

Women's Oppression Through Patriarchal Culture in Novel Suti by Sapardi Djoko Damono

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Abstract

The patriarchal culture that developed in this novel led to acts of oppression against women who seemed to have no value for a man. The purpose of this study was to find out the style of language used, social strata, forms and motives for the oppression of women in the novel Suti by Sapardi Djoko Damono. The approach used in this study is to use a literary sociology approach and a feminist approach. The results of the study found, among others, the study of language style used is a term in Javanese to emphasize behavior and figure characters. Social strata are groups of nobles and ordinary groups, as well as attempts to maintain social classes. The forms of oppression included (1) the betrayal of marriage, (2) the abolition of women's rights through patriarchal culture, (3) the marginalization of women. The motive of suppression of women in Suti's novel is to get sexual satisfaction with other women who are not legitimate wives and the behavior wants to be considered as a fairness, thus it can be concluded that oppression of women through patriarchal culture is merely to get satisfaction without interference or resistance from the women's side by utilizing all its limitations where this kind of thing also wants to be considered as a natural thing.

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INTRODUCTION

Indonesia is a country that has a cultural understanding and has a patriarchal ideology that is still thick and coloring various aspects of life and the structure of society. There are three cultural systems in Indonesia, namely patrilineal, matrilineal, and bilateral. One society that is thick with patriarchal culture is Javanese. Javanese culture and customs are often portrayed by writers in the form of literary works, and literary works on Javanese culture as a source of character education which has three main functions of language, namely (1) communication media, (2) educative, and (3) cultural. The function of communication tools is directed so that students can use the Javanese language properly and correctly for the purposes of communication devices in the family and community. Educative functions are directed so that students can obtain Javanese cultural values for the purposes of forming personality and national identity. Cultural functions so that the values of Javanese culture can be explored and reinvested as an effort to build the national identity. These three basic functions, if viewed from the substance of value, are an effort to develop and cultivate moral values (Wiyatmi, 2011).

Javanese society is a society that has certain limitations in gender relations that show the position and role of a man who is more dominant than a woman. Christiani & Nuryatin (2015) "Citra Wanita, Pengungkapannya, dan Nilai Kehidupan in the Collection of Novel Series *Detektif Handaka* by Suparto Brata" explain women's obedient attitudes to parental orders, matchmaking. This makes the community based on patriarchal culture and ideology with the basis and value of women, the position of women in subordinate marginality and not even taken into account in the context of gender relations.

Nafiyah & Mardikantoro (2015) "Permasalahan Perempuan in the Short Story Collection *Malam Sepasang Lampion* by Triyanto Triwikromo" expose women to solve problems, namely by submission and silence. Back again to the term natures of women, finally when injustice

and equality had changed into a trigger of violence, then it was considered as a common sense, and once again in the eyes of society women remained in the wrong position because they were thought to trigger problems, because they could not be wives or mothers who well until her husband committed violence (Endraswara, 2010).

Alimatussa'diyah & Nuryatin (2017) "Inferiority Tokoh Perempuan in *Novel Bumi Cinta* by Habiburrahman El Shirazy" argued that the inferiority experienced by female leaders was due to internal (internal) factors and external factors in the form of violence experienced by female characters. In addition, other factors arising from violence against women were also raised by Prasetyo & Haryadi (2017) "Kekerasan terhadap Tokoh Perempuan in the novel *Seperti Dendam Rindu Harus Dibayar Tuntas dan Lelaki Harimau* by Eka Kurniawan" explain the occurrence of violence against women is due to the factors of poverty, economy, social relations, psychological, weak primary social control in society, and socio-cultural influences.

Bender (2016) "*Theorizing a Hybrid Feminism: Motherhood in Margarita Nelken's En torno a nosotras (1927)*" that the role of women is still not fully the same as men because it is evident from all the opportunities that have not been able to represent the position of women as a whole. Chen (2014) who researched with the title "*The Analysis of Antoinette's Tragic Fate in Wide Sargasso Sea*" expressed the weakness of a woman so that men have full control over a woman. This condition is also reflected in the novel *Suti* by Sapardi Djoko Damono, tells the story of women being required to accept more of their nature as women which are no more than a well, a kitchen, and a bed. Because the extraordinary power of men gets a very high place so that if a man makes a mistake, the wife cannot demand much and can only give in. The story background in the novel *Suti* which later made the writer interested in conducting research related to patriarchal culture that developed in accordance with the setting of the novel to find forms of oppression and the motive of oppression against women.

