

Indonesian Female Writers' Perspective Toward Acehnese Women: A Gynocritic Study

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ABSTRACT

This article is a study of the thoughts of Indonesian female writers towards Acehnese women as reflected in the literary works they produce. The objects used are the novel *Perempuan Keumala* by Endang Moerdopo (2008) and the novel *Seulusob* by D. Kemalawati (2006). These two novels were chosen because the background story is about Aceh, the characters in the novel are Acehnese women. So far, it is difficult to find female Indonesian writers who highlight the social life of the female Acehnese in their stories. Thus, this study can be used as the basis for literary criticism in the field of Acehnese gynocritic feminism. This study uses a descriptive qualitative approach. Text analysis using gynocritic literary criticism. This theory was popularized by Showalter (1981 and 2000). The results of the analysis reflect the thoughts of Acehnese women writers on the figures of Acehnese women and Acehnese women in the view of women authors outside Aceh. The focus of the analysis includes (1) female biological elements; (2) female psychological elements; (3) female language; and (4) female culture. The results of the study show that Acehnese women in Acehnese women's literary works tend to appear as feminine figures, but are also brave, responsible, and have high social sensitivity. As for Acehnese women, in the eyes of women outside Aceh, they are described as brave, hard, responsible, and have a heroic spirit.

Keywords: acehnese women, indonesian female writers, gynocriticism, feminism.

INTRODUCTION

Elaine Showalter (1941) in her book *A Literature of Your Own* (1981) coined the term gynocriticism to describe literary criticism based on a feminine perspective (LI Rui & BU Yu-wei, 2016). Showalter notes Gerda Lerner's explanation that “*history must include an account of the female experience over the time and should include the development of feminist consciousness as an essential aspect of women's past.*” (Showalter, 2020). At that time, this British scholar conducted research on the writings of Virginia Woolf (1957) Helene Cixous (1976) by looking at the concept and feminine characteristics in the writings of female authors. There was a hope that emerged at that time, that women's novels were expected to portray the true feminine values they raised. The same thing was expressed by Junaidi (Junaidi, 2018). According to him, literary works have a role to build gender equality (Junaidi, 2018). From here a new theory developed in the study of literary criticism, namely seeing women in the view of female authors (Aprilia et al., 2016).

There are two terms that appear in women's literary criticism or known as feminist literary criticism, namely (1) seeing the female figure from the male author's point of view; and (2) looking at women from the point of view of female authors (Rusli, 2018; Wiyatmi, 2018). The assumption is that many male authors tend to subordinate women in their works (Asih, 2018) so it is important to look at the views of female authors on female figures as well.

In Indonesia, the research on feminist literary criticism is intensively Wiyatmi. From the results of her research on many novels in Indonesia, Wiyatmi has produced a book *Criticism of Feminism Literature*, its theory and application in Indonesian literature (Wiyatmi, 2012). In her book, Wiyatmi expresses his hopes for literary criticism of feminism as an effort to express the oppression that occurs to women in the languages of the authors. In addition, the emergence of women's names as winners of national level novel competitions makes the assumption of many critics that the future of Indonesian novels is in the hands of women so that gynecological studies will be more interesting and important (Rismawati et al., 2018; Rusli, 2018; Wiyatmi, 2018).

So far, no serious research has been found on the study of feminism in literary works that highlight Acehnese women. In fact, the figure of Acehnese women is the inspiration for the women's movement in Indonesia and perhaps also in the world (Rusli, 2010). This can be seen in several works of literature that (1) the first female admiral in the world came from Aceh, namely Laksamana Malahayati; (2) the female hero who did not know how to give up against the invaders was Cut Nyak Dien, from Aceh; (3) Aceh has been led by four successive female kings, namely Sultanah Tajul Alam Syafiatuddin Syah, Sultanah Nurul Alam Naqiyatuddin Syah, Sultanah Inayat Zaqiyatuddin Syah, Sultanah Keumalat Syah (Baqi, 2020; Mutiarasari, 2021;

Rusli, 2018; Velarosdela, 2021).

