NST Proceedings

🔒 OPEN ACCESS

Conference Paper

The Stereotypical Women and Empowered Women Narration in the Novel Bidadari Bermata Bening

Dian Rizky Azhari[1]*, M. Yoesoef[2], Turita Indah Setyani[2]

[1]German Literature Study Program, STBA YAPARI-ABA Bandung, Indonesia
[2]Susastra, University of Indonesia

Corresponding author:
E-mail:
dianazhari@stba.ac.id

ABSTRACT

A cursory reading of the novel Bidadari Bermata Bening will give the impression that this novel voices the idea of empowered women. However, it turns out that there is also a strong narrative of stereotypical women in the text. Based on the explanation, this study aims to reveal why there are two such contradictory narratives in one text. This study uses an analysis of the narrative elements of the text based on Gerard Genette's theory, assisted by the theory of the power of discourse from Michel Foucault. The text is explored intrinsically, through analysis of characterizations, narrator's voice, and character's focalization. Then by using discourse analysis, the text is analyzed to find out which discourses play in it and build ideological ideas. Based on the results of the analysis, it appears that the narrative of empowered women emerges through an omniscient narrator and is assisted by voices (focalization) from subordinate characters. Meanwhile, the narrative of stereotypical women emerges from the subjectivity of the women main character. Behind the contradictions of the two narratives, it appears that the discourse of Islamic values actually dominates the construction of ideas, both narratives of empowered women and stereotypical women. The text legitimizes both narratives by using religious arguments, in this case Islam. This can be interpreted as a text effort in propagating the discourse of Islamic women.

Keywords: Empowered women narration, Stereotypical women narration, Islamic values discourse, Islamic women discourse

Introduction

Roles differences of women and men do not come from birth or innate, but are based on the construction of a certain cultural situation. The process of individual interaction with the community plays an important role in the project of gender identity formation. Therefore, the construct of gender in a socio-cultural environment can be different from other socio-cultural environments. In terms of differences between men and women, it is society that regulates the good and bad discourse, appropriate and inappropriate in attitudes and behavior of each individual in it (Brooks, 2003).

Accoording to Ekins (2003) states that gender is a socio-cultural aspect that is interrelated with sex. The external appearance of the biological human sex determines the gender classification in society, as male or female. When an individual is born into the world, the people around him, especially his parents, will classify the child into the gender division by simply seeing the presence of a penis or not. When an individual does not have a penis, then he will be labeled or classified as a woman (gender), and then he will be "forced" by society to be feminine, and vice versa.

In Indonesia, especially Javanese society, gender relations and marriage have been formed in the repertoire of Indonesian culture through the expression of customs, which have been forged for hundreds of years by the influence of world religions, economic pressures from outside, and socio-cultural changes (Robinson, 2009). A strong patriarchal nuance has been established, at least in the Javanese family system which regulates the division of roles between husband and wife according to a culturally agreed domain (Geertz, 1983). According to Hellwig (2003) even emphasized that the patriarchal system in ancient Javanese society was deliberately maintained as an important element in cultural identity.

The division of gender roles in accordance with the boundaries created by society is known as stereotypical roles. When dealing with a patriarchal society, the stereotypical role is a role that is in accordance with the patriarchal discourse. Women in a patriarchal society will be described as second-class gender after men, where women's roles are not as free and broad as men's roles. In a society like this, when women have independency and empowerment in the social space, they will be considered as contrary to the majority discourse.

In literature, works that raise the issue of women's freedom have been widely present in Indonesian literature. Such discussion themes emerged massively, especially after the collapse of the New Order regime. Freedom of speech and opinion is marked by the presence of authors who are bolder in voicing the inequality of treatment and women's rights, such as Arnez and Dewojati, (2010). Likewise with Muslim women activists, such as Titis Basino, Ratna Ibrahim, Abidah El Khalieqy, and Helvy Tiana Rosa, they did not want to be left behind in celebrating the release of the shackles of the New Order censorship through literary works that were thicker with Islamic nuances (Arimbi, 2009).

