The International Journal of Language and Cultural
TIJOLAC is Available Online at:
https://www.growingscholar.org/journal/index.php/TIJOLAC
DOI: https://doi.org/10.5281/zenodo.4285688
Vol. 2 No. 02, September 2020, pages: 33~38
Growingscholar

Inequalities of Gender in *Buruan* Novel: A Feminism Study

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Article history

Received: July,19th 2020; **Accepted**: August, 29th, 2020; **Displayed online**: September, 30th, 2020; **Published**: September, 30th 2020

Keywords

Inequality of gender;

Feminism;

Violence;

Novel;

Text;

Abstract

The purpose of this research is to identify and explain the forms and causes of inequalities of gender in *Buruan* Novel. The research used descriptive qualitative using the sociological approach. The data was gained using the literary method derived from *Buruan* Novel, and by interview techniques. The result of this research reveals that there are the inequalities of gender in the novel. It is revealed through the permissive attitude of the violent attitude of the Japanese soldiers, and the boat skipper towards women in the form of beatings, assault, and sexual harassment. This permissive attitude is following the theory of feminism, which demands gender equality.

1. Introduction

The novel of *Buruan* tells about violence against women during the Japanese colonial period (Poesponegoro, et al., 1984:1) in Indonesia. It was written in Indonesian. Therefore, the data is presented in Indonesian, and then translated into English. Violence is a manifestation of cultural and structural inequalities caused by gender differences.

Violence against women (VAW), also known as gender-based violence and sexual and gender-based violence (SGBV), are violent acts primarily or exclusively committed against women or girls. Such violence is often considered a form of hate crime, committed against women or girls specifically because they are female, and can take many forms. VAW has a very long history, though the incidents and intensity of such violence have varied over time and even today vary between societies. Such violence is often seen as a mechanism for the subjugation of women, whether in society in general or in an interpersonal relationship. Such violence may arise from a sense of entitlement, superiority, misogyny or similar attitudes in the perpetrator or his violent nature, especially against women.

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The UN Declaration on the Elimination of Violence Against Women states, "violence against women is a manifestation of historically unequal power relations between men and women" and "violence against women is one of the crucial social mechanisms by which women are forced into a subordinate position compared with men (Ouarodima, 2019).

Gender differences between men and women have created various problems, including gender inequality. Gender inequality is a system, culture and structure because women are victims of that culture and structure. Ideological, structural, and cultural factors, the three of them are dialectically interrelated, confirming a very unfavourable situation for women (Fakih, 1996:15; Astuti, Mulawarman, and Rokhmansyah 2018).

Violence against women is caused by inequality of physical strength and position, for example, rape, physical assault, prostitution, pornography, covert violence, such as touching certain parts unwanted, sexual harassment, such as talk dirty, vulgarity, embarrassment, disgrace, asking for compensation sexual. Sexual harassment can be done without physical violence. The form can be verbal, using harsh words, obscene, humiliating. Meanwhile, non-verbal and non-physical harassment is touching certain body parts without being touched by them (Meliana, 2015). Based on the description above, the problems discussed in this study are (1) the form of gender inequalities in the Buruan novel and (2) the causes of gender inequality in the Buruan novel.

2. Material and Method

Literary works are a reflection of the human cultural system in a society. Literary works are a reflection of human culture that develops in a particular place presented by the author (Fenanie, 2000:13). Literary work is also a combination of various systems that can relate to both the literary system inside and outside. The complexity of various systems is contained in the literary work because literature itself and reflection of people lives. Thus, various dimensions that exist in human's lives are included in the literary work (Fenanie, 2000:13). The relationship between literary works and socio-cultural aspects can be found in the two novels of Putu Oka Sukanta, entitled Buruan (2009), the author reveals the expression of woman's suffering that is depicted in physical violence. (Tijanu, 2018; Saraswati, 2009:17-18).

There are many theories or studies that show the sources of male power, which then give rise to violence against others, especially women. According to Michael Kaufman who was cited by Subono (Subono, 2002: 101), three factors cause violence against women are (1) patriarchy power ;(2) privileges, dan (3) permission.

Patriarchal power is the source behind discrimination or violence against women. Patriarchy is a system of male authority that oppresses women through socio-political institutions and cultural economy. Here there is the subordination of women and the dimensions of male domination. Related to patriarchal power are the privileges that men have. A father is an authority in decision making, and a husband is the protector (read: owner) of his wife and children.

