

WOMEN'S GENDER IMAGE IN COLLECTED STORIES FROM THE BOOK OF MARRIAGE *KITAB KAWIN* BY LAKSMI PAMUNTJAK

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Abstract. This study aims to describe the forms of gender inequality in the collected stories from the Book of Marriage by Laksmi Pamuntjak. This study is qualitative and uses descriptive methods based on the theory of feminism. Analysis of women's gender image in this study is focused on inequality forms that include marginalization, subordination, negative stereotypes, violence, and workload. Data is collected through relevant library and research data sources. The data collection technique used in this study is the reading and note-taking technique. The results of this study indicate that the gender image of women in the collected stories from the Book of Marriage by Laksmi Pamuntjak includes four forms of gender inequality, such as 1) subordination, 2) negative stereotypes, 3) violence, and 4) workload. Gender inequality is caused by the patriarchal system inherent in people's lives. The patriarchal system is considered an enormous contribution to shaping gender inequality against women, which causes women to be in a weak position in all aspects of life, such as power, education, employment, ownership of wealth and assets, good health, and a decent life.

Keywords: image of women; gender inequality; patriarchy; feminism

INTRODUCTION

Literature is a form of creation of human thought and has a close relationship with humans. In literature, the author presents various kinds of imagination with depictions of events originating from everyday life. Thus, literature reflects people's lives. In society, there are various kinds of phenomena, cultures, and behavior that grow with society. One such behavior is patriarchy.

Patriarchy is a system that places men in the most critical positions and positions in all aspects, compared to women with less significant roles. (Pinem 2009) argues that patriarchy is a social system that prioritizes men as the primary central authority in social organization. The position of men is considered higher than that of women in all aspects of social, cultural, and economic life.

The patriarchal system has been firmly embedded in the life of our society for a long time. The existence of this patriarchal system then formed the feminist movement. As is known, feminism is a movement carried out by women around the end of the eighteenth century intending to fight for their rights in the political, cultural, social, economic, and educational fields. Humm (in Jackson and Jones, 2009) argues that feminists unite various ideas that have similarities in their three main views: that gender is a social construction that oppresses women more than men, that patriarchy shapes this construction, and that women's experiential knowledge is the basis for the formation of future non-sexist societies.

The dominant patriarchal culture places women in a lower position than men. Djajanegara (2000) states that feminism aims to increase the position and degree of women so that they are equal or equal to the position and degree of men.

Ritzer (2012) states that men and women are situated in society not only in different ways but also in unequal ways. Regarding social status, material power, power, and opportunities for self-actualization, women often get less than men with the exact social location. Such inequality results from the organization of society, not from significant biological or personality differences between men and women. This gives rise to the stigma of injustice in viewing women, which in its development is referred to as gender inequality.

Gender inequality is a condition that describes inequality that occurs in women or men. Research on gender has been researched by Livingston and Davis (2020; Lough (2020). Nurhaeni (2009) states that gender inequality is the discriminatory treatment women or men receive. This treatment is based not on their competence, aspirations, and desires to the detriment of one gender. The phenomenon of gender inequality still occurs due to differences in gender, ethnicity, disability, caste, class, and the results of human construction (Rajni, 2020).

Compared to men, victims of gender inequality are generally experienced by women. Millions of women experience problems of violence, objectification, sexual harassment, and damage to the physical, psychological, and reproductive organs, which are dominated by the actions of men (Andreasen, 2020). Muluneh et al. (2020) stated that the highest IPV prevalence rate, namely sexual (18.75%), physical (25.87%), and emotional (29.40%) violence shows that women are more vulnerable to experiencing violence than men.

In line with this statement, Fakhri (2013) emphasizes that women more dominantly experience gender injustice. The forms of injustice include marginalization, subordination, stereotypes, violence, and workload.

First, marginalization is a process of marginalization due to gender differences, resulting in poverty. The marginalization of women occurs not only in the workplace but also in the household, society, culture, and country. Marginalization of women has occurred since in the household in the form of discrimination against male and female family members. Second, subordination is an assessment or assumption that a role played by one sex is lower than the other. This form of subordination demeans women in terms of education and employment. In the past, there was even an opinion that women did not need to go to high school because, in the future, they would be in the kitchen.

