

Gender Analysis of “Lakon Di Kota Kecil”: The Short Story Collection by Ratna Indraswari Ibrahim as a Feminist Literature Study of the Indonesian Moslem Writer’s Literary Work

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ABSTRACT

Gender analysis in the short story collection *Lakon di Kota Kecil* by Ratna Indraswari Ibrahim aimed to reveal gender relations and patriarchal culture, illustrated by this Moslem writer. This research uses a based gender literary approach by using feminist literary criticism. This also used the short story structural theory, specifically about characterizations. In this short story collection, i found eleven short stories from twenty short stories depicting a woman who obeys patriarchal culture, while nine other short stories reflect the antithetical narration. The gender ideology adopted by the characters can confirm the patriarchal culture and lead to gender injustice. So the characters who oppose patriarchal culture can achieve gender justice. Several characters had been free from the strain to guide their lives according to their desires in this short story collection from a feminist perspective. Also, it implies the women’s struggle in getting equal awareness like men. While the forms of gender injustice in women figures are marginalization, subordination, and stereotype.

1. Introduction

Women with all their strengths and weaknesses are interesting for research. In society, women seem to be a weak soul compared to men. Women are only considered as complements which only establish their roles as wives and mothers, which all its uniqueness, women are often used as themes in literary works.

The literary work is as picture of the world and human life, the main criteria that are put on the literary work is ‘truth’, or everything that wants to be pictured by the author (Pradopo, 1994: 26). An author reflects the problems that occur in society or social

problems through literary work. It is depiction of life created by someone, often built with a background attitude and a strong conviction of the author.

As a plural community, society has various social problems. Nevertheless, Marx and Engels (Riazanov, 1973: 93) stated that social problems in every era were class conflicts. When era change, conflicts between classes also change. Formerly, conflicts had occurred between the upper and lower classes in Indonesia. When modernism infiltrated, the conflicts have become more detailed, such as racial conflicts, tribe conflicts, gender conflicts, and so on.

In modern culture, the issue of gender equality is a popular topic. Gender equality requires equal relations between men and women. Often, there is subordination and marginalization against women which is called gender injustice in social life. The existence of subordination and marginalization against women is one of the motives of movements to achieve gender equality. Fakihi (2012: 12-13) mentioned that there were five main problems causing gender inequality, they are marginalization, subordination, stereotypes, violence, and a heavy workload.

Lakon di Kota Kecil is the short story collection created by Ratna Indraswari Ibrahim. It was selected short stories that had published in Kompas. It also had been published in the form of a book containing twenty short stories in 2002. Most of Ratna Indraswari Ibrahim's works highlight women's struggle against patriarchal ideology, oppressive practices, and human rights violations against women.

Ratna Indraswari Ibrahim is an Indonesian Moslem writer and one of the most productive short story authors in the Indonesian literary world. Ratna's writing focus is on women whom she knows well. She often illustrates women who are essentially patronized by men. She believes that her narratives help shape the women's movement because they also function as a counter-discourse of the masculinity that is rooted in the Indonesian public discourse. Ratna's short story collections shaped to tell the tales of injustices and repression in Indonesian lives, more particularly in the lives of women.

The foremost depiction of female characters in Ratna's narratives is of marginalized and victimized Moslem women who largely dwell in rural areas, especially in Malang and its surrounding areas. It is therefore, she states, her privilege to bring them to life in her stories, narrating their pain and misery.

Ratna refuses to be labelled a feminist, but in her writings, she puts 'the woman's question' into her attempt to critically read and attack the sexual division of labour because she believes the division is reflective of patriarchy and gender bias, not of the natural order. For Ratna, Islam personifies justice and equality as revealed in the hadith literature, but in most of the Muslim world, women are historically limited to domesticity and denied their public rights. Like other Muslim female authors, Ratna believes that it is not Islam that is oppressive to women, it is the culture, and Islam alone is protective of freedom and the rights of women. Documenting social history in her narratives challenges culturally biased notions of women's role. (Arimbi, 2009: 90-93)

This research aims to reveal gender relations and patriarchal culture illustrated by this Moslem writer in the short story collection of *Lakon di Kota Kecil*. This short story collection was selected because it is rife with the values of women's struggle to be

considered as human beings who have the same position as men. The illustration of women in this Moslem writer's short story collection has a special allure for research. The stories focus on the journey of women's lives in family and social life, the position of women compared to men, and the freedom of public spheres for women.