Meanwhile, the permissive attitude of men against women continues to be maintained permanently for cases such as mistreatment of husbands against wives, which are usually responded to by neighbours with they are not internal family problems. Therefore it is inappropriate to interfere with them. Consciously or not, society is often permissive of various forms of sexual harassment against women.

The three factors that cause violence against women above are relevant to the theory of feminine that emerged in the 21st century in America called the National Organization for Women, which prioritizes women's interests in life. Betty Frie was the most prominent figure of feminism in 1966. There are several demands for this women's organization, among others. Sex differences may not compromise equal rights; equal employment opportunities for men and women; legal protection for

women regarding pregnancy and the right to leave; revision of tax law; childcare facilities; women's education rights; poor women's rights to job training; women's rights to control reproductive life (Latupeirissa, 2014; Supadmi et al., 2020; Suwardi, 2011:241-243).

This research is qualitative using a sociological approach. Collecting data using the literature method and interview method with the object of research is the book Buruan. The source of the data in this study is the novel Buruan by Putu Oka Sukanta's literature which raises aspects of women's suffering. Other data sources come from interviews with resource persons and informants who are considered to know the work and life background of Putu Oka Sukanta and literature studies related to the object of this research. The interview technique used was open and directed with note-taking techniques and recording techniques. The analysis was carried out in a descriptive-analytical manner with the or interpretation method of life between the nature of fiction and reality through the hermeneutic approach (Moleong, 1996:14).

3. Results and Discussion

The following is a reflection of gender inequality originating from the effect of Japanese occupation in Indonesia. It is depicted in the novel *Buruan*. Here were many young women or fishermen's wives who were subjected to the Japanese soldiers' lust because their husbands were sailing, like the character Katijah who was transported to town by the Japanese army. Likewise, Jarusan's mother was also taken to the city by Japanese soldiers as depicted in novels. It is shown in the following data.

"Tapi Jarusan mendapat cerita katanya mereka bukan di sekolahkan kesana, tapi disuruh berperang dan membuka hutan. Katanya banyak yang dikirim ke Sumatra. Banyak yang mati kelaparan".

"Dan perempuan-perempuannya juga paman?" "Ya mereka cuma dijadikan tabu luar dalam. Dan kalau sudah jemu atau sakit mereka dibuang dimana-mana saja semau si Nipon"

(Translation: But Jarusan got a story that he said they were not sent to school but were ordered to fight and clear the forest. He said many were sent to Sumatera. Many died of hunger.

Included women and uncle, they will die. Yes, they are just made taboo inside and out. Moreover, when they are bored or sick they are thrown away everywhere the Nipon wants) (Buruan, 2009: 85).

Gender violence against women is a permissive attitude. Another thing also illustrates that gender violence against women is because women cannot refuse the Japanese soldiers invitation to serve them. The next gender violence happened to Katijah, the wife of Jarusan, who used to be carried by the Japanese soldiers who were forced to go to the city who was powerless to serve them, as seen in the following quote.

"Apa Jarusan sudah tahu sungguh-sungguh siapa Katijah itu? Beberapa saat baru ada yang mengangkut.

Nelayan yang paling dekat dengan dia berjongkok.

"Tetapi mungkin juga Jarusan kena guna-guna. Ia menurut saja apa kata Katijah lagi pula sedang kesepian karena ibunya dilarikan Jepang". "Katanya Katijah itu juga sering dibawa-bawa jepang, tapi sejak Jarusan sering datang ke warung Katijah. Dia mulai tertarik dan berusaha memikatnya".

(Translation: Did Jarusan know who Katijah was? A few moments ago, someone brought it.

The fisherman closest to him crouched down.

However, maybe Jarusan also got witchcraft. He just did what Katijah said and was lonely because his mother had been carried away by Japan. He said that Katijah was often brought around by the Japanese, but since Jarusan has often come to the shop, he began to be interested and tried to attract her).

Gender violence in this novel is categorized into permissive attitudes. Gender violence meant that Katijah could not refuse the Japanese soldiers invitation to serve them. Other forms of violence can also be seen in the following data. Because of poverty and poor economic conditions, Jarusan was forced to go sailing, leaving his wife alone in his house. Even though the environment is not safe, he said the skipper went to town. However, his wife is still afraid when the skipper comes to seduce her. This can be seen in the following quote.