Third, a stereotype means giving an image of women based on a wrong or misguided assumption. For example, women are considered whiny, like to be teased, irrational, emotional, and unable to make critical decisions. Fourth, violence is an act of physical and non-physical (mental) perpetrated by one gender against another. Gender roles have distinguished female and male characters. However, it turns out that this difference gave birth to acts of violence, especially against women who were considered weak and therefore deserved to be treated arbitrarily. The fifth workload is when one gender receives more than the other gender. The reproductive role of women is often considered a permanent role. Apart from serving their husbands, getting pregnant, giving birth, breastfeeding, and looking after the house, women are also required to share in earning a living.

Gender inequality towards women also raises the notion that women are considered weak, dependent on men, irrational, emotional, and so on, making women inferior in society. From this assumption, the existence of women who are secondary and make women victims of gender differences ultimately leads to discrimination.

The formation of gender inequality is caused by the patriarchal system inherent in people's lives. The patriarchal system plays a massive role in shaping gender inequality against women. The patriarchal system causes women to be in a weak position which forms gender inequality in women in all aspects of life, such as power, education, employment, ownership of wealth and assets, good health, and a decent living.

Feminism requires women to fight for their rights in all aspects of life and increase the position and degree of women so that they are equal to those men. This feminist movement is a manifestation of self-prosperity and advancing the welfare of women as part of society. Feminism has a special interest in the cultural formation of gender, including in literature. Literature produces representations about gender differences which contribute to the social view that men and women have different values.

Astuti, Mulawarman, and Rokhmansyah (2018) concluded in their research entitled "Ketidakadilan Gender Terhadap Tokoh Perempuan dalam Novel *Genduk Karya Sundaie Mardjuki: Kajian Kritik Sastra Feminisme*" that the cause of gender inequality experienced by the *Genduk* character is Kaduk, where Kaduk uses *Genduk* and gives him promises so that Kaduk can harass or humiliate *Genduk* by holding his hand, kissing him, even holding his chest. Meanwhile, the cause of the injustice experienced by Yung's character is that Yung could not get the blessing of his parents to marry the man of his choice, so Yung left home because his father expelled Yung, and Yung did not inherit the tobacco fields or gold jewels.

In contrast to Nasri (2017), in his research entitled "Ketidakadilan Gender Terhadap Perempuan dalam Novel *Padusi Karya Ka'bat*" it was stated that gender inequality in the *Padusi* novel is found in the form of women's subordination, negative stereotypes towards women, and double workloads. This injustice is caused by a patriarchal culture inherent in people's lives. Patriarchal culture is not only played by men but also played by women. The matrilineal kinship system does not guarantee that gender inequality will not occur. If literary works (novels) are considered a mirror of society, the *Padusi* novel set in Minangkabau culture, which adheres to a matrilineal kinship system, has reflected this.

Apart from the novel, the short story is another form of literary work that reflects society. Setiawan and Harahap (2020), in their research entitled "Ketidakadilan Gender dalam Kumpulan Cerita Pendek Alif Karya Dhea Puspita dkk. (*Kajian Feminisme*)" found ten short stories containing forms of gender injustice. This shows that young female writers are very concerned about issues around gender and voice this in their works. There are five forms of gender inequality found in the book, such as 1) subordination, 2) marginalization, 3) double burden, 4) stereotypes, and 5) violence. The form of injustice that dominates in the book is violence.

Along with the times, Indonesian literature has also developed at the national and international levels. The works produced are of various kinds, one of which is a short story. Nurgiyantoro (2013) states that a short story is a story that can be read in one sitting, approximately between half and two hours, something that would be impossible for a novel. Many short stories were born at the hands of both male and female authors.

One of the women authors who contributed her work to a collection of short stories is Laksmi Pamuntjak. He is a bilingual novelist, poet, journalist, and culinary critic who regularly writes about politics and culture in various local and international media. Laksmi is also known for her works which have been translated into various languages.

The book, a collection of stories from the Book of Marriage "*Kitab Kawin*" is Laksmi's literature work published in February 2021 by Gramedia Pustaka Utama. This collection of stories presents various stories of women with different backgrounds. This collection of stories tells the irony of women's freedoms, such as forced marriage, sexual orientation, trauma, shackles, rape, infidelity, revenge, and other forms of emotion. With different backgrounds, they started from upper-middle class houses in Jakarta, small towns in rural areas of Central Java, or a hinterland on Buru Island, Maluku Islands. These books tell about souls who are upset, lonely, and neglected, as well as bodies that are shackled and hurt, and also about souls who are rebellious, accessible, and dare to reformulate marriage laws for themselves alone.