2. Method

This research uses the library research method. It attempts to examine gender relations and patriarchal culture expressed by Moslem writer, Ratna Indraswari Ibrahim in her short story collection, *Lakon di Kota Kecil*. Therefore, the approach used in this research is feminist. It is used to analyze women's oppression aspects and women's struggle in countering patriarchal ideology. The steps of this research include: first, the researcher reads to comprehend and understand each short story text in this short story collection. Second, the researcher identifies and classifies the data under the research problems. Third, the researcher analyzes all the data had been identified to find cohesiveness and wholeness so that a complete depiction of gender relations and patriarchal culture is obtained in this Moslem writer's work. (Hamzah, 2019: 87-88).

3. Result and Discussion

The short story collection of *Lakon di Kota Kecil* written by a Moslem writer, Ratna Indraswari Ibrahim contains twenty main characters of twenty short stories. Those are the character of Sumirah in the short story entitled "Lakon di Kota Kecil", the character of Sumi in the short story entitled "Busana Dayang Sumbi", the character of Rubiyah in the short story entitled "Bunga", the character of Nila in the short story entitled "Orang-Orang Tercinta", the character of Yana in the short story entitled "Benturan", the character of Nana in the short story entitled "Ini Buku Nana", the character of Sibi in the short story entitled "Teleponnya Sibi", the character of Liana in the short story entitled "Lebur", the character of Juminten in the short story entitled "Rambutnya Juminten", the character of Aku in the short story entitled "Rajutan", the character of Lia in the short story entitled "Mami", the character of Gendari in the short story entitled "Dewi Sata Gendari", the character of Ulina in the short story entitled "Ms. Ulina Utoyo", the character of Siti in the short story entitled "Lampu", the character of Suroto's wife in the short story entitled "Orkestra", the character of Candra Kirana in the short story entitled "Ande-Ande Lumut", the character of Sumiati in the short story entitled "Sepatu", the character of Nadia in the short story entitled "Surat dari Ayah", the character of Lena in the short story entitled "Ikatan", and the character of Tina in the short story entitled "Boneka-Bonekaku".

The short stories in this short story collection had illustrated the values of women's struggle to be equal to men. The inspirations of this Moslem writer are a patriarchal ideology, oppressive practices, deprivation of women's rights, the culture of *njaga praja* (uphold the family honor), human goodness and meanness, and symbolic language.

In the short story entitled "Lakon di Kota Kecil", interpreted a prostitute who had presumed that her activities as righteousness because it had been done for the mutual interest. The same occurrence appeared in the short story entitled "Lampu", it was the journalist who could not find out the goodness and meanness. The female characters in

those two short stories are the main characters, Sumirah in the short story entitled "Lakon di Kota Kecil" and Siti in the short story entitled "Lampu". Sumirah and Siti in those short stories are illustrated as women who are the men's intentions. In the short story entitled "Sepatu" mentioned that our nation adores the symbolic languages, so the people become symbols. The main character in that short story is Sumiati. She believes that her husband's grave is a symbol of fortune. She always talks with her husband's grave.

On the other hand, there are several short stories tell about differences in perception and difficult communication between the characters. Those are "Orang-Orang Tercinta", "Mami", "Ikatan", "Surat dari Ayah", "Teleponnya Sibi", and "Boneka-Bonekaku". The characters in those short stories are illustrated as independent women. They were busy with their interests so that it had interfered in the communication, even had been causing differences in perception. While, in the short story entitled "Bunga" illustrated that communication had not succeeded because of cultural influences that could not allow expressing something with language.