In the midst of many works discussing the issue of women, Habiburrahman El Shirazy emerged with his first work, Ayat-ayat Cinta. This work achieved very high popularity in Indonesian society, reaching millions of copies and was later adapted into a box office movie. Likewise with his subsequent works, still gaining popularity in Indonesian society. The popularity of HES is due to his works raising the issue of women's freedom based on Islamic values (Rokib, 2015). This cannot be separated from the factor that the majority of the Indonesian population is Muslim. They prefer works that voice women's freedom from an Islamic perspective or that are closer to their ideology.

This study took HES' work entitled Bidadari Bermata Bening to see the discussion of women's freedom based on Islamic values. The choice of the novel BBB is because the work contains a strong voice about the freedom of Muslim women to play a role in the public sphere. The idea of Muslim women's freedom in the text is filled with narratives of independent and empowered women. However, in addition to the image of women who are independent and empowered, there is also a narrative of women's submission to the male figure which is included in the stereotyped discourse of women.

Based on the problems above, this study seeks to reveal how the text narrates the figure of an independent and empowered Muslim woman, thus giving the impression that the text contains support for the freedom of women's roles. Then this research also tries to reveal the way the text narrates the submission of female characters to male figures, which causes contradictions to the previous idea. Finally, this study tries to conclude what kind of ideology the text is trying to convey, thus colliding the two ideas above in one novel.

Methods: Narratology and Discourse Analysis

This study focuses on the contradiction between the narrative of independent and empowered women and the narrative of women's submission to men in the text. To examine this, this study uses a structural approach to be able to find meaning through the function of intrinsic elements in a unit, such as themes, plots, characters & characterizations, point of view, and settings (Eagleton, 2008). In particular, structural analysis uses Genette's (1980) theory of narrative as-

pects to uncover the entire narrative structure of the text, especially character analysis and narratology. This study also uses the of power of discourse from Michel Foucault (2002) to examine the use of Islamic value discourse in confirming the narrative of women, both empowered and stereotypical.

To reveal how the text narrates female characters in the issue of freedom of women's roles and attitudes of submission to men, intrinsic analysis is used such as characterizations, narratorology, and point of view analysis from Genette (1980). Furthermore, to understand the conflict between the idea of women's freedom and the narrative of women's submission in the text, Foucault's theory of power of discourse is used. Foucault's theory asserts that in the socio-cultural environment, society is never free from power. Referring to this, this study specifically highlights the use of discourse in forming truth (truth claims) which later developed into the concept of the Politics of Knowledge. In this situation, power is spread through people who are seen as holders of knowledge, so that they are deemed worthy of producing knowledge/truth. The concept is used to find the position of the narrator and the characters in the text, in order to examine how the text uses the narrative it conveys to create ideology.

In addition, to help understand the discussion about the role of women and men in Islam, this study refers to the theory of gender roles from several experts at once. This study considers the criticisms of Fatima Mernissi, Leyla Ahmed, and Amina Wadud, then harmonizes them with the opinions of Nasaruddin Umar and Quraish Shihab. Understanding the differences in gender roles in Islam based on their opinions becomes the theoretical basis, which is useful for revealing how the text uses Islamic value arguments to support the ideological ideas of Islamic women version of the text.

Theory of Gender Roles in Islam

Gender differences occur through a long process of construction, negotiation, and even socialization in socio-cultural situations, including the influence of religious teachings to state politics (Fakih, 1999). In the context of gender in Islam, the discourse that regulates gender is the value of religion itself. The role of local culture remains the main discourse in the formation of gender constructs in Islam. This was stated by Umar (2003), that on gender issues in Islam, the pre-Islamic Arab cultural background played a major role in the construction of gender according to Islam.

This cultural background influenced the way the religious at that time interpreted the text of the scriptures (Umar, 2003). This way of interpretation was criticized by Mernissi (1991), Wadud (1992), and Ahmed (1993) who challenged the practice of gender relations in the Middle East which is very thick with the influence of Arab *Jahiliyah* patriarchal culture and the way religious scholars base their arguments on Islamic values. They argue that gender in Islam is equal. The text of the Islamic holy book is even considered a source of value that first gave rise to the concept of gender equality in people's lives (Haddad, 1980).