The depiction of female characters in literary works is part of the author's reflection. If the depiction of female characters is written from the hand of a female author, then the depiction will be considered more touching. This is because the author indirectly describes the female character based on her feelings, unlike the case with male authors who describe female characters based on what they see with the naked eye or through the presence of women around them. However, male authors may better portray female characters because of their imagination. Therefore, the author's perspective and experience become an essential part of the formation of literature, including the collection of stories from the Book of Marriage which is the subject of this research.

RESEARCH METHOD

This research is included in qualitative research with descriptive methods. The data in this research are words, sentences, or expressions related to gender inequality against women, namely

marginalization, subordination, negative stereotypes, violence, and workload. The data sources for this research include the story collection book *Kitab Kawin* (2021) by Laksmi Pamuntjak, published by Gramedia Pustaka Utama, totaling 312 pages. Data is collected through relevant library and research data sources. Furthermore, this research uses hermeneutic techniques to collect the data. Hamidy (2003) states that the hermeneutic technique is a technique that includes reading, noting, and concluding. Data analysis was carried out through four stages, namely the stages of reduction, data presentation, data verification, and data inference (Miles, Huberman, and Saldana, 1994).

RESULT AND ANALYSIS

Laksmi Pamuntjak's collection of stories, the *Book of Marriage*, is one of the literary works of the millennial era which tells of irony about women's freedom: forced marriage, sexual orientation, trauma, shackles, rape, infidelity, revenge, and various other forms of emotion. This book is a portrait of the complicated life of a woman related to marriage. This book, a collection of stories from the *Book of Marriage* by Laksmi Pamuntjak, is a literary work that describes the position of women and the feminist movement.

1.1 Results

The results section describes the forms of gender inequality against women, including (a) subordination; (b) negative stereotypes; (c) violence; and (d) workload. Description of research results is described as follows.

1.1.1 Subordination to female characters in the collected stories from the *Book of Marriage*

The short story *Asrama Korea* (Korean Dormitory) tells about the character Amira who was married at a very young age, 13 years old. Amira did not accept this marriage, apart from the reason that she was still very young. She also did not love Fawzi, the man who became her husband. This marriage also forced Amira to give up her dream of attending college and working in Jakarta. However, Amira's parents did not seem to care and turned a deaf ear to all Amira's stories about her dreams.

Data 1. *"Tapi aku ingin kuliah dan kerja di Jakarta," kataku berulang kali, meski aku tahu tak ada gunanya mengutarakan cita-citaku, sebab mereka toh tak peduli. Mereka tak peduli setiap kali aku mengumam, betapa keren dan bewibawanya perempuan-perempuan yang kulihat di TV, dalam program-program talk show tentang orang-orang sukses..."* (Pamuntjak, 2021 : 248)

"But I want to study and work in Jakarta," I repeatedly said, even though I knew there was no point in expressing my aims because they did not care anyway. They do not care every time I mumble, how cool and dignified are the women I see on TV, in talk show programs about successful people..."

From the quotation above, it can be seen that the views of Amira's parents subordinate her in terms of education. Compared to going to school, Amira's parents asked her to focus on being a wife and forget about her dreams. This is a form of demeaning behavior towards women in terms of education. Patriarchal culture requires women to be feminine figures responsible for domestic and reproductive affairs. This is detrimental to women's rights to have ideals and, of course, as long as that also, injustice continues. It would be better if women were given choices over their lives.

1.1.2 Negative Stereotypes of Female Characters in the collected stories from the *Book of Marriage*

Stereotypes of female characters in the short story collection *Kitab Kawin* by Laksmi Pamuntjak are found in the short stories *Kitab #5: Noura dan Arini Tidur dengan Seniman Besar*

(Sleeping with Great Artists) and Kitab #11: Amira, Citra, Hesti, Nisa *Asrama Korea* (Korean Dormitory).

The short story *Sleeping with Great Artists* tells of two women who meet at a funeral for the man who was once their lover. Both of them are having an affair with the same man named Asikin. One of them then asked why if someone who is already married to a single person is always blamed for the single person, especially if he is a woman.