"*Bagaimana kalau dia datang mas?" "Katanya dia pergi ke kota pagi tadi" "Tapi siapa tahu sore ini datang setelah tahu mas tidak ada, dia kemari" "Dan kalau aku di rumah, sudah tak ada gunanya lagi. Tua Bangka kalau tahu aku di rumah, mana berani kemari. Tapi jika aku terus-terusan di rumah, beras dan uang tidak akan datang dengan sendirinya".*

"Ijah menundukkan mukanya. Dari wajahnya yang bersih, terbaca keraguan dan kecemasan yang mendalam. Rasa kawatir dan cemas yang dalam bersinar dari matanya.

"Saya takut sendirian mas. Dan mbahkyu Marun belum juga datang".

(Translation: What if he comes? He said he went to the city this morning. Who knows, this afternoon he will come after knowing You were not here. I am at home alone. It is useless. How dare he come here. Nevertheless, if I just stay at home, rice and money will not come by themselves.

Ijah lowered his face. On her clean face, read deep doubt and anxiety. There was a deep worry and anxiety shone in her eyes.

I am afraid to be alone (because) *Mbah* Marun has not come yet) (Buruan, 2009: 110).

Gender violence in the data above is a boat skipper named Mbah Misbah, who lived in the Japanese era, acting arbitrarily to women when their husbands go sailing to fish. This attitude is classified as a permissive attitude. Another form of permissiveness is *Mbah* Misbah reflected in his seductive behaviour of Jarusan's wife as if a man knocked in a weak voice on Katijah door so that no one else could hear him. By calling Ijah over and over, the man claims to be Sarman, not Misbah. His goal was to get Katijah to open the door. He committed violence, as seen in the following quote. After a few steps, Katijah walked out of the room and was immediately pulled by her hand hard and her eyes wide.

"Kiranya kau yang mengaku-ngaku Sarman. Bajingan tua".

Jangan keras-keras aku kira kau lebih percaya kepada Sarman dibanding kepada diriku. Itulah sebabnya aku menyebut diriku adalah Sarman. Jangan keras-keras Ijah" (Buruan, 2009:142)

"Lepaskan aku". Dengan seluruh tenaganya dia kibaskan tangan lelaki itu. Sesudah terlepas ia berusaha lari, tapi tangan lelaki itu lebih tangkas dan kembali memegangnya dengan keras, hingga Ijah tidak berdaya. "Ijah jangan banyak tingkah. Turutlah perintahku". Rayuan juragan Misbah itu dengan cepat disahutinya".

"Kalau kau tidak melepaskan, aku akan berteriak".

"Tidak ada gunanya kau berteriak berbuat demikian, sebab seluruh dusun ini hidup dan matinya tergantung kepadaku. Diam dan mari masuk". "Tidak juragan, lepaskan tanganku sebelum aku berteriak"

(Translation: I hope you confess Sarman. Old bastard.

Don't be harsh. I thought you trusted Sarman more than I did. That is why I call myself Sarman. Don't be loud Ijah.

Let me go. With all her strength, she waved the man's hand. After he was released, he tried to run, but the man's hand was more substantial and held it hard again until Ijah was helpless. Don't act too much. Obey my orders. The seduction of the Misbah skipper was quickly responded.

If you don't go, I'll scream.

Your screaming is useless. The whole village life and death depends on me. Shut up and come in. No skipper, let go of my hand before I scream) (Buruan, 2009: 143).

4. Conclusion

Based on the description, it is concluded that: (1) The form of gender inequalities in the novel Buruan is gender inequalities in the form of a permissive attitude towards women. This permissive attitude is more about the violent attitude from Japanese army and boat skipper Mbah Misbah towards women in the form of assault and sexual harassment. This permissive attitude is in line with the theory of feminism in the form of equal rights that is not cut off by gender differences. (2) The cause of gender inequality in the novel Buruan is due to the Japanese colonial period. At that time, apart from the Japanese army, there was also the boat skipper, Mbah Misbah, acting arbitrarily when her husband left her to sail to fish. Gender inequalities against women in the form of rape, physical assault, and sexual abuse.

Acknowledgements

The current research is self-funding research. The author would like to offer his gratitude to the Growingscholar publisher who has conducted a review and to publish this research.

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