves that the role of men in the household is greater than that of women. In other words, if women in Japan want to succeed, she must be willing to not have a good relationship in her household.

The level of education in Japan (19th century) between women and men was distinguished. During the compulsory education period of 6 years, both boys and girls receive simultaneous teaching; there is no discrimination in the lessons given. Differences arise at the second level: boys continue to secondary school (5 years) or skill education, while girls enter Special Secondary School for them (4 or 5 years) (Okamura 1983: 53-54).

This discriminatory system is based on an attitude expressed in the feudal saying "unnecessary education for women". This idea is a supporter of the stereotype of women, it is prepared so that she can be good and able as a housewife while the man is believed to be a searcher of the script. With that information, Hiroko as a Japanese woman in her time did not get the right to education. Even her father told her to stop attending school. This further clarifies the position of women in the household, work, and education.

Many views are developed by classical psychology to reinforce female stereotypes. For example, if women do not like to decorate and preen or resist and are very active, they are considered sick and are said to have psychic disorders. With *narcism*, women become men's lust for their beauty, charm, and elegance to be beloved lover or wife. With *mashocism*, women will be more sexually receptive and more matronly. With passivity, women become victims of freedom and abuse of men (Nurhayati, 2012: 15). Based on reality, the consequences of arbitrary violence by men can give birth to a stereotypical attitude that must be experienced by women like stated in novels.

3.2 Stereotypes of Women in Novel *Supernova: Knights, Princess, and Stars Fall* By Dee Lestari

There are stereotypes of women and men caused by misconceptions of sex and gender. Women do domestic work or housework, while men hold public works. As the main breadwinner, men usually work outdoors. Even if women run public works, it is as if they are placed in positions that are stereotypically appropriate to them such as being a writer, model, prostitute, and secretary. While men can occupy a higher position and honorable such as vice president, manager, lecturer, and contractor (Wolfman in Sugihastuti, 292-293). Even if the man as a model, but he also resided as a professional in a multinational company. So being a model is not considered as a profession for the man. Instead, the female model is a proud profession. When women with the profession as a model they will immediately lift their prestigious and dignity as women. Beauty and beautiful body shape will make a woman's selling price even higher and can even be used as a force to align themselves with men.

In the novel *Supernova*, the character Ferre or Re is described as a man who is not only successful in his career but also has an exclusive face and appearance.

"Re never wanted to be interviewed. A row of magazines and newspapers hunt for an article about him, starting from real business magazines to women magazines who want to make Men This Month. He was successful, at least by general standards. New birthday of the 29th, but already become Managing Director. It looks far from the ugly category. Until now there are many advertising agencies that offer him a star advertisement. But, according to Re, the crazier thing is that the production houses want him to play soap operas. Apparently, they really do not know what kind of life a Managing Director of a multinational company is going to have." (SN: 26)

For a man like Re, a career and popularity as a model are not his pride, he is prouder and prefers to choose to be the leader of a company than to be a model and actor of drama series. So, Re often refused to be interviewed by

magazines and newspapers that want to make him a model man, advertising stars even become a soap star.

Different with Diva, a famous model, with her profession, she was able to make men to her knees and helpless. As a professional call girl, she is able to turn men into slaves of lust and dare to pay him for a fantastic price.

"Diva was greeted with a broad grin. The smirking owner was a man named Dahlan, or Bung Dahlan, early forty, at the peak of her career, with a woman who was in high school, had two children, and experienced a void that she said was undefined. Diva is one of the drugs she thinks works.

"Hi" Reply short Diva.

"How is the show, successful? You are very beautiful. It's a good thing I met you after the performance. "

"I'm tired, frankly. Even I forget we have an appointment. But, calm down, I am professional, "said the Diva flat as he pulled her hair up. Pinched it. Fanning her hot neck. Dahlan is getting more and more. The car raced faster. (SN: 74)

Although the Diva female character is able to subdue men like Dahlan nose, stereotypes still appear to the female character. In the excerpt of the novel text above, women are regarded as a potent remedy that can cure and eliminate the cravings for lust. In the field of profession, women are able to do public works but still under the influence of men who become her superiors, it can be seen in the following quote of the novel:

"Re was a bit surprised to find that his first three hours of the morning were empty. He asked his secretary again, "Irma, are you sure I have no appointment this morning? "Nothing, sir." (SN: 27)