Besides, the characters like panji and wayang that illustrated the female characters had not desired to be independent, contained in the short stories of "Ande-Ande Lumut", and "Dewi Sata Gendari". The female figures in these two short stories were described as characters that had adhered to patriarchal culture originally from royal life. The patriarchal culture in Indonesia was found in the short stories "Lebur", "Orkestra", "Rambutnya Juminten", and "Busana Dayang Sumbi". In these short stories, the female characters are illustrated as powerless women in an inferior position.

The culture of *njaga praja* (uphold the family honor) was illustrated in the short stories of "Ini Buku Nana", and "Ms. Ulina Utoyo". In both short stories, the female characters were illustrated as women who were astute at keeping secrets because of the desire to uphold the family honor. The character of Nana in the short story entitled "Ini Buku Nana" had been kept the secret of her mother's infidelity with another man. The female character in the short story entitled "Ms. Ulina Utoyo" was illustrated as an independent woman, but she could keep a secret that her family was not harmonious. While, our culture that allows every individual to be closed, did not know each other and did not love each other was contained in the short stories of "Rajutan" and "Benturan".

Based on observations of the twenty short stories, there were several problems, including Women as the men's intentions are contained in the short story entitled "Lampu"; Women who utilize her beauty are found in the short story entitled "Lakon di Kota Kecil"; Women who believe in tradition are found in the short story entitled "Sepatu"; Women who are affected by globalization are found in the short stories of "Mami", "Orang-Orang Tercinta", "Surat dari Ayah", "Ikatan", "Boneka-Bonekaku", and "Teleponnya Sibi"; Women who oppose discrimination between men and women are found in the short story entitled "Bunga"; Subordinated women are found in the short story of "Ande-Ande Lumut", and "Dewi Sata Gendari"; Women as the victims of gender ideology are found in the short stories of "Lebur", "Orkestra", "Rambutnya Juminten", and "Busana Dayang Sumbi"; Women as adherents of culture are contained in the short

stories of "Ini Buku Nana", and "Ms. Lina Utoyo"; Women as individuals are contained in the short stories of "Rajutan" and, "Benturan".

3.1 Women as the men's intentions in the short story entitled "Lampu"

The short story entitled "Lampu" uses an outside narrator. The main character in this short story is Siti, a housewife who had rented houses and had a catering business. Also, there was another character called Simon, a journalist who rented Siti's house. Simon already had children and a wife. His admiration for Siti was seen at the focalization of Simon. Simon admired Siti, even carried away in his dream. He imagined the beauty that existed in Siti's physique.

The beauty of a woman's body is the object of a man. This phenomenon is inevitable, so women tend to want to look beautiful and attractive. Women also feel happy when they are noticed by men. In a patriarchal culture, male domination is considered equitable, so all male behaviors toward women are considered equitable too. Simon's behaviors toward Siti were considered equitable, even though Siti was already married. Simon did not care about Siti's status. Even though he imagined the beauty that existed in Siti, he still respected Siti. Simon's attitude made Siti sympathize with him. That relationship between man and woman is reasonable when viewed from the humans' nature. All humans have an instinct to love one another. When viewed from Siti's status as a housewife, it was very interfering with family harmony.

From this description, it can be concluded that Siti was illustrated as a woman who adheres to patriarchal culture. She responded to Simon's attention because she felt she needed men's attention and men's praise. Simon's attention was responded with her pleasure because she felt that she had never been praised by her husband. Siti did not mind Simon's attitude which regarded her as an object.

3.2 Women who utilize her beauty in the short story entitled "Lakon di Kota Kecil"

The short story of "Lakon di Kota Kecil" is the story of a woman's life that invites men's attention. She considered that it was true because it was for the common interest. Ratna Indraswari Ibrahim had shown concern for women who worked as prostitutes to meet the family's needs. According to Murniati, the beauty possessed by women is one of the myths about female stereotypes. Women's beauty involves the idea of money, and a woman's body as a sexual commodity.