In the course of the discussion of gender and Islam, patriarchal values cannot be separated with the practice of Islam in the Middle East, as the place where Islam first emerged and developed. Walbi (1990) states that patriarchy is an indication of a social structure characterized by exploitation and oppression by one sex (male) to the other (female). Humm (2002) adds that the system of oppression is carried out in the social, political, and economic spheres. Men's access to everything, both inside and outside the home, is greater than for women. There are at least three main points that underlie patriarchal discourse in a cultural society: 1) the existing social agreement benefits men and is considered to represent the whole discourse, 2) the agreement is accepted as it is by women, and 3) the agreement is kept lasting in order to avoid conflict between dominant and subordinate groups (Pyke, 1996).

Patriarchal culture regulates individual social relations, regulates the definition of the roles of each member, and from there values and norms about gender and duties in the social sphere are derived. In the practice of Islam in Arab society, the patriarchal system is characterized by the

concentration of all daily activities and roles on the shoulders of men. The patriarchal family model continues to have an influence on the Islamic era (Mernissi, 1991b; Wadud, 1992; Umar, 2003). In this model, the role of men is the breadwinner and protector of women, while the role of women is reproductive matters, raising children and preparing food for family members. Men take on roles outside the home, while women work inside the house.

Ahmed (2000) explains that in Arab Islamic society at the end of the 20th century, men played a full role in all daily activities, even to the point of power over the assignment of roles to women. Wadud (199) asserts that the patriarchal pattern in Arab society directly influences the interpretation of the texts of the Islamic holy book related to the rules in everyday life. Men are considered to be more dominant: to be the determinants and decision makers in every aspect of daily life. This causes women to not have access to be able to control the economic power that enables them to have bargaining power in negotiating power (Umar, 2003). On the other hand, such a pattern is maintained by the dominant group (men) in order to continue to dominate the women in society.

Umar (2003) explains that there are at least four theological things that make women subordinate in Arab society: 1) women as a complement to men's desires, 2) the place of human creation in heaven gives rise to myths that corner women, 3) the myth of the ribs, therefore women are subordinated to men, and 4) women as tempters who caused Adam to be expelled from heaven. In these four cases, there is a conflict between the understanding of the pre-Islamic Arab view and the interpretation of the newly arrived scriptures. Meaning biases are unavoidable. However, the hegemony of Arab men deliberately maintains this pattern of meaning in order to continue to dominate women.

That is what Mernissi (1991) and Wadud (1992) tried to break through at the end of the 20th century. Mernissi (1991b) focuses on criticizing Islamic texts that are considered to discredit women, such as the teaching that a man is allowed to beat a woman (his wife) if he disobeys his husband. This is seen as discrimination against women's rights and obligations. Umar (2003) adds that indeed such an interpretation is not correct, considering that Muhammad had never been rude to his wives during his life.

Therefore, a new interpretation style is needed that carries the spirit of gender equality. The main themes in Islamic texts that show the equality of the creation of men and women before God must be displayed and campaigned. Therefore, the division of roles in life must be fair and impartial.

According Shihab (2018a). confirmed the same thing. According to him, men and women have the same human status. Women also have rights in both the domestic and public spheres. These rights are the equal division of labor in the public sphere, the right to study, the right to do work in the public sphere, the right in leadership, and in various activities, such as politics, economics, social, sports and the arts.

Regarding this, Shihab (2018b) explains that there are physical and psychological differences between women and men which must be seen as two things that complement and complete each other. This difference makes the boundaries of the roles of women and men cannot be equalized. This is in line with what was stated by Umar (2003) who stated that the status of women and men is the same before God, but their biological structures are different. This difference should not be considered to imprison the role of women in the social sphere. This difference should be seen as an opportunity to complement the tendencies and weaknesses of each sex (Shihab, 2018b). Likewise, in interpreting the text of the holy book, Umar (2003) emphasizes the need for this understanding in the process of interpreting it (tafsir). This understanding is intended so that the meaning of the holy book texts and other Islamic texts adjusts to the biological and psychological aspects of both sexes, in order to create interpretations and legal derivatives that are fairer and wiser for both sexes.

