

Representation of women in *Buya Hamka's* novel by A. Fuadi

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ABSTRACT

A Literary works and social realities that occur in the social environment of society are inseparably linked. The conflicts raised can be in the form of problems experienced in everyday life. One of the conflicts that often occurs and is discussed in a literary work is about feminism. This research aims to find the image of women in Siti Raham contained in the novel *Buya Hamka* by A. Faudi. The figure of Siti Raham who is the wife of Buya Hamka is the subject of discussion in this study. The research method used is a qualitative method that is descriptive of the observed object. The data source used in this research is the novel *Buya Hamka* by A. Faudi. The feminist approach is used to analyze the image of female characters based on the physical, psychological, and social aspects of the story. The results of this research show that from various categories, it can be concluded that Siti Raham is a great woman and is successful as a child, wife, mother and in the social environment of society. She was able to raise 10 children, even when her husband was away from them.

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Introduction

Literature is a picture of human life, and is the work of a person. According to Gaspersz, (2023), the term literature basically comes from the Latin term *littera* (meaning letter), which denotes written or printed material. the term refers to all written works, including non-fiction, religious texts, and scientific treatises. Literature can be found in the form of literary works such as poetry, drama, prose, or novels. The author uses imagination and sometimes from the social life of society. An author criticizes through a work of literature (Gusfitasari, et.al., 2022).

Literary works and social realities that occur in the social environment of society have an inseparable relationship. According to Longo (2015), a literary work offers a practical representation of reality as one aspect of a complex relationship. It can also detect the relevance of themes and questions that do not yet exist in social life. Literary works can create new cognitive categories for understanding social phenomena. Isariyawat et al. (2020) stated that Literary works are a communication tool for thinking, conveying imagination, and expressing beautiful art. Literary works make readers see a picture of society, culture, politics, and economy of the time in which the author reflects it through his point of view. It makes the reader understand people's feelings about the situation as well. In addition, Kinasih & Markhamah (2023) explained that literary works in the form of novels produced by the authors always feature characters who have certain characters so that it can be said that novels also describe the human psyche, even though the author only presents the characters in fiction.

Authors use social environmental issues as a starting point to describe their scenarios. According to Suhendra et al. (2021), literary works are a medium for authors to express their ideas, thoughts, and feelings about the meaning and nature of life, whether experienced and witnessed by the author or heard from other people's stories. Stougaard-Nielsen (2016) stated that in literature, the author, in general, is expected to be the main agent in the production of literary works. Nurhamidah et al. (2019) explained that A novelist can manifest himself in his masterpiece. He is a representation of the main character in the novel that he is most proud of. Yusmarani (2019) explained that literary works are always associated with life reflection and social criticism. Literary works become a product that is still widely dissected with various theories and interdisciplinary approaches, especially novels. Through literary works, authors can share their observations of the world around them. Simply put, an author uses a literary work to represent the mixture of reality that occurs in reality so that readers can express their personal image. In addition, the description of social interactions contained in a story can be used to examine an overview of how a collective defines itself.

One approach that can be used in analysing the story is feminism. Hadi (2019) stated that initially, feminism was a literary trend and later became a socio-political movement. The theory originated in the West in the 1960s and 1970s, after which it gained global significance. Several trends in feminism have addressed various issues related to the status of women in the family and society, women's consciousness, men's treatment of women, and women's oppression. Literary history refers to the changing place and position of women. Social progress and civilisation did not bring about drastic changes in the marginal status of women and they remained dominated by men. Nggaruaka et al. (2023) explained that women's lives are always faced with various life problems, ranging from economic, political, gender issues, to

sexual violence that makes women's position second. In the position of women who are always faced with problems, our thinking paradigm must prioritize the emancipation system.

According to Djajanegara (2000), among the varieties of literary criticism that have emerged is feminist-ideological literary criticism, which is feminist literary criticism that involves women, especially feminists as readers. The discussion of women as a member of the community is a literary study that is often discussed. In a society, women are regarded as weak, gentle, and submissive to men. Faizin et al. (2022) stated that feminism has become a topic of conversation for women by including men as beings who are always envied, as superior beings who always consider women as inferior (weak) beings. Feminism is often understood as a struggle for the emancipation of women before men or a system movement against a system that causes women to suffer. Theoretically, thoughts about male domination over women depart from the theses developed by feminism. Radical feminism also argues that one's gender determines one's social status, life, experiences, physical and psychological conditions. life, experiences, physical and psychological conditions, interests, and values.