METHODS

This type of research is a type of semiotics research with a sociological literature and feminism approach. Oktafiyani & Nuryatin (2017) "Transformasi Makna Simbolik Mihrab in Novel to Film in *Mihrab Cinta* Karya Habiburrahman El Shirazy: Kajian Ekranisasi" explain the analysis using semiotics that is analyzing symbols. Inayati & Nuryatin (2016) "Simbol dan Makna pada Puisi Menolak Korupsi Karya Penyair Indonesia" semiotic analysis is by analyzing the signs the novel. The semiotics used in this research is expansive semiotics, which is extended to fields and sociology pioneered by Marxists. In the semiotic field, the notion of signs has two principles, namely (1) a marker (signifier) or a marking, which is a sign, and (2) a signified or a sign that is a sign. There are three main types of signs, namely icons, indices, and symbols. Icons and indices are signs that indicate the existence of a scientific relationship, namely equality and causation, between markers and omens. Symbols are signs that do not indicate the existence of a scientific relationship between the two, the relationship is arbitrary based on the convention of society. A major sign system that uses symbols is language. The meaning of symbols is determined by community conventions.

A literary work is not sufficiently understood if only the structure is examined without collaborating with other disciplines. This is because the problems contained in a literary work are basically a problem of society. There are three concerns that can be done by critics or researchers, namely in using the sociology of literature approach, among others, the writer with the cultural environment in which he lives, the work with the social conditions reflected in it and the audience or reader.

Researching literary texts is basically a study of understanding a text. Therefore, hermeneutics is used as an understanding framework. The sociology approach is like the historical approach, concerns the things that are outside the body of literary work, such as the author's background, the function of literature on

society, the problem of the reader, the social environment that surrounds the life of literary works, etc. In the further development, the sociology approach is used to examine the background of the author's life: about the philosophy adopted, ideology, education, though, and vision of authorship, as well as reviewing society, people's acceptance of literary works (Semi, 2012).

There are two steps to getting that understanding. The first step, the researcher understands the text by the diachronic method, which is to understand the period of events as told in the text. The second step is synchronic, which is the understanding of the text by paying attention to the present historicity of the researcher. This means that researchers leave the text. Departing from the historical contemporary of the researcher, the text is understood, but the relationship between literary texts and society is not a direct and deterministic relationship. Literature has its own autonomous world. Therefore, the relationship between literature and society is not deterministic. Even so, in Gramsci's view, literature has a formative nature towards society. Thus it is clear that the literary approach is used as an initial step which further complements the sociology of literature approach (Supriyanto, 2015).

Ying & Hong (2012) "*An Analysis on Dracula from Cultural Perspective*" expressing the sociological approach of literature, namely the formation of social strata that exist in society. The sociology of literature approach is a development of the mimetic approach. This approach understands literary work in relation to its reality and social aspects. This approach is motivated by the fact that the existence of literary works cannot be separated from the social reality that occurs in a society. The real research problem lies in the text that is understood in its context, namely society. This is in line with the opinion which states that literary text can only be understood in full if the literature is placed in relation to society. Literature was created by authors as members of the community and read by the public. That is why the approach in this research is the sociology of literature approach (Supriyanto, 2015).

Wang (2011) "Analysis of the Feminism in *Pride and Prejudice*" feminism is the ability of woman to break the patriarchal culture by showing their intelektuality that can take on male roles. Feminism is a situation where a woman wants equal rights with men as stated by Gao (2013) "*Reflection on Feminism in Jane Eyre*" namely the struggle of a woman to be able to play a role or take on the role of a man. Nayki (2014) "*Woman's Writing and the Body in a Turkish Context: Erendiz Atasü's The Other Side of the Mountain*" explained how to fight a growing patriarchal culture by showing the role of a woman who is important equally. Wiyatmi (2006) stated that the sociology of literature approach is a development of a mimetic approach that understands literary work in relation to reality and social aspects. The feminism approach is one of the literature studies based on feminist views that want justice in maintaining the existence of women, both as writers or inside literature work (Djananegara, 2000). Furthermore, the steps taken to analyze the data are reading novels, marking sentences or paragraphs that review the author's social context which are reflected in the novel, social images, and social functions in the novel, analyzing the findings about the author's social context, social picture, and function social in the novel, and describes the findings.