The main character in this short story is Sumirah. Sumirah was a woman who sacrificed herself for others and served others in her life. The story of Sumirah can be interpreted as a woman who women who abuse their beauty sexually. Beauty in herself had commercial and social value. With her beauty, she could directly or indirectly make money. Sumirah was confident to attract the men's attention because she felt beautiful.

Sumirah's attitude and behaviour did not concern gender relations. She just accepted gender injustice that befell her. She just wanted to get money for her family's life. Sumirah did that work because it was driven by the need to help the family. The poor of her family demanded her to work. According to Parsudi Suparlan (1994: 27), in a poor family, the burden of earning a living, when a father is unable to carry it out, indeed

passed on to the mother. However, the mother will carry the burden on her children. Sumirah, as the firstborn child, became a breadwinner for earning her family living.

3.3 Women who believe in tradition in the short story entitled "Sepatu"

In the short story entitled "Sepatu", found three female figures, they are Sumiati Rusmini, Asti, and Mbak Diana. The main character in this short story is Sumiati. The outside narrator tells about the life of Sumiati. She was a widow. She was a coconut trader. Sumiati strongly believed in the myth of her husband's grave that could be used as a means of communication with her late husband. Some of the conversations in the short story reflected Sumiati's irrational thoughts because the events that befall her were always associated with her husband's mandate. Sumiati's beliefs were taught to her child.

Sumiati's thoughts were still overwhelmed by mystical thoughts. The supernatural world greatly influenced her behaviours and actions. Sumiati's belief in the supernatural world could support a patriarchal culture that considers women as irrational beings. Even so, Sumiati also had an advanced desire, that was dreaming her child to be highly educated and work in a company. Her desire was driven by the character of Mbak Diana who worked in a foreign company. Mbak Diana was her customer who was unmarried yet, even though she was already 30 years old. Sumiati's concern for Mbak Diana was a manifestation of social life.

From the description above, Sumiati was illustrated as a woman who thought irrationally, still believed in myths, and held fast to traditional values (traditions, culture, myths). The traditional values that caused them not to be able to compete fairly with men. She was illustrated as a traditional woman who supported the patriarchal culture. Sumiati invited other women to think irrationally like her. She also invited Mbak Diana and Asti (her child). Traditional women like the figure of Sumiati did not mind gender inequality.

3.4 Women who are affected by globalization in the short stories of "Mami", "Orang-Orang Tercinta", "Surat dari Ayah", "Ikatan", "Boneka-Bonekaku", and "Teleponnya Sibi"

The impact of globalization creates different perceptions and difficult communication between people. The Short stories containing those problems include "Mami", "Orang-Orang tercinta", "Surat dari Ayah", "Ikatan", Boneka-Bonekaku", dan "Teleponnya Sibi". The characters in those short stories had been difficult in communication. They also had been different in perceptions. Their difficulty in communication because each character had accentuated with their ego.

The short story entitled "Mami" depicted the life of a family that had accentuated with the personal interests so that they had been difficult to communicate and they had been different in perceptions. The character of mother in this short story was a widow who had been raising seven sons and a daughter. The role of mothers in educating children is a women's gender role. The mother figure in this short story had had a double role as a father and as a mother. The mother had had broad insights so that she succeeded in educating and succeeding her children. After success, they left the house so the mother

lived with a maid. Their work influenced their family relations so they were not harmonious.

The short story entitled "Orang-Orang Tercinta" illustrated differences in perception and difficulty in communication in household life that inflict in divorce. The outside narrator tells the divorce plan by Sam and Nila. Mother's desire to reunite Sam and Nila could not be realized. Eventually, the mother accepted the reality of the divorce and raised their child. Mother is old, supposed to enjoy the rest of his life. She must be busy to care for grandchildren. She felt deeply sad for his grandchildren who have been victims of his parents' divorce. A baby called Uken was loved and protected by her. Her love for her grandchildren is the grandmother's instinct. Grandchild is the bounty from God and the next generation of his family. Mother believed that descendant must be encouraged and must be fought for his or her future.