That reflects the arrogance of men as leaders who doubt the performance of women as their secretaries. As a leader in this case as a manager should have to give full duty and authority to manage the schedule of a leader's activities. Because that is where the ability of a secretary is tested, whether it is worthy of being a secretary or not. The stereotype also appears in the following quotation,

"Soon Irma's voice came from the speakerphone. "Sir, there is another magazine asking for an interview. New magazine. He asked about your willingness. "

" they keep badly asking me," muttered Re. Simply impressed by his indirect attitude refusing raw. He paid more attention to a butterfly flying by the window. Oddly enough there is a tiny white butterfly flying at the height of a building like this.

"What's that magazine?"

"Women's magazine."

A spontaneous little laugh burst from his mouth. "Yesterday afternoon they came and delivered the sample. That, I put it on your desk. "He rummaged through the pile on the left side of his desk. "Oh yes, this is it." Re flicked through it. Nothing is interesting. His brain is ready to resist. "Irma ..." The sentence hung. Re's attention was shifted to the tiny butterfly flying into his office, dancing agile and plainly perched on the table. Near the magazine. Suddenly Re noticed something. The magazine's logo is a *butterfly*. "(SN: 28-29)

Men often think that women are inferior and seem to underestimate women's abilities. Although the woman is a career woman, she still feels awkward and nervous when dealing with men. Her ability as a professional woman and leadership was not able to restore her confidence.

"The woman tried desperately to look calm. Do not think she will be immediately greeted with the movement to look the watch. "Good afternoon. You have an hour and ten minutes. Ferre, "Re shook her hand. Feel cool. "Call me 'Mr.' or 'Re' it is up to you."

"Rana" her voice trembled. Slowly she pulled out her tools: notebooks, pens, and tape recorders. She ventured to glance a little. Apparently, this man is more handsome than people are talking about, and he certainly does not know his figure is almost a myth. "(SN: 30)

Rana is known as a smart, tough and bold journalist. Although he was young, because of her intelligence, she is trusted as one of the chief editors.

There are female stereotypes that appear when the narrator analytically portrays the female characters in his novel. Ironically, this view is expressed by a narrator who is a professorial woman. The narrator's disclosure is very clearly seen in the following quotation,

"Oh, so in the middle of this critical productivity society, you and your magazines are pushing people to daydream?"

The funny face immediately hardened. "Among the densities of your activity, have you ever taken the time to daydream? Rana turned violently. "Thank God, no." "Humans dream not only when they slept. I think dreams are other forms of creativity. Being creative does not know day or night. There are many jobs that still have room for inspiration, but there are also many jobs that occupy everything. Work without dreams or no time to dream is a robot job. Not human, said Rana fiery. (SN: 32)

The narrator tells directly that the woman has a funny face 'The funny face is hardened' but in the same situation narrator says different things 'Rana firmed bravely'. In another quote, the stereotype by the narrator is still found in the disclosure of another female character that is;

"The man's saliva rises as soon as he sees the Diva step out the door. Without being able to decide which is more stimulating, black *lycra* shirt attached to a second skin or a pair of sharp eyes like a bloodthirsty samurai. "I am hungry. I am able to eat you alive. "The first speech of Diva flowed without burden. Hearing it, Nanda really struggled to contain the spilled saliva. However, Diva is a professional, just like him. Diva states firmly that his body is free from the slightest touch until there is agreement. Until there's a nominal conversation. Nanda does not want to ruin tonight by hastening to talk about it. Because once that happens, everything will not be the same anymore. He needs Diva more for other things. "(SN: 89)

Men always take advantage of the beauty of women despite having to pay dearly. As small as any women, it still opens opportunities for men to exploit women.

"Her activities have not changed. As usual, after yoga, orderly, she finished his training on the treadmill. Drink two glasses of juice while flexing the muscles. Under the shower, she scrubbed thoroughly over his body. Hair washing and applying vitamins. Blend the whole skin with Moisturizer. She knows her job requires a physically fit, excellent appearance. However, it was all done because she felt obliged to take care of the body. Her vehicle to face life. For her, everybody is an amazing device. "(SN: 129-130)

For women, a good body, a beautiful face is a very important thing to live life.