Results and Discussion
Strategy to present a narrative of empowered women
The main focus of this research study is the main female character. However, related to the narrative of empowered women, it is also seen in the depiction of female subordinate characters. Empowerment in this study contains three aspects, namely educated, independent, and active. Educated women mean women who have good knowledge of something, whether it is obtained through formal education or non-formal education. Independent women are related to the ability of female characters in voicing their will and solving problems without the help of men. Active women are related to their role in public spaces, work, and the ability to master the material.

This novel tells the story of an orphaned woman who grew up in an Islamic boarding school and raised by her uncle's family. She is faced with the problem of forced marriage, between her and a man who is disobedient to religious teachings. In the end, she was able to get a divorce and get out of the unhealthy marriage, then go after her dreams, career, and the man she loves.

The main character Ayna is described as a woman who is intelligent, understands religion, achieves as the best high school graduate in the province, then in adulthood, she works, has a career, leads a company, continues her studies, and has power over material things in the sense of being rich. In addition, there are also subordinate characters who are also described as empowered women, such as Bu Nyai who is described as mastering Islamic knowledge and managing a pesantren, Ningrum who is described as intelligent in religious knowledge and active in a pesantren environment, and Bu Rosidah who is described as having a successful career and leading a company.

There are patterns that show the text's alignment with the discourse on women's freedom: 1) the main character is empowered women; 2) role models and support system character are empowered women; 3) hindered women get a bad way of life. In carrying out this idea, the text uses the discourse of truth claims, designing it in such a way that a reading of the text will appear that tends to support the equality of women's roles.

First, the text uses a narrative strategy to create a discourse of majority truth. These strategies include repetition of symbols, narrative pause techniques, and division of protagonist and antagonist characterizations. The symbols that appear and repeat frequently include: symbols of education, social activities of characters in the public sphere, and acts of independence of female figures. The symbols of education that appear are the names of educational institutions, the achievements of the character, their learning activities, and their clever performances.

The education of the characters can be said to be the most important discourse in the text. This discourse appears the most, becomes the problem and goal of the character, and becomes a benchmark for the value of good discourse in the text. This discourse also raises the narrative that superior women are intelligent and educated women. The text also uses the legitimacy of religious discourse to strengthen the educated woman's argument.

> *Dan ibundanya Imam Malik sampai menjual papan rumahnya untuk membiayai Imam Malik menuntuk ilmu. Demikian ia pernah dengar dari Pak Kyai. (BBB:158)*
> *"Bukankah menuntut ilmu adalah ibadah? Apakah ada yang lebih indah dari menuntut ilmu?" (BBB:327)*

In the quote above, it can be seen that the text uses the experience of great scholars when studying and the narrative of seeking knowledge is a form of worship. This can be understood as the way the text uses the values of Islamic discourse to support the idea of empowered women. Furthermore, the figure who gave rise to the narrative above is a character who has a strong religious character, namely Kyai (man preacher). When a text openly declares itself to be a religious text, the majority of the discourse (truth) is the value of that religion, in this case Islam. Based on this, figures who have religious symbols will be seen as representing the voice of truth values. In the text, the narration that appears uses Pak Kyai's name as the source of his knowledge.

In the strategy of using educational symbols, the names of educational institutions appear a lot, either to describe educational backgrounds or just appear in the dialogues of the characters. The names that appear are the names of popular universities in the country and abroad, such as Al Azhar University, University of Jordan, Berkeley University, UIN Yogyakarta, IIQ Jakarta. Meanwhile, to describe the characterization of the characters, symbols of education level and the name of the city or country where the character received education are used to describe the characterization of the characters. The terms S1, S2, and S3 often appear when the three texts introduce the characters, followed by the names of cities such as Yogyakarta, Jakarta, Cairo, Stockholm, Sudan, Istanbul, Amman, and others.