In the short story "Surat dari Ayah", the character of Father is used as the outside narrator who tells the history of Nadia's life. This short story was packaged in the form of letters. In this short story, both of Nadia's parents did not distinguish gender in treating children by giving equal rights between male and female children. The same rights granted by her parents had motivated Nadia to become a career woman. Nadia had worked in an aircraft company. Women today have been able to be advanced like men, so many of them have an equal position with men. The equality of rights between men and women experienced by the character of Nadia can generate gender justice. This story reflects the absence of discrimination between men and women in various sectors. The removal of discrimination is the goal of liberal feminism. This thought supports the removal of patriarchal culture. The narrator described this attitude through the character Nadia. She was illustrated as a woman who is smart, rational, broadminded, independent, and has an equal position with men. In this short story, the narrator wants to convey a message to the reader that equal rights between women and men can support women to be advance.

In the short story "Ikatan" there are two female characters, Lena and Dince. In this short story, there was some psychological and social illustration of the two female characters mentioned above. The first illustration was a housewife woman. This character was represented by Lena who is described as a woman who does not have a career. She had thought that the household is his career so that all work at home was done wholeheartedly. The second illustration was a female character that still had a career despite being married. This character was represented by Dince who is illustrated as a career woman. She could do his job happily without neglecting his family. Being married was not the end of a woman's career for him. Married is a right, as well as a career is the right of every human being. Dince's family life was depicted harmonious without conflict that occurred as a result of his career. The difference between Dince and Lena was the application of the human's self-awareness.

Discrimination between men and women became the topic in the short story entitled "Boneka-Bonekaku". The outside narrator described the differences in treating boys and girls by their mother. The character in this short story was Tana. Tana was described as a woman who had had the supernatural ability. She could know the events through

information from his dolls. The fantasy world was included by the author in this story is a reflection of the Indonesian people's lives who believe in magical things. The outside narrator told the story in jumped periods setting. It told about the adulthood of Tana who had been achieving achievements in painting. Her success in becoming a famous painter was her struggle to release herself from an inferior position. The outside narrator showed to the reader that the women can achieve the top positions. The character of Tana was presented as a liberal feminist character. The liberal feminist movement aimed to exact equal care for women and men. That is the disappearance of discrimination against women. This thought opened up the mind of mother who had discriminated Tana with her two brothers. At the end of the story, Tana became famous for her achievements in painting.

Sibi is the main character in the short story entitled "Teleponnya Sibi". The outside narrator told the physical condition of Sibi and her love story at school. The presence of a third person in the love of Sibi and Don brought up a problem. The less of communication between Sibi and Don made a difference in perception. Finally, Sibi who had broken up and needed the help of his mother to vent her sadness. However, mother was difficult to contact because she was busy in her office. The mother's bustle caused difficult in communication with her daughter. At the end of the story, the outside narrator tells the reader that the young needs attention and affection from their parents. Parents must be known to give quality time.

3.5 Women who oppose discrimination between men and women in the short story entitled "Bunga"

The short story entitled "Bunga" was illustrated by an outside narrator with a flash backflow. This short story tells all the events before the mother died. The outside narrator tells all the events of the mother's visit to the Rubiyah's boarding house in Jakarta. The mother had two daughters named Yu Didit and Rubiyah. She treated her two children differently. She loved Yu Didit more than Rubiyah. The cause of the difference is told by the outside narrator.

The mother craved sons because she thought that men could work in the public sector and could help their parents. A patriarchal culture which assumes that men are always at the top position affects them because the culture is inherent in their living environment. The assumption of women who are considered weak was ignored by the attitude of Yu Didit. The mistaken view towards women was realized by the mother, who was explained through the focalization of the characters.