Based on the facts above, it is certainly important and interesting to examine the figure of Acehnese women in novels written by women in Indonesia. How do Indonesian authors position Acehnese women in their works? How do female authors see the role of Acehnese women in their works? These two basic questions will lead to the study of gynocritical literary criticism of novels written by women authors

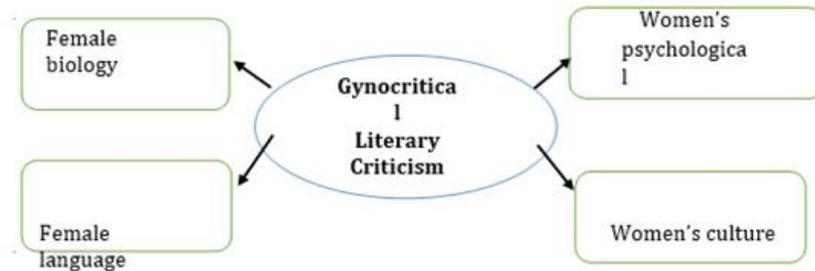
Feminist literary criticism has emerged since the feminist movement began to echo (Buana, 2009). As is well known, the feminist movement first emerged in the United States on the view of the need to promote equality between women and men (Djajanegara, 2000; Tong, 2008; Zoirova, 2022). The feminist movement which initially took place practically shifted through the literacy movement. He appears in writings that try to promote equality between women and men. This movement then became part of literary criticism when the text being studied was a literary text (Aprilia et al., 2016; Wiyatmi, 2012).

Gynocritical studies also arise because of the idea that women should be equal to men, including in writing (Mulyani, 2020; Priyatna et al., 2019). At first, gynocriticism tried to examine gender equality, but in its development, gynocriticism revealed women's internal awareness of women themselves (Hayati & Adek, 2019). Another writer, Annette Kolodny, published an article entitled *Some Notes on Defining a Feminist Literary Criticism* (1975). Kolodny said that the context of applying feminist astra criticism includes (1) all kinds of criticism written by women regardless of the theme of the writing; (2) all kinds of criticism written by women on men's works with a political or feminist point of view; and (3) any criticism written by women on the work of women or women writers in general (Nugraha & Suyitno, 2022). In particular, Kolodny mentions that women's writing has its own characteristics when it comes to women's writing compared to men's writing (Kolodny, 1975). Not long after, Showalter appeared to emphasize that women who write about women can be used as literary criticism in their own right (Showalter, 1981). He said self-criticism against women who wrote about women was gynocritical literary criticism. In other words, gynocriticism is the view of women from the perspective of female authors (LI Rui & BU Yu-wei, 2016; Showalter, 2020).

In his work *A Literature of Your Own* (LI Rui & BU Yu-wei, 2016), Showalter provides a gynocritic review in four perspectives, namely (1) women's writing on women's physical (biological) elements; (2) women's writing of women's languages; (3) women's writing on women's psychology; and (4) women's writing on women's culture (Showalter, 1981). Showalter's opinion became the starting point for gynocritical literary criticism throughout the world, including in Indonesia (Purnamasari & Wardarita, 2020). The four things that are described by Showalter can be illustrated in

the following diagram.

Chart 1:
Showalter diagram



So far, one of the researchers who are serious at conducting about gynocritical studies in Indonesia is Wiyatmi. She is a lecturer of Yogyakarta State University who analyzes novels written by female authors in Indonesia published in 2000-2010. She posited that Indonesian female writers are trying to deconstruct the patriarchal system and are trying to find the identity of Indonesian women through literary works (Wiyatmi, 2012; Wiyatmi et al., 2017). Furthermore, she revealed that female authors like to talk about same sex in their novels (Wiyatmi, 2018).

Another study on gynocritic conducted by Aprilia, et al. with the novel *Pengakuan Eks Parasit Lajang* written by Ayu Utami (Aprilia et al., 2016) The results of their research showed that the writer of this novel is very vulgar when she posited about sex in her novel so that this novel is not suitable for children or even youth readers (Aprilia et al., 2016). A different opinion was expressed by Intan Purnamasari in her analysis of the novel *Namaku Teveraut* by Ani Sekarningsih (Purnamasari & Fitriani, 2020). Purnamasari's research results showed that the writer has succeeded in using women's language in describing the anxiety of women, even when describing the biological elements of women (Purnamasari & Fitriani, 2020).

Based on the relevant studies above, gynocritic literary criticism is seen as self-criticizing female authors (Purnamasari & Wardarita, 2020; Rusli, 2018). Furthermore, gynocriticism can be used as glasses in seeing women's perspectives on female figures (Wiyatmi et al., 2017). In Indonesian literature, gynocritical studies have become increasingly interesting since the 2000s with the emergence of Indonesian female authors such as Ayu Utami, Dewi Sartika, Ratih Kumala, Fira Basuki, Djenar Maesa Ayu, Oka Rusmini, Clara Ng, and even Dee (Dewi Lestari) and Abidah El Khalieqy (Mahayana et al., 2007; Pradopo, 2002; Wiyatmi, 2018). Moreover, the emergence of these female authors tends to position women as the center of the story in the novels they produce.