Data 2. *"Arini sengaja menepis pertanyaan itu. "Dan yang lebih gila lagi," ujarnya berapi-api, "waktu itu gak ada satupun orang yang nyalahin Mas Asikin. Seolah kalau terjadi perselingkuhan antara seseorang yang sudah menikah dengan seseorang yang belum menikah, yang disalahkan selalu adalah pihak yang belum menikah. Apalagi kalau pihak yang belum menikah perempuan..."* (Pamuntjak, 2021:104)

'Arini deliberately dismissed the question. "And what is even crazier," she said hotly, "at that time, no one blamed Mas Asikin. It is as if there is an affair between someone who is married and someone who is not married, the one who is blamed is always the bachelor party. Especially if the bachelor party is a woman....'

From the quotation above, it is clear that the public's view of dealing with an illicit relationship between a married person and a single person, especially if a single person is a woman. Society generally imposes a negative stigma on women considered to be gravely guilty in this matter. The women are blamed for teasing and seducing other people's husbands, even though this stigma could be broken because the men flirt first. In addition, the patriarchal culture that gives rise to this stereotype assumes that the "perpetrator" has violated his nature as a woman.

Another female character who experiences negative stereotypes is Amira in the short story *Korean Dorm*. It is said that after marrying a man of her parent's choice, Amira was hated by her friends at school.

Data 3. *"Dua bulan setelah aku menikah dengan Fawzi, teman-temanku di sekolah juga mulai membenciku, seolah fakta bahwa aku kawin telah menjadikanku orang lain di mata mereka. Padahal, seumur hidup aku tak pernah digencet, apalagi dikucilkan siapapun, bahkan oleh para seniorku..."* (Pamuntjak, 2021:247)

'Two months after I married Fawzi, my friends at school also started to hate me, as if I was married had made me a different person in their eyes. In fact, in my whole life, I have never been bullied, let alone ostracized by anyone, not even by my seniors....'

Based on the quote above, people describe the stereotypes of women who marry at a young age. Through Amira's character, people are stigmatized that she is a woman who deserves to be hated even though there could be many reasons behind his decision to marry young. Like Amira's character, whom her parents forced. This stereotype certainly puts women in a corner, especially those coerced by those closest to them.

The female character in the short story *Korean Dormitory* also gets a negative stereotype treatment and image. It is said that when she was 15 years old, Citra was raped by her teacher. This happened many times, and Citra chose not to report it because of the teacher's threats. One time, one of his colleagues discovered the teacher's lecherous behavior, and the teacher was dismissed from school. Instead of feeling free, Citra feels the views of people who judge her because of her disgrace.

Data 4. *Pendek cerita, segala kejahatan terkuak, dan guru cabul dipecat dari sekolah. Tapi bukan berarti segala sesuatu kembali normal bagi Citra. Meski ia dibebaskan dari segala tuduhan, ia yakin orang masih bisa menghidu aroma aib dari tubuhnya. Bagi keluarganya—ayah kuli bangunan dan ibu kerja serabutan— aib itu telah mengambil alih segala amal dan ikhtiar mereka, dan Citra tahu ia punya andil di dalamnya. Berminggu-minggu ia tak sanggup masuk sekolah, menolak bertemu teman-temannya..."* (Pamuntjak, 2021:260)

'In short, all the depravity was exposed, and the obscene teacher was fired from the school. However, that does not mean everything is back to normal for Citra. Even though she was

acquitted of all charges, she believed that people could still smell the scent of disgrace from her body. For her family – her father is a construction worker, and her mother works odd jobs – this disgrace has taken over all their charity and endeavors, and Citra knows she has a hand in it. For weeks she could not go to school, refused to meet her friends....’

Based on the excerpt from the short story above describes the views of people on rape victims. Even indirectly, how they respond to the victim's presence can be assessed. The judgmental glances of those around him make the victim feel he is a walking disgrace. As a result, the victim – through the character Citra – cannot socialize with the outside world. This is not justified; it is good if we take part in helping her, not judging.