Yu Didit was presented by the author to eliminate discrimination against women. Yu Didit was illustrated as a woman who opposed patriarchal culture. Yu Didit's actions were consistent with the struggle of liberal feminists. Women can play a role like men, both in the domestic sector and in the public sector. The presence of women in the public sector can make herself a woman who is independent and does not depend on men. Yu Didit's profession as a doctor, and Rubiyah as an accountant were a form of male and female equal partnership. Yu Didit and Rubiyah's position in the public sector could help

to undermine patriarchal culture. The outside narrator invites the reader to eradicate discrimination against women.

3.6 Subordinated women in the short story of "Ande-Ande Lumut", and "Dewi Sata Gendari"

Women who are submissive, obedient and support men in the upper positions are found in the short story of "Ande-Ande Lumut" and "Dewi Sata Gendari". Both short stories are taken from the story of the panji and wayang. The names of the characters are taken from the names of the characters in wayang. The female characters in both short stories support patriarchal culture, and patriarchal characters are evident in male figures. Power and decisions are in the hands of men.

The short story entitled "Ande-Ande Lumut" was taken from the story of panji. The names of the characters used are the same as the names of the characters in the story of Panji, including Ande-ande Lumut (Panji Semirang), Candra Kirana, Mbok Rondo Dadapan, Raja Klono, Dewi Anggraeni, Kili Suci, and Galuh Ajeng. This short story is divided into five sections, told by an outside narrator through the focalization of a dalang. In this short story, it is illustrated that in royal traditions, men are the successors to the throne of the kingdom. Patriarchal culture which is inherent in the life of the palace does not allow women to lead. They assume that women are weak, irrational and do not deserve to be leaders. Gender inequality accepted by Kili Suci was a result of patriarchal culture. Kili Suci invited women to advance and broad-minded so that they could be equal partners with men.

The short story entitled "Dewi Sata Gendari" was based on the story of wayang. The main character in this short story is Gendari. The names of the characters are similar to the characters of wayang. In this short story, the names used are Destarata, Pandu, Bisma, Gendari, Sengkuni, and Kunti. Civil war to usurp the throne of Hastinapura kingdom is in this short story. Gendari was portrayed as a beautiful woman who was stubborn, smart, brainy and broad-minded. The sciences of state administration, ngadi saliro and ngadi busono, and the attitude of being the husband's companion were taught by her mother. Her mother advised her to become a simple woman, and be loved by her husband. The mother's message directed women to be obedient, submissive, and succumb to their husbands. This is in accordance with the teachings of Javanese culture said by Darmanto Jatman, that being a wife means carrying out darma bhakti. The wives are expected to be able to njaga praja (be able to maintain the honor of their husbands), and their children must be able to mikul dhuwur mendhem jero (be able to bury deeply the father's shortcomings and be able to uphold his honor) (Khilmiyah, 2003: 31). The advice given by the mother to Gendari reflected the assumption that power, authority, and decision-makers in the household are in the hand of the husband. The mother's view supported a patriarchal culture, which considered women always under the authority of men.

3.7 Women as the victims of gender ideology in the short stories of "Lebur", "Orkestra", "Rambutnya Juminten", and "Busana Dayang Sumbi"

In the short story collection "Lakon di Kota Kecil" there were four short stories that raised about women as victims of gender ideology. They included: "Lebur", "Orkestra", "Rambutnya Juminten", and "Busana Dayang Sumbi". The four short stories put women in an inferior position.

The main character in the short story "Lebur" was Liana. She was the oldest child, so she became a parent's hope to help the family. Another figure in this short story was Liana's mother. Liana's mother's vocalization reflected women's dependence on others. Indirectly, she taught Liana the character of being not independent. That was in accordance with the life of the mother who depended on her husband. That situation was said by Budiman (1995: 3) that women depended on men economically (food, clothing, and housing) because many works done in the household did not generate salary. She was bound by her place of residence, domestic work, economic situation, traditional values and social position based on her relationship with her husband. The mother's thoughts can support the assumption that women were weak, obedient, or subject to male authority. The figure of the mother was illustrated as a weak woman and subject to patriarchal culture. Meanwhile Liana was illustrated as a woman who was subject to patriarchal culture. Gender inequality experienced by Liana was a result of gender ideology. Gender roles in this short story was applied according to their roles.