It is undeniable that literary works are born from imagination that can move from everyday experiences (Mahayana, 2007; Nurgiyantoro, 2018; Pradopo, 2002; Sudjiman, 1992). That is, a literary work is a mirror of real world life (Teeuw, 2003).. Thus, gynocritic studies will be a mirror to see the perspectives, ways of thinking, and language of female authors when talking about women in their works as Virginia Woolf revealed that women in the real world can be an inspiration in the world of literature (Mukhlis & Herman, 2021; Nugraha & Suyitno, 2022).

METHOD

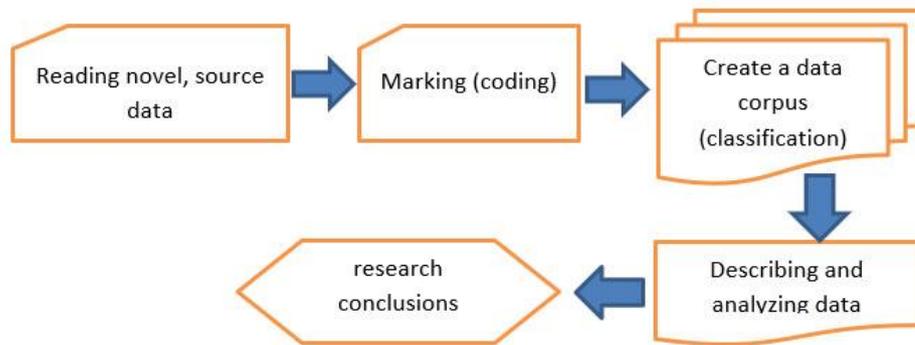
This study belongs to the type of qualitative research because the data used is language text in the form of words, phrases, and sentences, not in the form of numbers (Moleong, 2017; Sugiyono, 2013). The linguistic text that is the source of the research data is in the form of narration and dialogue in novels written by Indonesian women writers. The novels chosen were contemporary novels that raised Aceh in the setting of their stories or used Acehnese women as characters in the stories written. In other words, this research is part of the study of literary texts which will be analyzed from the point of view of the sociology of literature (Damono, 1979; Faruk, 1994; Herman & Idham, 2018). The novels used as data sources for this research are *Seulusob* (Kemalawati, 2006) and *Perempuan Keumala* (Moerdopo, 2008).

The qualitative approach is seen as an artistic approach, because the research process is artistic (*less temporal*) and is referred to as an interpretive method on the grounds that research results are more related to interpretation (Iskandar et al., 2021; Mukhlis & Herman, 2021). The results of the analysis will eliminate problems that were previously considered complicated in understanding the content of the work because there are already explanations, descriptions, and even interpretations. In interpretation, a hermeneutic approach is used (Palmer, 2005; Wachid, 2015). This is in accordance with the function of hermeneutic theory, namely (1) as a theory of interpretation of scripture, (2) as a philological method, (3) as a science of linguistic understanding, (4) as a geisteswissenschaftli methodology, namely trying to obtain the meaning of human life as a whole, (5) as a phenomenology of dasein and existential understanding, and (6) as an interpretation system (Harun, 2012; Mukhlis & Herman, 2021a). Hermeneutics is also a geisteswissenschaftli then method, namely the method of all social sciences and humanities in expressing human mental life, such as history, written law, works of art, and literary works (Dilthey, 1966; Mukhlis & Herman, 2021b).

In detail, this research begins with (1) reading novels that have been designated as research data sources; (2) marking the gynocritical part of the novel that is read using the coding method (Saldana, 2009); (3) create a data

corpus according to Showalter's gynocritic analysis (Showalter, 2020); (4) describe and analyze the data that has been entered into the data corpus; (5) conclude the findings/research.

Chart 2:
Research methodology flow chart



FINDINGS AND DISCUSSION

Some literary researchers think that gynocriticism seeks to promote gender equality (LI Rui & BU Yu-wei, 2016; Showalter, 2020; Wiyatmi et al., 2017). This research tries to deny this assumption for a moment, but tries to focus on true gynocritic work, namely seeing the picture of women from the perspective of female authors without trying to make equalization. If in the analysis there is a picture of equality, it is a finding or reality of the data, not a forced interpretation.