1.1.3 Violence against female characters in in the collected stories from the Book of Marriage

Data regarding Violence is the dominant problem found in this study, namely as many as 6 data. Violence against female characters in the short story collection Book of Marriage by Laksmi Pamuntjak is found in the short stories *Kitab #2: Maya (Azul Maya)*, *Book #6: Mukaburung Kisah Mukaburung (The Story of Mukaburung)*, *Book #8: Sofia Pembunuhan Pukul Delapan Malam (The Eight Night O'clock Murder)*, and *Book #11: Amira, Citra, Hesti, Nisa Asrama Korea (Korean Dormitory)*.

Azul Maya's short story tells of a village girl named Maya, whom her biological father raped. Apart from being raped, Maya also experienced Violence from her father. This resulted in Maya having to experience mental trauma and confining herself all day in her room without socializing with the people around her, including Maya's nurse, Lia Mintarso.

Data 5. “*Sesuatu melambung ke dadaku dalam igau sakit. Aku marah. Aku berdarah. Aku tak tahu dari mana raung itu datang, tapi aku mulai memukulimu. Kau balas memukuliku dengan lebih keras, karena kau laki-laki dan dua kali lebih besar dari aku...*” (Pamuntjak, 2021:52)

‘Something bounced into my chest in delirious pain. I am angry. I'm bleeding. I do not know where the roar came from, but I started to beat you. You hit me even harder because you are a man and twice as big as me....’

The story excerpt above describes Maya's character as a woman her father raped. It was not enough to be raped; the character Maya also experienced acts of Violence. This is a form of gender injustice, namely Violence and sexual harassment. The powerlessness of women in dealing with men is considered an advantage for men to do arbitrary things over women. This violates the nature of women as human beings who have rights over their bodies.

Another female character who experienced Violence was the character Mukaburung in the short story *The Story of Mukaburung*. It is said that Mukaburung is a woman from the Buru tribe who lives on an island. One day their island was visited by immigrants from Java. One of these newcomers was a young man named Sentanu, who made Mukaburung fall in love. Even though Mukaburung has a husband named Manahonja, she does not like her husband because he often looks down on Mukakura. Manahonja finally found out about the dark relationship between Mukaburung and Sentanu. As a result, Sentanu and Mukaburung had to pay for their actions.

Data 6. “*Tapi Sentanu tetap saja berbeda dari semua laki-laki lain yang ia kenal. Sentanu tak pernah hengkang cepat-cepat, seperti suaminya, Manahonja, yang suka membanting-bantingnya seolah ia anjing atau cicak, meski ada saatnya Sentanu suka tampak enggan menatap matanya...*” (Pamuntjak, 2021:129)

‘But Sentanu was still different from all the other boys he knew. Sentanu never left quickly, like her husband, Manahonja, who liked to slam her as if she were a dog or a lizard, although there were times when Sentanu seemed reluctant to look her in the eye....’

Based on the excerpt from the short story above, the character Mukaburung experiences acts of violence, a form of gender injustice. Not enough to be tortured, the character Mukaburung was also humiliated. This is a form of violation of women's rights over themselves. This is not without

reason, back again to the notion that men who are masculine, dashing, and strong deserve to underestimate women who are considered weak. This form of gender inequality is, of course, not justified.

In the short story *Murder at Eight Nights*, Sofia also tells who experiences sexual violence from her husband, Rashid. Before marrying Rashid, Sofia was abused by her husband. Even after marriage, Rashid has the heart to rotate his wife to his male friends.

Data 7. *"Pada suatu malam, kedua laki-laki itu datang ke rumah, masuk ke kamar tidur utama, dan menelanjangi Sofia di hadapan suaminya. Tanpa kata-kata. Rashid tak melakukan apapun selain menatap, mengerang, setengah nanar, setengah kegirangan, selagi kedua laki-laki itu bergantian memasuki istrinya..."* (Pamuntjak, 2021:174)

'One night, the two men came to the house, entered the main bedroom, and stripped Sofia naked in front of her husband. No words. Rashid did nothing but stare, groan, half dazed, half excited, while the two men took turns rape his wife....'

The story quoted above illustrates the form of violence against women through the character Sofia. Rape is a form of violence against women because women are unwilling to have intercourse. The depiction of Rashid's character, who raped Sofia before becoming his wife and offered Sofia to another man after marriage, illustrates a dominant limit man can exercise over women. This character distinction considers women as weak parties who deserve to be treated arbitrarily through acts of violence. This is a form of gender injustice against women, which is very inappropriate to justify.

