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THE FEMALE DIMENSION IN THE NOVEL "PEREMPUAN BERKALUNG SARBAN" BY ABIDAH EL KHALIEQY: A STUDY OF FEMINIST LITERARY THEORY

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17 ABSTRACT

This research aims to describe the dimensions of women in the family aspect depicted in the novel "Perempuan Berkalung Turban" by Abidah El Khalieqy, using a feminist literary theory approach. The research method used is qualitative research, in which the data is analyzed descriptively based on the theory of Feminist Literature. The research results from the novel *Perempuan Berkalung Turban* illustrate that Mrs. Annisa is a wise person, a mother who loves her child, Nisa, who never gives up on learning to ride a horse. Nisa is a good woman. Nisa is a woman who likes to help. Nisa is a woman who loves her Lek. Nisa is an intelligent person. Nisa is a strong woman and an excellent mother to her child. Nisa is a patient woman. Nisa is a tough woman, and even though Samsudin treats her harshly, she remains patient and steadfast. Nisa is a woman with a soft heart. The implication of this research is to show that women's dimensions in the family aspect include social roles involving maturity, the role of wife, and the role of housewife. This opens up insight into the importance of more profound recognition and understanding of the roles and contributions of women in the family structure and society at large.

Keywords: Women's Dimensions, Feminism, Literary Theory, Literary Works, Novels.

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INTRODUCTION

Literary works are the creative results and imagination of the author, which result from everyday life experiences (Nasution, 2019). Readers also share the author's life experiences. Therefore, readers often feel that the literary work created by the author tells the reader's life story, which can attract the reader's interest.

Literary works are born from inspiration from real everyday life, and this is expressed in written literary works (Saragih et al., 2021). This work discusses all aspects of human life, which include aspects of emotion, violence, hatred, subtlety, humiliation, love and oppression, which are sometimes experienced by humans and processed by the author, so that interesting literary works are born for readers to enjoy.

In reality, in this life, women often appear shackled and discriminated against, either from men or from culture (Nussbaum, 2014). This places men as the primary holders of power and dominates in the role of political leadership and social rights.

Feminism in research on literary works is considered a movement for awareness of the neglect of women (Kurnianto, 2017). This feminist theory is a tool for women to fight for their rights related to class and race conflicts, especially gender conflicts (Rokhmansyah, 2016). Feminism rejects injustice as a result of a patriarchal society where men have complete power and can work outside the home while women can only work at home (Zuhri & Amalia, 2022).

The term feminine is often given to female figures because of their soft, passive, affectionate, emotional nature and liking for children, which is natural in women (Puspita, 2019). A natural characteristic possessed by a woman who is seen as someone who is not superior to men (Ardener, 2020). The figure of a woman is always associated with her heart, and men are often associated with her reason or mind.

Women's issues are an interesting sight in the world of literature to discuss (Davies, 2016); many stories from literary works created by authors about women are placed far below men. In fact, from various dimensions of women, it can even be in terms of outside work, which is not always related to household work (Oakley, 2018).

This research focuses on the female dimension of the family aspect in the novel *Perempuan Berkalung Sorban* by Abidah El Khalieqy based on feminist studies (Efendy & Al Ma'ruf, 2018). The researcher chose the novel *Perempuan Berkalung Turban* by Abidah El Khalieqy because the novel depicts one side of human life (Kusumawati, 2018), a rebellion against the domination of male power, which expresses its complaints not with anger but criticizes the world of men plurally and openly. The choice of this approach is based on the many problems women face in the novel. So, based on the background above, this research aims to describe the dimensions of women in the family aspect depicted in the novel "Perempuan Berkalung Turban" by Abidah El Khalieqy, using a feminist literary theory approach. So, the benefit of this research is to provide a deeper understanding of the dimensions of women in the family context depicted in the novel "Perempuan Berkalung Turban." This allows readers to explore the background, roles and experiences of women in family life more comprehensively. By applying a Feminist Literary theory approach, this research helps in revealing hidden feminine aspects in literary works. This approach allows researchers to analyze the construction of women's characters, power dynamics in family relationships, and the messages contained in the narrative. There are also other benefits of contributing to the development of literary studies by expanding understanding of the representation of women in Indonesian literature. Apart from that, it also has the potential to provide new insights into feminist studies by highlighting issues relevant to the role of women in the family context.

METHOD

This research is qualitative. The data obtained were in the form of words or sentences containing the female dimension in the novel *Perempuan Berkalung Turban* by Abidah El Khalieqy. The data source in this research is the novel *Perempuan Berkalung Turban* by Abidah El Khalieqy; the second printing was published by Arti Bumi Intaran in 2008 with 320 pages.