The school location of the characters who become the support system is in accordance with the background of the main character's situation. At BBB, important figures related to the world of Islamic boarding schools and business, such as Afif who studied at Al Azhar and at university in Istanbul, Bu Rosidah received a bachelor's degree in business in Jakarta, and her father who studied theology for doctoral degree in Stockholm.

Likewise with the description of the activity and independency of female characters in the social sphere, as quoted below.

> *"Bukankah Sayyidah Khadijah, istri Rasulullah Saw. juga pebisnis ulung, yang dengan kekayaannya bisa membantu dakwah?" (BBB:260)*

The narrative of women who are active in the public and independent is supported by the discourse of Islamic values as shown in the quote above. In the quote above, it can be seen that the text wants to present a narrative that the wives of the prophet are people who are active in the public sphere. It also shows the text's effort to use Islamic discourse values to legitimize the idea of empowered women. The text seems to say that the image of active and independent women in the text is still in accordance with the values of Islamic discourse. The following describes the activity data and main character traits.

Tabel 1. Ayna's activeness and empowerment

Ayna	
Activity	early phase: • *Khadimah* bu Nyai (trustee assistant of boarding school owner) • Teach and guide Bu Nyai's grandsons. • Graduated, married, then took care of her husband's business. After the conflict: • Work and start a career until she has her own company. • Doing social activities = helping the orphanage. • Activities in orphanages and companies are made into an Islamic environment
Traits	• Pious (adhere to Islamic values) • Firm (in the face of problems) • Dare to defend herself (with karate self-defense skills) • Able to solve forced marriage, career, and love problems • Dare to express opinion • Clever in tactics

Seen in the table above, the activity symbols that appear repeatedly are related to the background of the main character. Ayna is described as active in the world of pesantren, namely as a khadimah, as well as in teaching and learning activities of religious knowledge. She is also described as being active in business activities and managing orphanages. She is also described as

having an independent character, such as the ability to make decisions, voice personal opinions, solve problems, and defend herself.

Likewise with subordinate female characters, they are also described as active and independent. There are the figures of Mrs. Nyai who run the pesantren, the figures of Mrs. Rosidah who have businesses in dozens of places, the figures of Mbak Ningrum who are the administrators of the pesantren, the figures of Ustazah Fatimah who are actively teaching religion at Ayna's company, and Lestari and Mila, two young women who are trusted to take care of the Roti Barokah business. There are also antagonists, such as Neneng, who is described as highly educated and actively working, and Ratih, who is described as a hard worker in the city of Bogor.

The repetition of the above symbols can be understood as an attempt by the text to bring up a narrative of empowered women throughout the text. Not only in the depiction of the main character, but also in the depiction of subordinate characters, both protagonists and antagonists. This causes the reader to be faced with images of empowered women in almost all sequences. The empowered woman becomes a person who gets a comfortable life.

With this strategy, the reader will be presented with images of empowered women over and over again. On the reader's side, there will be an awareness that normal discourse (truth) is empowered women. This is what then led to the reading of texts in favor of the equality of women's roles. On the other hand, religious arguments (Islam) are used to support the narrative of empowered women. The text seems to want to dispel doubts that Muslim women cannot move in public spaces. On the other hand, the text wants to show that Islam provides a space of freedom for women based on the interpretation of the text of the scriptures and the practice of Islamic discourse among women during the Prophet's era.

The second strategy, the text uses the concept of the Other to create bad or abnormal discourse in storytelling. Normal discourse is women who are empowered, then the discourse of the Other is women character who are hindered. There are differences in the depiction of the characterizations of female subordinates who are educated and those who are not. Educated female subordinates are described as having a better life than those who are not. A good standard of living, according to the text, is owning the material and being socially active.