Another female character who experienced sexual violence even after becoming a wife is Amira. The short story *Korean Dormitory* tells that Amira was forced to marry at the age of 13 a man her parents chose at. Amira does not love Fawzi, the chosen man as her husband. Even after marriage, Amira always experiences marital rape.

Data 8. *"Fawzi bersikeras menginap malam itu dan memaksa tidur di kamarku sebab ia merasa berhak. Ketika ia memaksa memasukiku, aku berusaha meredam tangis dan amarahku sebab aku ibu Alma dan aku harus tabah demi anakku. Aku tak ingin anakku tumbuh besar berpikir bahwa bapaknya seorang bajingan..."* (Pamuntjak, 2021:252)

'Fawzi insisted on staying that night and forced me to sleep in my room because he felt entitled. When he forced his way into me, I tried to suppress my tears and anger because I am Alma's mother, and I have to be strong for my child. I do not want my son to grow up thinking that his father is a crook...'

Based on the short story excerpt above, a form of marital rape is described. This is one of the acts of violence against women because there is an element of coercion on the part of the man and unwillingness on the part of the woman, even though there is a legal bond between the two. This is not without reason because there is a patriarchal value in which men consider themselves to have power over women, especially if the woman is his wife, resulting in them having rights over their wife's body. This statement is certainly not true because a person's body is the right of the individual, not someone else's, even if it is her husband.

In the same short story, other characters experience sexual violence. It is an Image. It is said that when she was 15 years old, Citra was raped by her teacher. This happened many times, and Citra chose not to report it because of the teacher's threats.

Data 9. *"Ketika usianya 15 tahun, Citra diperkosa gurunya. Meski hal itu terjadi beberapa kali, Citra tak melaporkannya. Kalau mau lulus, kamu mesti tutup mulut, kata si guru cabul. Citra ingin sekali lulus dan masuk SMA. Ia juga tahu guru cabul itu cukup populer dan orang tak akan percaya ia seorang pemerkosa. Belum lagi usianya sudah lebih dari 50 tahun, sudah tua, mana ada orang tua mencabuli anak kecil kurus kering macam dirinya? Alih-alih dipercaya, malah ia yang akan dihujat orang..."* (Pamuntjak, 2021:260)

'When she was 15 years old, Citra was raped by her teacher. Even though it happened several times, Citra did not report it. If you want to graduate, you have to shut up, said the dirty teacher. Citra wants to graduate and enter high school. She also knew the pervert teacher was quite

popular, and people would not believe he was a rapist. Not to mention that he is already more than 50 years old. Where would parents abuse a small, emaciated child like her? Instead of being trusted, people will even insult her....'

The short story excerpt above describes Citra as being sexually abused by her teacher. Sexual harassment is one of the acts of violence against women because there is an element of coercion on the part of the man and unwillingness on the part of the woman. This is not without reason because there is a patriarchal value in which men consider themselves to have power over women. Hence, they have the right to threaten women's rights to speak, as depicted through the character Citra who was threatened to shut up by the teacher who had molested her.

In addition, the character Ona in the short story *Asrama Korea* is also told to experience sexual violence. It is said that Ona was a babysitter at the employer's residence, where Citra also worked. One evening, when Citra caught Ona being forced to indulge in the lust of her employer's youngest child.

Data 10. *"Entah berapa lama cinta membutakan Citra seperti itu, sampai petang yang jahanam itu. Ketika ia hendak mengambil cucian yang ketinggalan, Citra melihat lelaki pujaannya itu tengah memaksa Ona, babysitter kepona-kannya, melayani syahwat-nya. Segala sesuatu tentang adegan itu tampak terencana: kamar yang gelap, tirai yang sengaja dibiarkan tak disingkap, hujan deras, timing yang seakan disesuaikan dengan waktu rehat para staf. Wajah Ona yang syok, serta ketakmampuannya melawan sebab lelaki itu begitu ganas..."* (Pamuntjak, 2021:260)

'I do not know how long love blinded Citra like that until that hellish evening. When she was about to pick up the laundry she had left behind, Citra saw the man she adored forcing Ona, her niece's babysitter, to serve his lust. Everything about the scene seemed planned: the dark room, the curtains deliberately left uncovered, the pouring rain, and the timing that seemed to coincide with the staff's break. Ona's shocked face and inability to fight back because the man was so ferocious....'