"Every morning, Diva has a special ritual, starting with going to the market. Traditional market. Coming home, at most she only had a small plastic bag with cake or some fruit. What she really enjoys is looking at the piles of fruits and vegetables. She can stay in one corner of the market, smiling alone.

From there, Diva will go to a kindergarten. She already knew exactly at what time the children were out of the classroom and playing outside. So, she would sit on a bench, outside the fence, watching. Smile alone. Lastly, before heading home, she will go to the roadside kiosks. Diva already knows some sellers who allow them to sit in their little hall. She just wanted to be there while looking. Smiling alone." (SN: 161-162)

Although as strong as anything, women still have a soft, subtle feeling. Mingle with other mothers in the market, long for warmth with children, or enjoy the beauty of flowers. Women are identical with markets, small children, and flowers.

"Diva is a strange employer. She is so concerned about the things that she thinks is trivial. Very care. Working for him, for Pak Ahmad is a great blessing. Secretly she ventured to glance at the rearview mirror again. It turned out, her master was crying. Silent Cry. Only, the tears were clearly visible flooded. It drops incessantly from both eyes. No sobs. Just tears, down, and down. Ahmad's chest was jammed, but she did not know what to do but keep driving." (SN: 175)

When facing problems, women can only cry, silent cries, unable to say anything. Moreover, for a woman who has not had a husband even away from parents and relatives. Thus, those are how stereotypes of women appear in Supernova's novel: *Knights, Princesses, and Fallen Stars*. Thoughts about the stereotype are expressed by the author in the form of speech and act of character in the novel.

3.3 Stereotypes of Women in Novel *Pesantren Impian* (Love, Puzzle, and Death) by Asma Nadia

The presumption of society, that women are always synonymous with tears and suffering. Women have incomplete life without tears and suffering. This is a form of stereotyping done by society towards women. In the Population Crisis Committee reporting on the results of its research, Indonesian women are still far from being "equal partners" in their entirety. Globally, women are still synonymous with the weak and pregnant, and socially-culturally modified as a husband, housekeeper, and hereditary (Kardinah-Soeparjo Roestam 1993: 3-5).

Many views are developed by classical psychology to reinforce female stereotypes. For example, if women do not like to decorate and preen or be resistant and very active, they are considered sick and have psychic disorders. With *narcism*, women become men's lust for their beauty, charm, and grace to be lovers or beloved wives. With masochism, women will be more sexually receptive and more motherly. With passivity, women become victims of freedom and arbitrary treatment of men who eventually cause suffering to women (Nurhayati, 2012: 15).

This is experienced by the main character Rini in the novel *Pesantren Impian*. As a result of ill-treatment and uncivilized by a man who is the one person she respects and cares about. She experienced tremendous suffering because the man became a mystery that haunts her life and bruises the wounds and resentment in her heart. The following quotation illustrates this.

"Rini woke up and found a clear grain in her eyes. Lately, a similar nightmare came back haunting her, making her afraid to close her eyes. Until when? Rini looked at her pregnancy growth. Her chest tightened again. The barbarian occurrence of the night left a long scratch, an unlikely pain in memory. Suffering is great. She has tried to be patient and devoted all to Gusti Allah (*The*

Almighty, Allah). Bring herself to prayer, prayer, and remembrance, but she still cannot. Cannot remove vengeance in her heart. "(PI: 69)

As a woman, Rini is only able to save the hurt and resentment for the rape she experienced. Her smile is always bitter, she would want to forget the incident but the man who tarnished her should be punished. She feels unfair if she always suffered guilt and curiosity for life. Not to mention the pregnancy that passes by weight alone. Whenever nausea and vomiting, her resentment grows instantly.

Many of the stereotypes raised by authors in the novel PI. Women are weak creatures and always use feelings in their attitude and to want to keep the family honor despite sacrificing their own feelings. With her maternal instincts, women are forced to accept and harbor the suffering that they are experiencing, not even able to oppose it. The proximity of the girl to her mother also gives rise to stereotypes. Her respect for the person who gave birth to her makes the girl weak and helpless and unable to resist. This is then used by men to show their dominance of women who eventually gave birth to abuses and abusive attitude toward women.