The collection techniques are as follows: (1) The reading technique in this research is carried out by reading the entire novel *Perempuan Berkalung Sorban* by Abidah El Khalieqy carefully and repeatedly. (2) Note-taking technique The note-taking technique is carried out by recording quotations directly from the novel being studied.

The data analysis technique is a qualitative procedure that analyzes words or sentences used as data. The following stages are as follows: (1) Identify statements or sentences that reveal the female dimension in the novel *Perempuan Berkalung Turban* by Abidah El Khalieqy. (2) Classifying the dimensions of women in the novel *Perempuan Berkalung Turban* by Abidah El Khalieqy. (3) Analyze and describe data based on a feminist approach. (4) Present the research results.

RESULTS AND DISCUSSION

In discussing the female dimension from the family aspect, the theory put forward in chapter 2 is used, namely: "The female dimension from the family aspect contained in the novel *Perempuan Berkalung Sorban* by Abidah El Khalieqy with the theory of Feminist Literature (Faizi, 2015). The female dimension of the family aspect is the social dimension which is described as a mature woman, as a wife and as a housewife."

Furthermore, the discussion uses Feminist Literary Theory, which sees literary works as a reflection of patriarchal social reality (Umniyyah, 2020). Therefore, the aim of applying this theory is to uncover hidden patriarchal assumptions through images of women in literary works (Nurhayati, 2014). In this way, the reader reads literary texts with the awareness that she is a woman who is oppressed by a patriarchal social system, so she will be astute in seeing how the literary texts she reads hide and side with patriarchal views. Dimensions are parts or aspects of women that have qualities based on Aristotle's theory, which argues that "Women are women based on their shortcomings, there are certain qualities."

Annisa and Mother's characters

"Stop it. Now take a shower. You're Rizal. You too, Nisa."

Mother's voice interrupted while approaching the two of us, making a fair decision.

In the quote above, it can be seen that Mother is a wise person, as seen when Mother became a mediator who resolved Father's anger towards Rizal and Nisa when Rizal and Nisa came home from plumbing near the rice fields. Rizal's clothes were wet due to falling in the plumbing. From this, it can be seen that the dimension of the woman in the quote above is a mother who dampens the father's anger.

"Mother laughed too and stroked my head affectionately."

The quote above shows a mother who is full of love for her daughter, which can be proven when the mother strokes Nisa's head affectionately when Lek Khudori says that even though Nisa is quiet, Nisa is brilliant, often makes jokes and is good at joking. From this, it can be seen that the dimension of the woman in the quote above is a mother who loves her child.

"Mother once said, women are like temptation. A peer fruit in the Sahara desert. Women are a den of slander, but men are not a den of the mafia. If a woman leaves the house, seventy demons march along with her. However, if he wrapped his entire body in a cage, the devil's eyes would have difficulty guessing whether it was a human or a bolster that was walking. So safely, the woman reached her destination. Isn't it easy to deceive Satan?"

From the quote above, a mother is someone who loves her child. This can be seen because the quote above tells of the mother advising her daughter to wear polite clothes that are appropriate for her religion when leaving the house. Because a woman is such a temptation that if she leaves the house, seventy demons are marching along with her. Because of this, Mother advises Nisa to wear polite clothes to avoid bad things out there. From this, it can be seen that the dimension of the woman in the quote is a mother who loves her child, so she is worried that her child will be tempted by demons out there.

Nisa and Father's characters

"Understand! Why the silence! Why don't you tell me that your riding prowess has rivaled Tjut Njak Dhien! You are so smart, Nisa. Is that what your father and mother have been teaching you all this time? you are a girl Do you want to be a hero? Mistakes, introductions! You are aware, whose son are you, huh?"

From the quote above, it can be seen that Bapak would not like it if Nisa learned to ride a horse. Father thinks that if Nisa is a daughter who should not play horses, isolation and presentation, especially since Nisa is the daughter of a Kiai. From that, it can be seen that the female dimension found in the quote above is Nisa, who never gave up on learning to ride a horse.

"Don't be a naughty child like this, you'll end up oblivious. Jumping." Lek Khudhori was quiet and calm. I was impressed by this extraordinary calm. as if he thought his father was making it up. Old-fashioned. Ancient. So why do women become heroes? Should not. Isn't Tjut Njak Dhien also great? I also want to be like Ratu Balqis or Hindun Bint Athabah..."

From the quote above, it can be seen that you are outraged. This happened because Father really did not like Nisa learning to ride a horse, and Father told Lek Khudori not always to follow Nisa's wishes so that Nisa would not go too far and run away even though Nisa also wanted to become a great woman like Tjut Njak Dhien, Ratu Balqis and Hindun Bint. Athabah. From this, it can be seen that the dimension of the woman in the quote above is Nisa, who never gives up on becoming great at riding horses like Tjut Njak Dhien.