RESULTS AND DISCUSSION

Language Style

The word nobility is used to refer to a man who is respected and usually has a high social stratum in society. Word "*edan tenan*" does not mean that the nobility in question is crazy but emphasizes that indeed the nobility in question has extraordinary looks. While saying "*cakrak*" means to speak fluently and feels good to listen. The assertion of the term in this novel gives meaning to Suti's admiration for the figure of Mr. Sastro who later became a weakness for Suti because his admiration made Suti a woman trapped in a net of love for the greatness of a man who had to get a higher respect in accordance

with a developing patriarchal culture in the setting this novel is made.

The meaning of the word "*ketiban*" is the fall, but the word "ketiban pulung" which means the fall of "*Pulung*" does not mean that something is happening to someone and causes pain, but has the meaning of luck. The meaning of the word emphasizes that a woman has no choice with or with whom she is married. This means that in this novel the character Suti does not have the freedom to choose the man he wants to marry, but rather shows a sense of resignation and does not have the power to refuse. Although this decision ultimately only made Suti regret. This condition provides an illustration of the form of patriarchal culture. Word "*ngrasani*" has a meaning of gossiping. This quote is taken as a form of noise in the community about the actions of Mr. Sastro who likes to play women including women who have become people's wives. Authority, good looks and also the money that is owned is an attraction for Mr. Sastro to approach every woman he wants so that he can easily and freely associate with the women. This condition is actually known by Mrs. Sastro, but with her position as a woman and mother of children, she has to be quiet and harbor feelings for the behavior of Mr. Sastro. This shows that patriarchal culture is so dominant that it does not provide the slightest opportunity for women to get higher rights.

Overview of Social Strata

The social picture of the community that developed in Novel Suti is set in the year 60's, which is located in Tungkal village which is located in one of the suburbs of Solo City. This village is described as a village whose floating position means not as a true village but also cannot be said as a village. Community life that developed at that time was generally divided into two strata, namely the nobility and the commoners. Suti, Tomblok, Parni and Sarno figures are images of commoners' families. Such strata of society are reflected in the way of life and type of work, namely types of work. These types of rough work were chosen and carried out by the community because the common people did not

have good skills as a result of their low education and did not even go to school so they could not choose a better type of work.

The other social strata are nobility. This social stratum is described as a class of people who still have a kinship with nobles. This community group is often forced to leave the court environment because of various things such as economic shifts where the emergence of new merchants such as Chinese descendants or Lawean traders so they can buy their land and houses in the palace environment so they will leave and choose to live elsewhere which is cheaper with a simpler life.

This nobility group was actually also divided into two groups, namely nobles who came from or still, had blood relations with the Kraton Bhagawan and the nobility who actually were the courtiers of the Kraton. The nobility who still had blood relations with the royal court could be from the descendants of Garwo Prameswari or descendants of Garwo Ampil. The nobility who had blood relations with the Kraton nobility in this novel was shown by Mrs. Sastro who was Garwo Ampil's grandson.

The social class described in the novel *Suti* is still clearly visible and used as a pride for some people who have a higher level. The general public also does not mind recognizing the existence of the social strata, and this condition continues continuously, which then the people who are considered commoner inevitably give higher respect to the social strata of the nobility. Social stratification is a distinction between population or society into classes (hierarchical). The occurrence of social stratification according to Karl Marx is caused by the existence of a division of labor in society, social conflict, and personal ownership rights. The basis or size used to classify community members into a layer is: (a) measures of wealth, (b) measures of power, (c) measures of honor, and (d) measures of knowledge.