In the short story "Orkestra" was told about the life of the orchestra group led by Suroto. Suroto was a flute player in the orchestra group. At one point he agreed to the doctor's advice to give both of his little fingers to his men to still be able to play the flute. Suroto's decision showed that all decisions were in the hands of men, regardless of the advice of women. That was in accordance with the patriarchal character who considered men as the holder of power and decisions. According to Hellwig (2003: 169), the patriarchal character and social hierarchy of society made men as holders of power (through, 2003: 169) Women derived their sense of self-worth from their role in the family, not from their social position (Hellwig, 2003: 169). All of Suroto's decisions were never challenged by his wife. She obeyed her husband's orders. Related to the position of men and women in Javanese culture also applied the principle of respect that must be applied in association in society, including in the relationship of husband and wife. According to Handayani (2004: 122), respect only means recognition of a higher rank through appropriate manners. In the Javanese family who received respect was the father.

The main character in the short story "Rambutnya Juminten" was Juminten. In this short story, Panimbing's request was told to his wife to lengthen her hair. Her husband's request was approved by Juminten. Panimbing bought hair-fertilizing drugs so that it could grow long. When he was using the fertilizers, Juminten felt nauseous and dizzy. The pain she suffered was not expressed to her husband, because she was afraid that he would be angry. Panimbing's attitude showed that the husband had the right to manage his wife. Panimbing's patriarchal character raised gender inequality. Her husband's orders made Juminten obedient and left her hair long. Suffering experienced by Juminten in lengthening hair can pleased her husband. He also praised his wife like Dewi Nawang Wulan. Juminten's submissive attitude towards her husband supported the development

of a patriarchal culture. She was illustrated as a woman who was weak and obedient to all her husband's commands. Juminten's behavior was a reflection of the character of Javanese women. According to Handayani (2004: 131), a Javanese woman can accept any situation, even the bitterest. They were the best at harboring feelings and smart at interpreting them. They were strong and resistant to suffering.

Sumbi was the main character in the short story "Busana Dayang Sumbi". She was a showman who played the character of Dayang Sumbi in the story "Dayang Sumbi". Sumi had never questioned gender inequality. She was illustrated as a woman who was subject to patriarchal culture. One time she met a young man who was his son. He was the result of his relationship with Kang Diro, who raped her. He was given to Mrs. Marni, a teacher she knew. Sumi's actions were in accordance with feminist ideology because she freed herself from male oppression. She tried to break free to get a better position in his life.

3.8 Women as adherents of culture in the short stories of "Ini Buku Nana", and "Ms. Lina Utoyo"

The behavior of the female characters in the short stories of "Ini Buku Nana" and "Ms. Ulina Utoyo" collided with the existing culture. The culture was related to the culture of human life. Humans always thought of acting and behaving, when related to the culture in their environment.

Nana was the main character in the short story "Ini Buku Nana". She had a rare hobby, always jotting down known events and dreams in the agenda book. She and her sister were raised by a widow who was left by her husband and lived with another woman. Nana was one of the mother's children who tried to protect her mother's good name because she very appreciate her sacrifice and struggle. His mother's affair with Mr. Agil that she had ever seen did not tell to anyone. Nana was steadfast in her attitude to keep the ugliness of the family a secret. She also thought about the negative impact that would arise when opening the secret to others. Nana's defense of her mother formed of respect and devotion to her parents. It had been implanted in eastern culture, so she did not dare to oppose it. She decided to hurry the marriage before his family's secrets were revealed. After marriage, he was blessed with a child.

In the short story "Ms. Ulina Utoyo" was told about the gratitude of a successful woman to her brother. The main character in that short story was Ulina. Ulina had been schooled by her sister, so she had become a successful career woman. She returned his brother's services through his daughter named Aminah. In that short story, Aminah became the main narrator who explained the sequence of events. Ulina's figure was portrayed in addition to being successful, she had a flaw in her life that was ignoring the love of the family. She was illustrated as a modern woman who questions gender justice. She placed herself on equal footing with men, so she took into account gender roles. She also did not apply the female gender role which was a social construction in her life. All domestic matters in the household are left to the maid. After she realized the deficiencies in his household life, so she made an effort to fix it. Happiness in the family cannot be measured by career success, but a sense of mutual love between family members.