The focus of gynocritics in this study refers to (1) writing the biological elements of women; (2) women's psychological elements; (3) elements of women's language; and (4) writing of women's cultural elements (Showalter, 1981); (Rusli, 2018).

As mentioned at the beginning of this article, there are two novels presented as data sources, namely *Seulusob* (Kemalawati, 2006) and *Perempuan Keumala* (Moerdopo, 2008). The novel *Seulusob* is a literary work born from an Acehese woman author. Kemalawati, the author of this novel is an Acehese woman writer who is productive in producing literary works in the fields of poetry and prose. This novel was published by Lapena in 2006. This novel tells about the struggle of Acehese women during the tsunami. The main character is Meulu, a teenage girl who has to fight to save herself during the earthquake and tsunami. At the same time, he must save a mother who is about to give birth. Armed with a spell (*seulusob*) that he had received from

Nek Pi'ah, the figure of Meulus tried his best to help the mother character give birth. In simple terms, this novel portrays the survivors of Acehese women during the tsunami.

The other novel, *Perempuan Keumala*, is a novel that portrays the figure of Acehese women through the character of Malahayati. This novel tells the story of Admiral Laksamana Malahayati, the world's first female admiral. As recognized by the author (Sudrajat, 2017), the novel *Perempuan Keumala* was fully inspired by the struggle of Laksmana Malahayati. The author of this novel immediately conducted a survey of the figure of Admiral Malahayati, starting from the tomb to several references in Aceh and Malaysia. Thus, this novel is the story of Acehese women from the point of view of Javanese women.

Writing The Biological Elements of Women

Many people think that male writers tend to be too vulgar when writing female physical parts (Junaidi, 2018). Therefore, it is necessary to see how female authors describe the female figure in their essays. This study shows that the language style of Acehese women authors is not much different from women from outside Aceh when describing women in the novels they write. The data found from the novel *Seulusoh* and the novel *Perempuan Keumala* show that the authors try to describe the biological elements of women based on the sense of sight, but not based on visible noun attributes, but with metonymic words.

Table 1:
 Women's writing on women's biological elements

Seulusoh	Perempuan Keumala
<p><i>Telinga ibu yang awas semakin tajam menampung suara-suara</i> (p.15)</p> <p>[The mother's watchful ears are getting sharper to accommodate the sounds] (p.15)</p>	<p><i>Wajahnya sangat cantik. Anak-anak rambut halus yang menutup tipis kening, membuat kecantikannya semakin sempurna</i> (p.24)</p> <p>[Her face is very beautiful. The smooth hair that covers her forehead makes her beauty even more perfect] (p.24)</p>
<p><i>"Kulihat nek pi'ah tergopoh-gopoh datang dari ujung Kuala. Kakinya yang tipis dan penuh kerutan seakan tak menjejak tanah, demikian kala ia memaksakan tubuh rentanya berjalan terburu-buru".</i> (p.17)</p> <p>["I saw Grandma Pi'ah rushing to come from estuary. Her thin and wrinkled legs don't seem stepping the ground when she forces her frail body to walk in a hurry."] (p.17)</p>	<p><i>Tampak lesung pipi diujung bibir sebelah kanan. Kulitnya kuning langsung, perawakannya tinggi langsing semampai tidak seperti layaknya orang pribumi nanggroe. Tinggi badannya membuat perempuan yang satu ini seakan lebih pas jika berasal dari Konstantinopel, dibandingkan dari daratan nanggroe</i> (p.25)</p> <p>[A dimple appears on the right side of the lip. His skin is light yellow, his stature is tall and slender, not like the native Nanggroe people. Her height makes this woman seem more fitting if she comes</p>

	from Constantinople, than from the mainland of Nanggroe] (p.25)
<p>"Tubuh nek pi'ah yang kurus dan tipis mereka tuduh akibat dari profesi yang dilakoninya" (p.44)</p> <p>["Grandmother Pi'ah's skinny and thin body they accuses as the result of her profession."] (p.44)</p>	<p>Pocut Limpah terkejut melihat penampilan Keumala yang kurus kering dan pucat. (p.136)</p> <p>[Pocut Limpah was surprised to see Keumala's emaciated and pale appearance.] (p.136)</p>
<p>"Sejak aku mengenal nek pi'ah wajahnya bersih tapi semua serba tipis dan penuh lipatan tubuhnya jauh dari berkulit kencang atau penuh berisi". (p.44)</p> <p>["Since I got to know Grandma Pi'ah her face is clean but everything is thin and full of folds, her body is far from tight or full skinned."] (p.44)</p>	<p>Pocut Limpah mendukung Keumala, membaringkan tubuh yang kini kurus kering itu ke tilam, kemudian menyelimutinya. (p.141)</p> <p>[Pocut Limpah supported Keumala, laid the now emaciated body on the mat, then covered her.] (p.141)</p>
<p>"Aku baru sadar kalau tubuhku hanya seperempat bagian di bawah leher yang berada di atas air..." (p.82)</p> <p>["I just realized that my body is only a quarter below the neck above the water..."] (p.82)</p>	<p>Diusapnya wajah yang terpantul di hadapannya. Tulang pipi menonjol dengan gurat hitam pekat di bawah matanya. (p.148)</p> <p>[He rubbed the face that reflected in front of him. The cheekbones stand out with a jet black line under the eyes.] (p.148)</p>