Feminism is one of the methods that can be used to analyse literary works. According to Djajanegara (2000) Ideological-feminist literary criticism, or feminist literary criticism that involves women, especially feminists as readers, is one of the many types of literary criticism that have emerged. Women's participation in social groups is a literary topic that is beginning to receive a lot of attention. Women are seen as weak, sensitive, and subservient to men in a society. Kurniyati & Mahsusi (2023) stated that Women in society are known as gentle, beautiful, emotional, and motherly, while men are known as strong, rational, and mighty. These differences in characteristics and traits can occur over time, from one place to another, or from one class to another. Gender is not a trait, but rather a role culturally assigned roles that position women and men as feminine and masculine. This concept corresponds to the notion of gender as a set of roles, like the costumes and masks performed in theatre that convey to others that a person is feminine or masculine.

According to Guo (2019), feminist literary criticism is a type of literary criticism based on feminist theory or more specifically on feminist politics. In particular, feminist literary criticism can also be explained as the use of feminist discourse and ideological rules to study the language, structure, and existence of literature. There are many classics and works related to feminist issues made by thoughtful, serious, and important feminist figures. Among them are *The Second Sex* (Simone de Beauvoir), *Sexual Politics* (Kate Millet), *Thinking about Women* (Mary Ellman), *New Feminist Criticism: Essays on Women, Literature and Theory* (Elaine

Showalter) and other feminist classics from other feminist pioneers have contributed greatly to the development and maturity of feminist literary criticism.

The majority of women have been affected by issues of social injustice throughout the history of human civilisation. Stereotypes that make women highly dependent on men are largely formed as a result of culture and customs. The idea of gender was created to reconstruct the relationship between men and women and open up equal opportunities in various fields of life without being affected by gender differences, both for men and women. This is done to reposition the role of women in social groups. Therefore, the figure or representation of women in Buya Hamka's narrative is the main subject of this research.

According to Pradopo (2002) imagery is a combination of images in the mind and language used to describe an object. The image triggers a picture in our mind that strongly reflects the image formed when the eyes, visual nerves, and related brain regions successfully capture an object. It can be said that a character's inner image can be seen only from external vision. Zhang (2024) explained that the image of women in literature and art not only reflects the thoughts and concepts of the creators, but also reflects various levels of social and cultural history, which is a very important research content. Mujiono & Zalhairi (2016) stated that literary works do not exist in social isolation, but represent a phenomenon that occurs in society. Many problems that usually arise in human life are interesting to be represented by literary works. One of them is what is known as gender bias. Gender bias is an understanding of the different roles of men and women based on sex. Women are isolated in domestic chores, while men are in productive jobs.

Basically, feminist critics respond to novels in terms of positive images of women in literature. Each school of criticism reflects belief structures and values that go beyond literary judgement (Kumar & Singh, 2018). In addition, Ren et al. (2022) revealed that the image of women is an issue that is often discussed, one of which is in the aspect of literature. According to Panambunan et al. (2022) the word image is a picture that a person has about a person, mental, visual impression of a person as the meaning of a word, phrase, or sentence and is the basic element of the concept of women's image. Thus, the image of women is a picture of the role of women in social life. Furthermore, Pandian (2021) explains that the patriarchal structure that dominates women's habitus in a 'self-hegemonic' attitude and the role of feminism in resisting the structure of male domination.

Since feminism and the idea of "imagery" refer to the study of characters in a literary work, these two topics are closely related. This is because the thoughts and actions of characters are represented in both areas. According to Ningrum & Wasono (2023), "Image" is knowledge about an individual's impression of something that arises as a result of his knowledge and

experience. In the other words, image is a picture of self, whether personal or organizational, which is deliberately formed to show their personality or characteristics. This is also linked to Altenbernd's opinion found in Sugihastuti's book (2000) regarding imagery, which is a picture of the imagination or mind, while each picture or thought is called an image or imagery. The physical, psychological, and socio-cultural aspects of women's lives that form the basis for the development of the image of women can be integrated with the image of women. In this image, women must effectively fulfil their duties as members of society, wives, mothers, and children.