Based on the short story excerpt above, one form of gender injustice is described: the violence experienced by the character Ona. Coercion in having sex, especially if there is no willingness from the woman's side, is a form of violence against women which leads to sexual harassment. Through the character of Ona, it is depicted that women are considered weak, so they are treated arbitrarily by men.

1.1.4 Workload on female characters in the collected stories from the Book of Marriage

The workload on female characters in the short story collection *Kitab Kawin* by Laksmi Pamuntjak is found in the short story *Kitab #11: Amira, Citra, Hesti, Nisa (Korean Dormitory)*.

The short story *Asrama* tells about the character Amira who was married at a very young age, 13 years old. Amira did not accept this marriage, apart from the reason that she was still very young. She also did not love Fawzi, the man who became her husband. After the marriage and the birth of their first child, Alma, Fawzi did not work to support Amira and their child. This forced Amira to work hard to support herself and her family.

Data 11. *"Tapi aku tidak dididik untuk menyesali, aku dididik untuk bekerja keras. Bertahun-tahun aku melakukan itu, bekerja paruh waktu di beberapa tempat untuk menghidupi keluargaku, sementara Ibu—yang sudah sangat ringkih—dan adikku, Dina, membantu membesarkan Alma..."* (Pamuntjak, 2021:251)

"But I was not taught to regret, and I was taught to work hard. For years I did that, working part-time in several places to support my family, while my mother – already very frail – and my sister, Dina, helped raise Alma...."

From the quotation above, the character Amira has to work hard after the death of her father and the fact that her husband has remarried. This forces Amira to have a double burden where she still has to survive by working and at the same time taking care of her children and family. The

depiction of Amira's character illustrates a form of gender inequality in women. Although there has been an increase in the number of working women, this has not reduced their burden as housewives, one of whose duties is to look after children. However, if you do not do it, it will threaten the woman's life in the future. As a result, they have to experience a double burden.

1.2 Discussion

The collection of stories from the Book of Marriage is the fruit of the author's perspective on various female characters with different stories and backgrounds. Through this collection of stories, it is emphasized that there are feminist studies related to gender inequality against women. Through her literary work, the author describes the forms of gender injustice experienced by the female characters in the collection of stories. Based on the research results, the forms of gender inequality found in the collection of stories from the Book of Marriage by Laksmi Pamuntjak include subordination, negative stereotypes, violence, and workload on women.

Data on violence against women is the dominant problem found in the book collection of stories, the Book of Marriage by Laksmi Pamuntjak, with a total of 6 data findings. Gender violence takes several forms, such as physical and sexual violence, threats, emotional and social abuse, intimidation, and economic deprivation, according to Rollero's research (2020: 749).

The depiction of forms of gender inequality is based on the author's perspective in assessing the existence of women in society. One of the many things that cause gender inequality is caused by the patriarchal culture that has been deeply rooted in society. This patriarchal culture is still associated with the social order, even in various aspects and scopes, such as economic, political, social, educational, and so on. As a result, various social problems arise that shackle women's freedom and violate the rights that women should have. One form of this violation is gender injustice against women. This gender injustice intersects with the existence of the feminist movement. Feminism requires women to fight for their rights in all aspects of life and increase the position and degree of women so that they are equal to those men. This feminist movement is a manifestation of self-prosperity and advancing the welfare of women as part of society.

CONCLUSION

Based on the research results, the forms of gender inequality found in the collection of stories of the Book of Marriage by Laksmi Pamuntjak include 1 data on subordination, 3 data on stereotypes, 6 data on violence, and 1 data on workload. The formation of gender inequality is caused by a patriarchal system that grows inherent in people's lives. Gender discrimination requires women to obey and fulfill their nature as a party considered weak, irrational, emotional, unable to make decisions, and others. Causing their position to be insignificant to men, so it is assumed that women must depend on men for their lives. The patriarchal system is considered an enormous contribution to shaping gender inequality for women in all aspects of life, such as power, education, employment, ownership of wealth and assets, good health, and a decent living. Thus, it can be concluded that women occupy an inferior position in society because everything related to the power structure is assessed from the male point of view.

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