The findings of the data above show that the novel *Seulusob* prefers to play with figure of speech when talking about the physical part of women. Words such as sharper, thinner legs, slender and thin body due to profession, full of folds, quarter parts are a style of language that is often used by authors when describing certain physical parts of female characters, both old women and young women. This shows that the novel's author tries to play in a beautiful language, not vulgar, and not too explicit to reveal women's biology.

On the other hand, the author of *Perempuan Keumala* has repeatedly described the physical parts of Keumala's character with a more explicit vocabulary. The description of the condition of being thin is used repeatedly with the same vocabulary (see pages 141, 148, etc.). The way the author describes the biology of female characters is sometimes through dialogue or statements from other characters. This can be considered as a narrator technique used by the author of *Perempuan Keumala* in order to free herself as an author so as not to be trapped as a character. However, the author Moerdopo did not play with the style of language as Kemalawati did. This condition provides an understanding to the audience that Acehnese women authors prefer to play with words or language style, while Javanese women authors tend to speak as they are.

The biological depiction of women in the novel *Seulusob* is carried out by the author through dialogue. Several times the author of this novel uses

other characters to reveal the physical parts of other characters, both the interlocutor and the characters present in the dialogues of the characters. This is as shown in the table above, the character Aku tries to describe the character of Nek Pi'ah in his dialogue.

The thing that is slightly different in the novel *Perempuan Keumala* is that the author's physical depiction of the character is done implicitly. The role of the author as a narrator is always present to describe the physical condition of the characters. Although in the narration, the author also uses certain characters to describe the physical appearance of other characters, the disclosure is done in the form of narration, not dialogue as in the novel *Seulusoh*.

Writing of Women's Psychological Elements

In simple terms, there are many assumptions that women understand the psychology of their people better. So, how do women discuss women's psychology through their writings? In the context of literary works, psychological reviews of characters cannot be separated from feelings and thoughts, including characters (Minderop, 2010; Nurgiyantoro, 2018). The results of reading the novel *Seulusoh* and *Perempuan Keumala* show that women are psychologically described as creatures who are always filled with fear, resentment, guilt, shame, but also full of responsibility.

Table 2:
 Women's writing on women's psychologi elements

Seulusoh	Perempuan Keumala
<p><i>"Suara elang yang mengalahkan derum pesawat terbang itu benar-benar membuat ibu tak mampu menahan rasa kesalnya."</i> (p.15)</p> <p>["The eagle's voice that beats the sound of the airplane really makes mother unable to contain her annoyance."] (p.15)</p>	<p><i>Keumalahayati tersentak juga dan segera merunduk bilang daya. Wajahnya memerah, panas, dan tak sanggup ia untuk mengangkatnya.</i> (p.46)</p> <p>[Keumalahayati gasped as well and immediately ducked down and lost power. Her face was red, hot, and she couldn't lift it.] (p.46)</p>
<p><i>"Mereka mengaduk aduk perasaanku dengan irama mistis, mengurangi bayang-bayang buram di kelam masa lalu."</i> (p.16)</p> <p>["They stir my feelings with mystical rhythms, reducing the blurry shadows of the dark past."] (p.16)</p>	<p><i>Matanya memanas, dan tak terasa genangan air mata telah penuh tak terbendung mengalir dari kedua pelupuk mata yang telah bercelak cantik...</i> (p.90)</p> <p>[His eyes were hot, and he didn't feel the pool of tears had been full of unstoppable flowing from the two eyelids that had been blemished beautifully...] (p.90)</p>
<p><i>"Tbu tak bisa menghilangkan rasa ngerinya melibat ombak bergulung-gulung memecah pantai."</i> (p.30)</p>	<p><i>Entah mengapa hatinya bergetar dan muncul rasa ketakutan yang teramat sangat. Keumala bergidik dan berusaha membindar dari rasa takut yang menyelimutinya</i> (p.118)</p>