The feudal social structure prevailed in Surakarta at the time before independence, even since the time of the Mataram kingdom. Koentjaraningrat divides the two social classes in

Java in general, especially in Central Java, namely,

- a. Noble, consisting of elite nobles (*santono dalem*) and nobility (*abdi dalem*);
- b. Little people (*kawula dalem*)

"Nobility" appeared in the Dutch colonial era as a term for the nobility or employees of the Dutch East Indies government who had received education to serve or become employees. The term nobility actually comes from the word "*parayayi*" which means the king's younger siblings, but its development underwent changes in accordance with the prevailing social stratification at that time.

Forms of Oppression against Women in *Suti's* Novel by Sapardi Djoko Damono

The community considers divorce marriage to be something that is common and the ease with which divorce is married, which makes this culture rife in the 60's which was made into the setting of this novel.

The marriage betrayal in the form of this circumference is described by Sarno as Suti and Parni's husband as Suti's mother, and the procedure between the in-laws and the daughter-in-law usually ends in the room. Suti pretends not to know, pretending not to hear... (Suti, 75)

The view that women must be obedient, loyal, and gentle has been embedded in social life in the land of Java. This view is strengthened because of the noble culture adopted by most Javanese families from the upper class (*keraton*), especially the people in the area around the palace. Culture and values in a society that has been shaped in such a way, makes the division of roles between men and women. Where the public role is played by men while the domestic role is played by women. The public role played by men produces material or position which makes it a superior position. While the role of women who do not produce material or position makes it put in an inferior position.

In Javanese culture, most women get unfair treatment in obtaining their rights. Besides that for Javanese people, real women are women who still look gentle and play well at home as

mothers and wives, in the kitchen and in bed. Javanese society hopes that their women behave and behave smoothly, willing to suffer, and be loyal. Women are expected to receive everything even the bitter ones.

The Motive of Oppression against Women in the Novel Suti

Actions which are expressed as oppression of women in Novel Suti, are not oppression in the form of physical violence but rather the superiority of men towards women so that men can commit various forms of infidelity and as women must accept nature as a weak group and cannot do much when husbands as men commit betrayal of the sacred bond of their marriage, so the motive of oppression in this study is to seek sexual satisfaction with women other than legal wives.

This position has also been carried out by a figure from Bu Sastro in Novel Suti, namely how Mrs. Sastro harbored feelings and tried not to show disappointment over Mr. Sastro's actions, even though Mrs. Sastro really knew and understood Mr. Sastro's behavior while outside. How smart Mr. Sastro made his interaction with various women to be fun means that many women easily fall in love with Mr. Sastro. Mrs. Sastro's efforts to be able to refrain for the sake of greater interest, namely her respect for her husband and maintaining the integrity of the household make herself Mrs. Sastro including the victims of oppression carried out by men.

In Javanese culture, many terms that place women's positions lower than men, and those terms have been embedded in the hearts of the people, so that they are understood and taken for granted. For example, in Javanese terms, there is a mention that the wife is "*kanca wingking*", means a "*teman belakang*", as a friend in managing household affairs, especially children's affairs, cooking, washing, and others. There is another term "*suwarga nunut neraka katut*". The term is also intended for wives, that the husband is the one who determines the wife will go to heaven or hell. If the husband enters heaven, meaning the wife will also go to heaven, but if the husband goes to hell, even though the wife has

the right to go to heaven because of good deeds, but the wife has no right to go to heaven because she must follow or follow her husband to hell.

This shows the oppression of women as a group that is highly marginalized so that sometimes to determine their own destiny cannot and must always depend on men. All decision-making processes are handed over to men, and women must accept with complete submission even though in fact he does not like the decision. So it is clear that the motive for the suppression of women's groups is only to further strengthen the position of men as a superior group of women.

CONCLUSION

Based on the results of the study it can be concluded that the study of language style used is a term in the Javanese language to emphasize behavior and figure character. In connection with the division of social strata found in Novel Suti, there are two social classes, namely the nobility group and the ordinary people group, and the effort to maintain social class. The forms of oppression against women found in Suti's novel are the betrayal of marriage, elimination of women's rights through patriarchal culture and women's marginalization. The motive for oppressing women in Novel Suti is to get sexual satisfaction with other women who are not legitimate wives.

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