According to Djajanegara (2000), research on the image of women displayed through female characters in a literary work is said to be inseparable from the position of the woman in a group of people as reflected in the literary work. The position of women itself can be seen in various categories such as as a child, as a wife, as a mother, or as a working woman. One female character may occupy more than one of these categories. Susandi (2018) stated that feminism approach is the most appropriate approach to use in a study of literary works related to women or a study that examines female characters or characters in literary products. Feminism can be seen through the position of women in literary works.

Research on the representation of women in literary works cannot be separated from the social status of women depicted in the work, according to Djajanegara (2000). The status of women themselves can be classified into several categories, including the status of children, wives, mothers, or workers. There may be more than one female character that falls into one of these categories. The status of women in these literary works is an example of feminism itself. Feminism can be seen by the position of women in the literary work. Yusuf & Susilo (2020) stated that there is even an assumption that women are second-class human beings, who despite their beauty, do not have the same existence as men. Rafati et al. (2019) explained that Feminism is the belief that women and men are of equal value and that an emancipation movement is needed to achieve equality between women and men, with the understanding that gender always intersects with other social hierarchies.

Feminists' aim to examine women writers of the past and expose the ways in which patriarchal traditions misrepresent, devalue and oppress women's images is the basis of feminist literary criticism (Djajanegara, 2000). Feminism can be referred to as a set of social, political and ideological movements that aim to make a kind of equality between the sexes as well as eliminate gender relations discrimination. Feminism incorporates the idea that women's position and rights in society are inferior to those of men, hence, the efforts given to address gender issues and to establish equal educational and professional status with men (Gheni, 2021). However, feminist literary criticism does not mean criticising female authors

or belittling women in general. The clear message is that critics approach literature with a unique knowledge of gender, which has a significant impact on society, literature and everyday life. Gender equality means that women are not always seen as weak, but capable of anything.

Method

A qualitative research approach was used in this study. According to Bogdan & Taylor (2010) explained that qualitative research methodology is a methodology that produces descriptive data from objects observed using spoken and written words. In other words, this qualitative research will produce descriptive data by thoroughly examining the subject under study or observed. Researchers describe, clarify, and evaluate data using a descriptive approach. The information used relates to the persona or representation of a woman named Siti Raham in the book *Buya Hamka* by A. Fuadi. This research data analysis method uses data presentation, data reduction, and conclusion making.

Results and Discussion

Based on the analysis of *Buya Hamka's* novel by A. Fuadi (2023), there is a female image, namely Siti Raham, which will be studied using a feminist approach as follows.

The Analysis of Siti Raham's image as a person.

(a). *"Asal jangan berlebihan, Angku."*

("Just don't overdo it, Angku)." (p.248)

(b). *Siti Raham kini terpaksa menjual simpanan-simpanannya untuk menambal biaya makan dan hidup mereka.*

(Siti Raham was now forced to sell her savings to pay for their food and living expenses). (p.267)

(c). *Dengan muka yang agak pucat, Raham membalas dengan senyuman sambal berbisik nyaris tak terdengar.*

(With a slightly pale face, Raham replied with a smile while whispering almost inaudibly). (p.320)

(d). *Tapi siapa sangka, istrinya yang mengidap darah tinggi dan diabetes malah pamit terlebih dahulu selama-lamanya.*

(But who would have thought that his wife, who has high blood pressure and diabetes, would say goodbye to him forever). (p.335)

(e). *Perempuan yang tidak pernah mengeluh selama hidup melarat bersamanya, tidak pula dia sombong Ketika hidup mereka membaik.*

(A woman who never complained while living in poverty with him, nor was she arrogant when

their lives improved). (p.335)

These quotations above explained that Siti Raham is a woman who lives in a way that is not excessive, Siti Raham is also depicted as a person who lives for her family, so she is able to sell her savings to support her family. In addition, Siti Raham is also known as a person who keeps smiling even when she is sick. She never showed her pain, until Siti Raham suddenly said goodbye to Hamka. The last quote is the words delivered by Hamka himself. These words prove that Siti Raham was a woman who never complained during her lifetime. Indeed, Siti Raham is a woman who is soft-hearted, compassionate, and can undergo the bitter sweetness of life without complaining, instead she faces it with a smile.