<p>["Mother can't help but feel horrified at the sight of the waves crashing against the shore."] (p.30)</p>	<p>[For some reason his heart trembled and there was a feeling of extreme fear. Keumala shuddered and tried to escape the fear that enveloped her] (p.118)</p>
<p><i>Aku menangis sejadi-jadinya. Bapak dan ibu hanya memandangkan tak berdaya. (p.33)</i></p>	<p><i>Keumala tertawa lagi. Bahagia hatinya melihat putri kecilnya sangatlah tajam daya pikirnya. (p.123)</i></p>
<p>[I cried profusely. Mom and Dad just looked at me helplessly.] (p.33)</p>	<p>[Keumala laughs again. Happy to see his little daughter is very sharp thinking power.] (p.123)</p>

The data above shows that the figure of Acehnese women in the eyes of the Acehnese women writers themselves tend to be brave, even though there are feminine traits such as fear, sadness, and shame. The courage of Acehnese women contained in *Seulusob* is not the courage of women war fighters, but the courage of ordinary women, who come from villages, but have a passion for saving the lives of others. Herein lies the success of Acehnese women authors in describing the psychology of women in the Land of Sserambi Mecca.

Slightly different from this view, in the novel *Perempuan Keumala*, it is found that the courage of Acehnese women tends to appear when dealing with invaders or on the battlefield. Meanwhile, when the woman is carrying out her daily life at home and in the community, the figure of the Acehnese woman is described as a weak woman and is often in anxiety, worry, fear. This perspective emerges from women writers outside Aceh. It is not known for certain whether the author has done definite research on the psychology of Acehnese women or perhaps he is just trying to integrate the psychology of women in general, including Javanese women, into the Acehnese women characters he uses in his novels.

In addition to the above feelings that often appear as part of the psychological element of women, *Seulusob* also describes the curiosity of Acehnese women through the figure of Meulu. This curiosity gives a signal that Acehnese women tend to be brave and smart so they like new things and want to practice them. This is just like what Meulu did when she secretly memorized a spell a decade ago. On another occasion, Melu was always curious about the dead in the condition of a gaping hole and splattered blood. This curiosity is a psychological form of Acehnese women described in the novel *Seulusob*.

Because at that time I was young, I didn't get any clarity as to why someone died with a gaping hole and blood splattered so I always thought that death was always a hole and blood." (*Seulusob*, p.20)

As seen in the novel quote above, the author of the novel *Seulusob* uses the first person point of view “I” in delivering the story. My character is described as having a strong psychology, full of curiosity, and sensitive to the environment. The psychological depiction technique in *Seulusob's* novel is done explicitly. My character tends to act as the narrator as well.

Meanwhile, the novel *Perempuan Keumala* uses a third person point of view. The author only acts as a narrator, while the main character is actually depicted as a stand-alone figure, not a storyteller. The technique used makes the psychological depiction of the female character in the novel seem implicit. Psychologically the main character is described by the author as someone who is tough and responsible. On the other hand, the main character acts as a person who describes the psychology of other characters. This technique is a bit complicated in the process of writing literary works. However, Moerdopo managed to do so in the novel *Perempuan Keumala*.

Writing on Women’s Language

As discussed by many critics, talking about women’s creative writing about women is very interesting. In this paper there are many values that can be studied, there are many thoughts that can be sought. Therefore, the language of women in writing female figures is the most important part in literary criticism (Rusli, 2018).

In simple terms, Du Plessis states that women's language tends to be soft, wet, fuzzy, contained, extraordinary, but also sometimes swirls or is not direct in meaning (Purnamasari & Wardarita, 2020). Thus, the analysis of women’s language in the novels of *Seulusob* and *Perempuan Keumala* is a description of Acehnese women and women outside Aceh against women in general.