3.9 Women as individuals in the short stories of "Rajutan" and, "Benturan"

Our culture that includes inclusive found in the short story entitled "Rajutan" and "Benturan". Both of them depicted the lives of people who could not know each other. They live individually and do not need the help of others. Supposed a sense of love can form a good relationship.

In the short story entitled "Rajutan", the first narrator tells the story of her life from childhood to adulthood. It uses the flashback of the plot, to explain all the events experienced by Nana. The character of Nana as the first narrator was illustrated as a woman who is smart, hard, broad-minded, and independent. Less of care from his mother had created him to be mature and independent. The divorce with her husband did not cause resentment to men. Even she had been preferring love for others. His daughter was cared and educated by her. He considered that the descendant was a priceless treasure. One of the parents must bear the life of his descendant even without the help of others. In line with the character of Nana, he had worked hard to maintain and develop the goal for her descendant.

Yana and Tina are the characters in the short story entitled "Benturan". Yana was the jailer. Tina was her high school best friend in the past. Tina was a convict. The character of Tina was illustrated as a hard woman who opposed patriarchal culture. She dared to oppose her husband who thought that she was weak, can be arranged, and easy to be defeated. The character of Tina was depicted as a woman who wants to release herself to determine her destiny and her freedom.

4 Conclusion

In this research, the researcher has analyzed twenty short stories to obtain a depiction of women illustrated by Moslem writer, Ratna Indraswari Ibrahim in the short story collection of *Lakon di Kota Kecil*. The role had been played by women in this short story collection can be seen from the events, the behavior of women and men figures, as well as focalization and narration in the text of the stories.

There are eleven short stories from twenty short stories had depicted women who obey the patriarchal culture, while the other nine short stories had depicted women who counter to patriarchal culture. The gender ideology had been played by the figures can reinforce patriarchal culture, and make possible for gender injustice. Gender injustice had been suffered by the characters of Sumirah, Sumi, Sumiati, Candra Kirana, Gendari, Liana, Istri Suroto, Juminten, Siti, Lena, and Sibi. The characters that counter patriarchal culture and attain gender justice are Nana, Nila, Rubiyah, Tina, Ulina, Tana, Aku, Nadia, and Lia.

In this short story collection, both external narrators and character narratives were used to illustrate stories. Six short stories use the female narrator characters that had played roles as the main focalisator. Those characters had narrated the facts about them. Twelve other short stories use external narrators, had been narrating the facts about the other characters.

From the feminist perspective, there are several female characters in this short story collection that had been freed from the strain. It had been done to guide their lives

according to their desires, both as wives, mothers, and career women. There are some female characters in this short story collection that agreed with feminist ideology. They are in the short stories of "Orang-Orang Tercinta", "Teleponnya Sibi", "Rajutan", "Ikatan", "Ms. Ulina Utoyo", "Bunga", "Surat dari Ayah", "Boneka-Bonekaku", and "Ande-Ande Lumut". The female characters in the other short stories had considered the cultural and traditional values, they are, "Lakon di Kota Kecil", "Busana Dayang Sumbi", "Lebur", "Mami", "Lampu", "Dewi Sata Gendari", "Orkestra", "Rambutnya Juminten", "Sepatu", "Benturan", dan "Ini Buku Nana".

This short story collection implied the women's struggle in getting equal awareness like men. They could not want to be seen as a weak soul that incapable to solve a big problem. Besides, several short stories illustrated the widow's struggle to make ends meet. They could dare to oppose and take action to be independent women. Their responsibility may be able to disprove the presumption that the women are the weak soul. The role had been undertaken by them was more than the mens' role, such as provide necessities, educate their children, and took charge of their children.

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