The Analysis of Siti Raham's image as a member of society

Siti Raham's image as a child

(a). *"Karena itu engkau telah ditunangkan dengan anak perempuan Endah Sutan, Siti Raham Namanya."*

(a). *"Therefore you have been betrothed to Endah Sutan's daughter, Siti Raham is her name." (p.139)*

Indeed, in the novel *Buya Hamka* by A. Faudi, the figure of Siti Raham is not told clearly and in detail, because the novel does focus on how the life journey of the figure of Buya Hamka. However, in the quote, as a child, Siti Raham is described as a person who is obedient to what has been determined by her father, Endah Sutan. Siti Raham did not refuse and did not argue over her decision to be married to Buya Hamka. From the short quote, it can describe the figure of Siti Raham as a child.

The image of Siti Raham as a wife

(a). *"Selama berjuang berdua dengan Angku Haji, aku siap."*

("As long as I fight together with Angku Haji, I'm ready")." (p.146)

(b). *"Angku Haji, makan dulu, sudah ambo siapkan masakan kesukaan angku,"*

("Angku Haji, eat first, ambo has prepared angku's favourite dish)," (p.155)

(c). *Istri dan anak-anak juga lebih leluasa berkunjung dan mereka dibolehkan mengobrol agak lama.*

(Wives and children were also more free to visit and they were allowed to chat for a while). (p.325)

(d). *"Tapi pekerjaan saya dalah mengurus tukang pidato ... dengan memasak makanan hingga menjaga kesehatannya."*

("But my job is to take care of the orator ... by cooking meals to looking after his

health)."(p.336)

(e). *"Ketika kami baru menikah, hidup kami susah. Sampai-sampai kalau kami mau Sembahyang, kami hanya punya sehelai kain sarung saja. Tapi itulah hebatnya Umi Kalian, dia selalu setia. Dia tidak meminta apa-apa di luar kemampuan Ayah.*

("When we were newly married, life was hard. To the point that when we wanted to pray, we only had one sarong. But that's the great thing about Umi Kalian, she was always faithful. She didn't ask for anything beyond what Father could afford). (p.337)

These quotes explained that Siti Raham is a wife who is willing to struggle together with her husband, both in difficult circumstances and when their economic situation improves. Hamka was lucky to have a wife like Siti Raham who always prepared her husband's food, even brought him food when he went to work. Siti Raham is a wife who always wants to accompany her husband under any circumstances. Even when Hamka was being detained by Seokarno's troops, Siti Raham still always visited her husband. In addition, Siti Raham is a wife who always takes care of all her husband's needs, both from her appearance and other needs. Even Hamka himself, who explained that Siti Raham was always loyal under any circumstances and never asked for anything beyond her ability. From these quotations, it can be illustrated that Siti Raham is an extraordinary wife, willing and able to accompany her husband under any circumstances without asking and demanding anything.

Siti Raham's image as Mother

(a). *Dan kain-kain batik yang dulu pernah dijual Siti Raham untuk makan anak, kini sudah dia ganti dengan yang lebih baik.*

(And the batik cloths that Siti Raham once sold to feed her children, she has now replaced with better ones). (p.176)

(b). *Siti Raham sudah mengerahkan anak-anaknya pula untuk berkemas. Baju dan barang keperluan dibungkus dengan kain supaya bisa dipikul bersama.*

(Siti Raham had mobilised her children to pack as well. Clothes and belongings were wrapped in cloth so that they could be carried together). (p.325)

(c). *Bagaimana Siti Raham yang sakit kini harus berjuang seorang diri menghadapi sepuluh anak-anaknya.*

(How a sick Siti Raham now has to struggle alone with her ten children). (p.323)

(d). *Dia kembali membuka lemari, mengeluarkan perhiasan simpanan dan batik halus yang dia punya. Semuanya dibawa ke pegadaian atau dijual untuk membeli beras dan membiayai hidup.*

(She went back to the cupboard, pulling out her stash of jewellery and fine batiks. Everything

was either taken to the pawnshop or sold to buy rice and pay for life). (p.324)

(e). Di masa agresinya Belanda, Hamka ingat bagaimana Siti Raham terpaksa menjual simpanan perhiasan emas dan kain batik halusnyanya di pasar untuk membeli beras dan biaya sekolah.