"I hit Khudori's back furiously. Then I pinched his arm hard and repeatedly, until he was in pain and I didn't pay attention until my father came and scolded me angrily."

Nisa, Rizal and Wildan figures

"That is right, I thought. However, of course, there is a difference. I was silent for a moment. Looking for other answers that are stronger than Rizal's reasons. I noticed his rather rude behavior in chasing and catching female frogs with his fishing net.

"Stop it, sis. He was scared."

From the quote above, it can be seen that Rizal was a rude and nosy person who wanted to disturb the female frog, who was about to lay her eggs, but Nisa tried to stop her brother from disturbing the female frog. From this, the dimension of the woman in the quote above is that Nisa is a good woman.

"But I'm sorry. Lek Khudori also said, don't bother those who are having trouble. I can fly."

From the quote above, it can be seen that Nisa is still trying to stop her sister from disturbing the female frog, which is about to lay eggs, by scaring her sister. If she disturbs the frog, which is having difficulty, she will be swallowed. From this, it can be seen that the dimension of the woman in the quote above is Nisa, a woman who never gives up.

"After wracking my brain, I took a piece of wood and held it out towards Rizal. With fear, he grabbed it, and I pulled it with all my might. Apparently, fear had given more strength to the veins of my tiny arms. Also encouraged by Rizal's desire to be safe, we worked together, looking for safety.

"You took so long. If I had been a second late, I would have died. Stupid."

From the quote above, it can be seen that Nisa helped her sister, who had fallen into a plumbing, but after being helped, her sister actually scolded Nisa, who had helped her. Rizal was an angry and ungrateful man. From this, the female dimension of the quote above is that Nisa is a woman who likes to help.

Nisa and Lek Khudori's characters

"But my laughter grew louder and Lek Khudori covered my mouth with her smooth palm. So I always remember that event with a soft feeling too."

From the quote above, it can be seen that Lek Khudori and Nisa have a good relationship, as seen when Nisa laughs loudly with Lek Khudori, which she cannot do with her father, mother and older siblings. This can also be seen when Nisa says that she always remembers that event with a soft feeling. From this, it can be seen that the female dimension contained in the quote above is that Nisa is a woman who loves Leknya.

"Ah, that is great, bro. Lek Khudori immediately answered, *"Nisa is smart and often makes jokes. So I could not help but laugh. Quiet and has a talent for comedy, apparently."*

From the quote above, it can be seen that Lek Khudori praised Nisa to Mr and Mrs Nisa. From this, we can see that Lek Khudori likes hanging out with Nisa because when she is with Nisa, Lek Khudori will always laugh. From this, the dimension of the woman in the quote above is that Nisa is an intelligent person.

"A feeling of sadness suddenly emerged at the bottom of my heart. I looked at Khudori's face and examined her eyes, nose, and hair; everything was so perfect in my eyes. "Not only are her words nice, but Lek Khudori is also so kind, so caring and affectionate towards me."

From the quote above, it can be seen that Nisa is amazed by Lek Khudori, where Nisa not only praises Lek Khudori's physique but also praises Lek Khudori's way of speaking. From the quote above, it can also be seen that Lek Khudori is very kind and caring towards Nisa. From this, it can be seen that Lek Khudori and Nisa have a perfect relationship. From the quote above, it can be seen that the dimension of the woman in the quote above is Nisa, who loves Leknya.

Nisa and Child Characters

"Then I looked at Mahbub and brought him to his father, shook his hand and kissed his forehead. Cold. As I looked at his face, I was suppressed by the vibration of my own newly born consciousness, that we would be separated, like when my father kicked him out of our house before, like when he was leaving for Cairo. But this time his departure will stretch the distance of my long wait, who knows when we will be able to meet again. Then, no matter how hard I tried to hold it back, the tears came to my eyes. But I didn't utter a single word of lament."

From the quote above, it can be seen that Nisa plays the role of being an excellent mother to Mahbub; even though she is sad because her husband abandoned her, she still remembers her child and brings her child to shake hands and kiss her father for the last time. From this, the dimension of the woman in the quote above is that Nisa is a strong woman and an excellent mother to her child.

"Honey, tell Dad that Mahbub really loves him. Come on, say it in his ear," I requested. "Mahbub obeyed my words. Then, once again, I asked him to say hello to his father. He complied with my request. That is our final greeting that touches on the physical. "Meanwhile, our souls never leave them alone in nature, especially Mahbub, who is getting better day by day at connecting with his father's aura after being cut off from the bonds of worldly activities."