Table 3:
 Women’s writing of women’s language elements

Seulusob	Perempuan Keumala
<p>“Nenekku dan Nek Pi’ah sering bercerita tentang anak Toke Ma’e. Tentang keberaniannya semenjak kecil mengarungi lautan, tentang ia yang ia yang tak pernah mengaji Qur’an...” (p.19)</p> <p>[“My grandmother and Grandma pi’ah often tell stories about Toke Ma’e’s child. About his courage since childhood to sail the sea, about him who never recited the Qur’an...”] (p.19)</p>	<p>“Assalamu’alaikum wa rahmatullabi wa barakatuh, mohon maaf Duli Paduka Baginda Sultan Alaidin Riayat Syah Al Mukammil. Mohon ampun atas kelancangan tuan pada Duli Paduka.” (p.87)</p> <p>[“Assalamu’alaikum wa rahmatullahi wa barakatuh, I’m sorry Duli Your Majesty Your Majesty Sultan Alaidin Riayat Syah Al Mukammil. Please forgive me for your rudeness to Duli Your Majesty.”] (p.87)</p>
<p>Bapakmu menikah dengan ibumu tapi Toke Ma’e tetap pada kemauannya bahwa putranyalah</p>	<p>“Camkan benar dalam hatimu, Anakku, menjadi pemimpin bukan untuk mengajar kepentingan pribadi dan barga diri. Tetapi, pemimpin</p>

<p><i>yang berhak atas ibumu. (p.58)</i></p> <p>[Your father married your mother but Toke Ma'e still insists that his son is entitled to your mother.] (p.58)</p>	<p><i>sejati harus memiliki jiwa untuk melayani negeri.” (p.121)</i></p> <p>[Keep it true in your heart, my child, being a leader is not to pursue your self-interest and self-respect only, but a true leader must have a soul to serve the nation” .] (p.21)</p>
<p><i>Yang membuat ibu rela melepaskanmu adalah karena ia masih menjunjung tinggi nilai-nilai budaya kita. (p.71)</i></p> <p>[What makes mom willing to let you go is because she still upholds our cultural values.] (p.71)</p>	<p><i>“Satu purnama sudah kita berlatih dengan susah payah di tempat ini dengan satu tujuan...ialah kebenaran. Jangan kalian urung niat di tengah jalan. Pilihan telah dijatuhkan, kita harus terus maju bersama untuk membela suami tercinta dan darah nanggroe yang ada di dalam dada.” (p.197)</i></p> <p>[“We have been training hard for a full moon in this place with one goal...is the truth. Don't give up in the middle of the road. The choice has been made, we must move forward together to defend our beloved husband and the blood of Nanggroe that is in our chests.”] (p.197)</p>

The language of the spirit and motivation of the female character appears to be stronger in the novel *Perempuan Keumala*. Firm, bold, motivational languages often emerge from female characters in novels written by Moerdopo. This shows that thoughts of writers from outside Aceh towards women as fighters, heroes, as well as inspiration. That Acehnese women are women who are always ready to fight in various conditions, even though their husbands have left them (see p.197).

The courage of other Acehnese women can be seen in the novel *Seulusob*, a novel written by the Acehnese author himself. However, the women's languages that appear in the novel *Seulusob* are not as loud as in the novel *Perempuan Keumala*. The female character in *Seulusob's* novel is still seen as a woman who is gentle, obedient to her parents, and tends to get hurt easily.

The interesting thing about these two novels in their depiction of women's language is the matter of etiquette and manners. The Acehnese female characters who are present in the novels *Seulusob* and *Perempuan Keumala* are described as Acehnese female characters in general, close to religion, obedient to elders, and always prioritizing adab in speaking. Ethical values in speaking are very important, because from here the readers can know the character of Acehnese women in general.

The dialogue quotes in *Seulusob's* novel show that the language of adult women tends to contain advice. When the character Nek Pi'ah tells the story of another character to the main character (I), the values of spirit and courage are instilled in simple, dense, and inspirational language. The author of *Perempuan Keumala* did the same thing during the dialogue between a mother

and her daughter. Her mother's language is firm and always instills enthusiasm in her daughter named Keumala (see quote on page 121).

Women's Cultural Writing

The writing of women's culture in this study is related to the that contained in the lives of local communities (Purnamasari & Wardarita, 2020; Rusli, 2010; Rusli, 2018). This means values in the life of the Acehnese people. Women's culture is related to habits or daily life, beliefs (myth), and religion. The data in the novel *Seulusoh* and the novel *Perempuan Keumala* related to women's culture can be seen in the following table.