(During the Dutch aggression, Hamka recalled how Siti Raham was forced to sell her stash of gold jewellery and fine batik cloth at the market to buy rice and school fees). (p.:237)

From these quotations, it can be explained that Siti Raham is a loving mother, she is willing to sell her batik cloth just to feed her child. In addition, Siti Raham is an independent mother. Even in times of danger, she immediately took her children to a safe place from the attack that day, without her husband beside her. Even when she was sick and away from her husband, Siti Raham was able to take care of her ten children by herself. Siti Raham is a mother who gives up everything for her family, both for her husband and her children. Even in difficult circumstances, she is willing to do anything to support her children to buy rice and pay for their lives, including selling her valuables to send her children to school.

The Analysis of Siti Raham's image within the social community

The image of Siti Raham as a friend.

(a). Menjelang malam natal, Siti Raham khusus memasak rendang dan meminta anak-anaknya mengantarkan masakan ini ke setiap rumah tetangga yang Kristen.

(On Christmas Eve, Siti Raham specially cooked rendang and had her children deliver it to every Christian neighbour's house). (p.306)

The quote explains that Siti Raham in her community life is a person who has high tolerance towards the people around her, especially her neighbours regardless of religion. Siti Raham is also known as a person who has no enemies, she does not see anything to make friends with others.

Citra Siti Raham as advisor

(a). Saya akan katakan bahwa dakwah tidak selalu harus disampaikan melalui ceramah dan pidato di surau dan mesjid. Melalui roman yang indah, yang mengikat hati, dakwah jauh lebih mengena."

(I would say that da'wah does not always have to be delivered through lectures and speeches in surau and mosques. Through beautiful romances, which bind the heart, da'wah is much more powerful). (p.174)

(b). "Tiada guna Angku Haji berlarut-larut, termenung terus. Sudahlah, tidak usah kita

dengar perkataan orang yang sedang marah. Sebelum kita gila mendengarnya, mari kita bawa anak-anak pulang."

(There is no point in Angku Haji dragging on, pensive. Never mind, we don't need to listen to the words of an angry person. Before we go mad listening to him, let's take the children home)." (p.260)

(c). Perkataan ringan tanpa beban dari istrinya adalah penguat Hamka dalam hidupnya. (His wife's light-hearted, carefree words were Hamka's reinforcement in life). (p.238)

These quotes depict the figure of Siti Raham who was advising her husband not to be discouraged about his da'wah. These quotes prove that Siti Raham is a good counsellor in her delivery. Siti Raham is also good at advising her husband not to listen to the words of others, she is more concerned with her husband, and her children. Even Hamka himself said that the words that Siti Raham had said became Hamka's strength during his lifetime.

Conclusion

The results of the quotations and analyses of the figure of Siti Raham can be said that as a child Siti Raham is an obedient child to her parents. As a wife, Siti Raham is a person who wants to accompany her husband in difficult and happy situations, and under any circumstances she never gives up. As a mother, Siti Raham is a loving mother who is willing to do anything, including selling her valuables so that her children can eat well, and go to school properly. As a friend, Siti Raham is someone who is very tolerant of the religion of her neighbours and friends. She does not discriminate between people based on their religion. As an advisor, Siti Raham is a good advisor in her speech, so as not to hurt her interlocutors. The words said by Siti Raham were able to strengthen her husband in surviving. From these various categories, it can be concluded that Siti Raham is a great and successful woman as a child, wife, mother, and in the social environment of the community. She was able to raise 10 children, even when her husband was away from them.

Declarations

Author contribution	:	Khaerunnisa was responsible for the entire research project. He also led the writing of the manuscript and the collaboration with the second, third, and fourth author. Wika Soviana Devi and Rananda Arumdapta participated in the data collection, transcription, and analysis. She also revised the manuscript. Mutiarani and Rina Nuryani approved the final manuscript.
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