There are Bude, Aripah, and Atikah characters who are described as having lives that are not as beautiful as Bu Nyai and Bu Rosidah. In terms of education, Bude, Aripah, and Atikah were not explained about the education they had taken. They are also depicted as dependent on a man, namely their husband. In contrast to that, the text describes Bu Nyai and Bu Rosidah as having more comfortable living facilities than Bude, Aripah, and Atikah, namely having good economic abilities, which are marked by material symbols such as cars and houses.

Of course there is a reason for the depiction of female characters as above. The characterization distinction of educated female characters shows that the text is really serious about the ideas of empowered women. The text makes the female characters who are not educated as less important characters in the storytelling. Aripah and Atikah characters are only described briefly and in a small portion of the story. Their presence is only a complement to the story, even though they are described as people who are close to the main female character though. The text seems to want to focus the reader on empowered female characters.

Likewise with the depiction of women's independence in the text. Ayna is described as having firmness in dealing with and solving problems without the help of men, daring to express personal opinions and desires, and all of that is wrapped in personal piety based on the values of Islamic discourse. In dealing with problems, she is accompanied by a support system character who is also described as an independent woman, namely the character of Bu Rosidah, a successful businesswoman with a high education. Bu Rosidah was also later described as entering into a pious discourse thanks to the help of Ayna. In addition, there are also other characters who support Ayna's life changes, namely Bu Nyai who is described as pious, religious, and active in the pesantren environment, and Ningrum, a khadimah as well as a senior student at the pesantren who is described as pious, religious, and socially active also in the Pesantren environment.

On the other hand, in the text there is also a depiction of independent women on the side of the antagonist. There are Neneng and Ratih, who are described as educated and hardworking women. The pattern of characterization of the antagonists is the same, that they are not pious. In that case, the text seems to continue to construct the female antagonist with independent characterizations. However, their difference with the protagonist is in the aspect of piety. In other words, the text wants to say that the condition for being a good/normal discourse is not enough to just be an independent woman, but must be pious. When the independent woman does not have the aspect of piety, she will still be classified as a bad discourse or the Other.

The text seems to want to propagate the narrative of educated women as the main condition for the discourse of empowered women. Not only that, the text carries the narrative of an independent woman who is able to solve problems and shines in her field of expertise. The intelligence of women cannot be separated from their independence, both in solving their own problems and problems in society. This means that educated women must be able to be active and useful for others. The standard of empowering female characters is to have a good education and be able to use their intelligence for themselves in solving problems, and to support their activities in the social space.

The third strategy is the use of the narrator as the main discourse driver, directly and openly. The text uses an omniscient narrator as the main narrator throughout the story. The omniscient narrator is not a character from the story but he knows everything that happens in the story, both the storyline and the character's feelings (Genette, 1980). The narrative strategy presented by the text is to use an omniscient narrator to build characterizations and problems, assisted by the voice of the characters (focalization) in the text as producers of truth discourse.

The existence of an omniscient narrator and the voices of subordinate characters are used to build pressure and reveal points that form ideological ideas throughout the story. In the depiction of subordinate characters, the text uses the concept of knowledge holder or knowledge owner to create a figure who is considered capable of producing knowledge. The knowledge produced serves as the truth of the text version.

The pattern that emerges from the appearance of the omniscient narrator is threefold. First, almost the entire chapter begins with the narration of an omniscient narrator. Second, he becomes the conveyer of each character's feelings. Third, he directs the value of good and bad of an event and views throughout the story, assisted by voices from subordinate characters.

First, the omniscient narrator appears at the beginning of almost every chapter. At the beginning of the story, the narrator acts as an initial information provider about the main female character. In this section, it is seen that the narrator begins to direct the universe of discourse (ideologically) to the value of Islamic life. In BBB, the setting of the place and the situation clearly shows the discourse of Islam, namely the life of the pesantren. The main female character has been acquainted with Islamic practices and values since childhood and grew up in an environment that embraces Islamic discourse. This can be seen as the strategy of the omniscient narrator to build the foundation of the story by emphasizing the importance of the subjectivity of the main character, which is educated and has an Islamic background.