From the quote above, it can be seen that Mahbub is very obedient to his mother. This can be seen when Mahbub follows what his mother says. From this, it can be seen that Mahbub was educated very well by his father and mother. From this, it can be seen that the dimension of the woman in the quote above is Nisa, an excellent mother to her child.

The characters Annisa and Samsudin

"Wow, wow! Very fierce!" He laughed and continued to abuse.

"You think, because you are my husband, you can treat me as you like?"

From the quote above, it can be seen that Samsudin is a husband who treats his wife as he pleases; even though Nisa has told him, he ignores it and considers it a passing matter. As a wife, Nisa can only be patient. From this, it can be seen that Nisa is a patient woman.

"Then growled and then pressed my face firmly on the pillow while uttering seven derivative curses and curse words taken from the zoo dictionary. After slapping, strangling and pulling my hair with great cruelty, after seeing my strength weakened, he left while spitting in my face many times."

From the quote above, it can be seen that Samsudin is an abusive husband. Annisa experienced violence in her household, which was completely unjustified. Whatever the problem in the household, it is not appropriate for a husband to play hand-to-hand with his wife. From the quote above, it can be seen that the female dimension contained in the quote above is that Nisa is a strong woman; even though she was treated harshly by Samsudin, she remained patient and steadfast.

"Samsudin repeatedly mocked me as a barren, figrid and selfish woman."

From the quote above, it can be seen that Samsudin is a husband who does not respect and care about his wife. He should be the one who encourages his wife, but instead, he is the one who insults his wife. From this, it can be seen that the female dimension contained in the quote above is that Nisa is a woman who is strong even though Samsudin ridicules her.

"At one time, one of the widows came to the house and complained to me about the behavior of Samsudin, who had gotten her pregnant."

From the quote above, it can be seen that Samsudin is an unfaithful man. Moreover, because Nisa had hurt Samsudin, Nisa just handed everything over to her in-laws. From this, it can be seen that the female dimension contained in the quote above is that Nisa is a woman who is patient even though she is about to be polygamous.

The characters of Annisa and Mbak Kalsum

"Anis, I'm sorry this afternoon, okay?" Kalsum asked

"What do I have to forgive, Miss Kalsum?"

"Actually, I didn't want it. Mas Sam was the one who told me this and that," he moved his body and imitated the strange scenes he had performed, "if I didn't want to follow his wishes, he threatened to divorce me. So what can I do?"

"A person cannot be done or justified if he does something under forced conditions. But we must have a clear attitude towards something. Isn't that right, Miss Kalsum?"

From the quote above, it can be seen that Mbak Kalsum is a woman who dares to admit her mistakes, and Nisa is a woman who is wise in dealing with people. From this, it can be seen that the dimensions of women contained in the quote above are that Mbak Kalsum is a brave woman, and Nisa is a wise woman.

"I think, it seems like this woman named Kalsum needs to be given good guidance and it seems like she can still be discussed to get the best. This is a slightly encouraging reality, making me feel less like a stranger in this house. that there is still someone here who might not be averse to being spoken to as a human being."

From the quote above, Mbak Kalsum is actually a good woman; it is just that she needs to be given good guidance. Mbak Kalsum is the only person who can be discussed and talked to in the house. From this, the female dimension contained in the quote above is that Mbak Kalsum is a good woman.

"I am also sure he is speaking honestly and not pretending. Touched by his honesty, I hugged Kalsum, and he hugged me like a mother hugs her child who has been lost for a long time. "We both sobbed to relieve the emotion as if a very high iceberg had melted, and we were in the warmth of love born from a new understanding of the meaning and color of life."

From the quote above, it can be seen that Mbak Kalsum is an honest person, and Nisa is someone who is easily moved because of her soft heart. They both lowered their egos and chose to make peace. From this, it can be seen that the dimensions of women in the quote above are that Mbak Kalsum is an honest woman, and Nisa is a soft-hearted woman.

CONCLUSION

The research results from the novel *Perempuan Berkalung Turban* illustrate that Mrs. Annisa is a wise person, a mother who loves her child, Nisa, who never gives up on learning to ride a horse. Nisa is a good woman. Nisa is a woman who likes to help. Nisa is a woman who loves her Lek. Nisa is an intelligent person. Nisa is a strong woman and an excellent mother to her child. Nisa is a patient woman. Nisa is a tough woman, and even though Samsudin treats her harshly, she remains patient and steadfast. Nisa is a woman with a soft heart. The conclusions of this research show that the female dimension of the family aspect includes mature women, women who are predicated as wives, and women who are predicated as housewives.

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