"Mr. Kusno glanced at the mother, who immediately agreed. Although Rini has refused for various reasons like being in limp, tired, or lazy down the stone steps as many as a thousand steps to reach *Grojogan Sewu*. And all sorts of excuses. After all, her business failed. All support for knowing that place is always a favorite destination Rini. Father and Teguh even said they are ready to carry if Rini exhausted. Actually, she can still be rejected, only again unable to argue the mother's gaze. In many ways, it feels more comfortable if not against the woman who gave birth to it. Besides, she does not want to disappoint her more. "(PI: 71)

In the excerpt of this novel, men who are feeling threatened will be able to do various ways to protect themselves. Even with his cunning minds, men will use the helplessness of women to set a trap for her to suffer and die.

"Then somehow, suddenly Rini lost her balance and slipped. The man tried to catch her, but the man himself almost fell. Rini tumbled several acts, fortunately, a pair of hands quickly rescue her, Mr. Bagus. The incident did not make Rini pregnancy disrupted. Only small blisters on the hands and feet. ...

The event that could have a fatal consequence just went by. So thankful, Rini survived. Imagine if she keeps rolling down, she will leave just a name. Father, Mother, and others thought the incident was a mere coincidence. Rini's physical condition is still weak. Understandably, being young pregnant. Only Rini knows, that before falling, she had felt driven by someone. Not hard but a sudden impulse, simply eliminating the balance. Someone. Who? Maybe just one of the visitors who did not mean to do that. Rini tried to brush off suspicion. The event was forgotten. "(PI: 72-73)

Based on the above quotation, women are considered weak, helpless, and even unable to think about the events that happened is actually a trap to harm herself and threaten her life. Still, in the novel *Pesantren Impian*, another Stereotype is raised that women do not have sufficient intelligence and have a high social life, but he must also have the beauty to be a condition of male interest in her. Because many men seek their spouses not only from their physical appearance but will also see the intelligence and social sensitivity of the women of their choice. In the culture of a society is often termed with, *bibit* (descent), *bebet* (appearance), and *bobot* (quality).

"At that time Umar knew, the girl had changed. And her simple face, suddenly becomes much more interesting, even than the photo of the beautiful woman in his hand. The man understood now. His interest in this girl is reasonable. They both have a lot in common. Away from family,

living alone in the crowd. Trapped in the complexities of life, and finally ... to the turning point (PI: 123-124)

Stereotypes of women in this novel are not only depicted using the characters' act and speech, even the author who should be as a professing figure, create stereotypes against women. The author says that women are gossipers.

"Pssst ... I get news, ya! Eni diverts the conversation. Basic female instinct. As usual, the smell of gossip was immediately greeted warmly.

"What news?" Yanti asked back.

"I did not overhear the conversation Ustadzah Hanum with some other teachers in the office. He said ... "Eni deliberately hung up the sentence to muster more attention. Then with a mysterious face, continued, "He said ... we have a murderer here!" (PI: 140-141)

Women are weepy and sensitive.

"The girl's heart is crying. But it is strengthened so that her eyes are not wet. What if the kids knew she did not have any money at the moment? The cost of going home was also borrowed from a friend. She must think of something. The girl swears to herself that she will not repeat the black sheets of her life. Ah, but where will she get the money? Can you borrow from Aunt Voni and repay it by working again there? What if Aunt Voni is still angry because she disappeared from the salon for a year?

The girl racked her brain. Until late afternoon, she was still restless. The innocent faces of the children are looming. Their future depends on it. (PI: 269)

and easily forgive and erase the sheets of the past despite almost eliminating his soul.

"Rini thinks she will continue her studies. The frail girl who is now much more resilient because of the forging is determined to completely cover the sheets of the past. Although she regrets lies given by her mother, she decides to forgive, even though the lie almost kills her. After coming back home, Rini is also determined to keep being friendly and good in relationship with Mbok Surti and Mas Bagus. Mom has no reason to refuse. After all, Mas Bagus plays a big role in saving him from the clutch of Paklik. (PI: 271-272)

4. Conclusion

Those are how the stereotypical description of women in the novel *Pesantren Impian* are explored. In essence, female writers have thought that women do not always have to be in the shadows of men. Women have time to fight the wrong and negative assumptions and cornered their position so far. Physically, men can transcend and dominate women, but the heart and stance of a patient and persistent woman can outperform men and can even subdue any man.

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