Table 4:
 Women's writing on women's culture

<i>Seuluso</i>			<i>Perempuan Keumala</i>		
<i>Habit</i>	<i>Trust</i>	<i>Religion</i>	<i>Habit</i>	<i>Trust</i>	<i>Religion</i>
<p>"Bagi mereka yang tinggal di sekitar pantai, ranting dan potongan kayu berharga sebab mampu menghemat pengeluaran untuk membeli bahan bakar." (p.13)</p> <p>["For those who live near the coast, twigs and pieces of wood because they save money on fuel."] (p.13)</p>	<p><i>Seekor elang memberikan pertanda dengan hilir mudik seperti Sedang Mencari sesuatu. (p.14)</i></p> <p>[An eagle gives a signal by going back and forth like it is looking For something.] (p.14)</p>	<p><i>Membaca doa, memberi salam.</i></p> <p>[Reading prayers, greetings]</p>	<p><i>Keumalahayati, selain istri panglima Armada Selat Malaka, ia sendiri menjabat sebagai Komandan Protokol Kerajaan Darud Donya Aceh Darussalam. (p.64)</i></p> <p>[Keumalahayat in addition to the wife of the commander of the Malacca Straits Fleet, the Protocol Commander the Kingdom Darud Donya Aceh Darussalam.] (p.64)</p>	<p><i>Kepekatan batin mulai terusik ketika suara parau elang hitam raksasa itu memecah kesunyian bumi... disambut lolongan anjing dan gemuruh suara kepakan sayap ribuan burung yang terbang dari atas pucuk randu. (p.56-57)</i></p> <p>[Sensitivity began to be disturbed when the croaking sound of the giant black</p>	<p><i>Membaca doa, memberi salam, ibadah rutin</i></p> <p>[Reading prayers, greetings, regular worship]</p>

				eagle broke the silence of the earth... it was greeted by the howls	
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The culture of daily life, starting from the household, socializing with friends, and belief in natural signs appears more often in *Seulusob's* novel than in the novel *Perempuan Keumala*. As for the novel *Perempuan Keumala*, the daily habits of Acehnese women are highlighted as career women, namely careers in the world of war.

The mystical culture such as believing in signs from nature appears in these two novels. However, cultural values in the form of religion are stronger in the novel *Perempuan Keumala*. In this novel by women from outside Aceh, all the worship activities of the Acehnese people are more powerful and detailed than *Seulusob's* novel. In short, it can be said that the novel *Perempuan Keumala* has succeeded in comprehensively raising the culture of Acehnese women in the past.

Look at the following quote from *Seulusob's* novel.

"For those who live near the coast, twigs and pieces of wood are valuable because they save money on fuel." (p.13)

This quote shows the culture of Acehnese women about two important things: (1) a simple life using wooden sticks as fuel in the kitchen; and (2) how to save as a picture of that simple life. The culture of Acehnese women in the quote above is a reflection of the social and cultural values of the Acehnese people in general, regarding households, everyday attitudes, and the simple character of life.

Now consider the following quote from the novel *Perempuan Keumala*.

"... After that, immediately pray, after sunset we will gather here again..." (p.201)

Subconsciously his lips chanted a prayer in a hissing voice that echoed strongly in his chest.(p.204)

The quote above shows the condition of Acehnese women in religious culture. That Islam and Aceh are like two sides of a coin that cannot be separated, this appears in the novel *Perempuan Keumala* written by a Javanese author. This is interesting. This means that the author of the novel *Perempuan Keumala*, although not an Acehnese, still puts forward the daily culture of Acehnese women. This research on the culture of Acehnese women is what makes the novel *Perempuan Keumala* truly describes the real conditions of the

cultural life of Acehese women from the past to the present. Thus, Moerdopo has succeeded in carrying out mimesis in the form of Acehese women's culture into his novel.

CONCLUSION

From the results of the discussion above, it can be concluded that the way Acehese women view them is not much different from women outside Aceh. The female characters that appear in the novel *Seulusob* represent the thoughts of Acehese women writers on the relationship between women and nature, with the surrounding environment, with fellow human beings, and with God. All of these representations were illustrated through figure of speech. That is, Acehese female authors like to play with the style of language in their writing.

This is slightly different from writers outside Aceh. Moerdopo's novel *Perempuan Keumala* shows that Javanese women always view Acehese women as heroes and inspirational figures. In their writings, writers from outside Aceh often speak as they are, openly or not using figurative language, including when describing the biological elements of women. Despite these slight differences, Acehese women are present in literary works as inspirational and motivational figures. These illustrations can be seen from the female characters in the two novels analyzed. To prove more accurate, of course, literary critics need to make a broader study of the gynocriticism of Acehese women in literary works. Novels written by women from outside Aceh, which talk about Aceh are something that is very important to be researched in order to answer the journey of Acehese women in the past, present, and future, through published literary works.

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