The foundation building then produces a normalization discourse. Normal discourse allows for limits on values that are used to discipline the people who embrace the discourse (Foucault, 1977). In this case, the text takes Islamic values as normal discourse. That is, the values used, good-bad standards, and the concept of knowledge holders/producers of truth refer to Islamic values. The narrator also functions as a disseminator of ideology. This function allows the narrator to generate instructive comments and wise messages related to the narrative (Genette, 1980). This function also makes the narrator seem like a preacher of Islam.

Ia merasa lega, satu hal musykil telah teratasi. Namun, masih ada banyak hal musykil yang berserakan dalam rumah tangganya yang harus ia atasi. Suaminya yang pulang larut malam dengan tubuh limbung dan bau minuman. Suaminya tidak mau shalat

Subuh. Suaminya yang mengajak teman-temannya bermain karaoke dan bernyanyi di rumahnya. (BBB:190)

The quote above shows a picture of the narrator acting like a preacher. The images that appear in the text are: the narrator directly conveys Islamic values, conveys the feelings of the characters and comments on issues related to the values of Islamic discourse. The narrator's attitude is to direct the reader to certain ideological ideas. The message of da'wah that appears in the text is not implied or hidden in the storytelling, but expressly and openly in conveying his opinion. Likewise, the values of the Islamic discourse that are conveyed openly. The narrator wants to emphasize the point of view of the version of Islamic discourse that he holds.

The second pattern is the narrator as a conveyer of the character's feelings. In this section, the narrator seems to play a role in legitimizing the views of the main female character and grouping the characters based on the discourse of good and bad (third pattern).

Mendengar penuturan pemuda itu, sesungguhnya hati Ayna sudah luluh. Tak ada alasan sedikitpun untuk menolaknya. Itu adalah mimpi indah yang bahkan para bidadari di surga pun tidak akan sanggup mewujudkannya (BBB:152)

Based on the example of the quote above, it can be seen that the narrator conveys his alignment with Islamic values. The narrator not only conveys the characterization of the characters, but he also comments on the value of bad or good whose limits are based on Islamic values. In the example quote, the narrator adds hyperbolic comments when commenting on Afif's figure. Interestingly, the narrator uses the presupposition of 'angel of heaven' which is identical with religious discourse (Islam).

The above pattern is related to the third pattern, namely the narrator determines or separates good and bad discourse according to his ideology. Good and bad characters are contrasted with the standards/limitations of Islamic discourse that he builds consistently in the text, such as obeying religious teachings, staying away from things that are forbidden by religion, to using religious values in life. The antagonist/bad discourse in the text is always depicted doing something that is prohibited by Islamic discourse. While good discourse is always described as obeying the values of Islamic discourse. In fact, in the life journey of the main characters, only when they begin to obey the values of Islamic discourse (pious), then their lives will be happy. The narrator uses the concept of the Other for characters who do not match the values of Islamic discourse.

In the third pattern, the text uses an additional strategy, namely the voice of support from subordinate characters. Subordinate characters as focalisers also strengthen the narrator's view of the good and bad discourse. It can work perfectly because the text uses the concept of the holder of knowledge to spread his ideas. The subordinate characters (role models and support system figures) are described as people who understand religion, have extensive religious knowledge, and are obedient in carrying out their religious teachings.

In the quote, the character of Bu Nyai is described as a role model but does not become a consistent support system. She only became a supporter of Ayna's character when Ayna was still living with her, or at the beginning and end. Obviously, the character of Bu Nyai is a representative of the pesantren symbol who has the authority to comment on Islamic discourse issues. The BBB text uses the typical symbols of pesantren or places of Islamic education as its discourse producers.

From the explanation, it can be seen that the text uses Islamic values as the ideological basis in building the story. The main strategy in generating the ideological discourse is through the narrator. Basically the idea of empowered women presented by the text also adapts to Islamic values.

When there is a narrative of empowered women that is not in accordance with Islamic values, then it will be classified as an other.

The process of classifying one as the other uses a narrator and voices from subordinate characters as described above. It is they who determine that the narrative of empowered women must be in accordance with Islamic values. In the end, the narrative of empowered women is still defeated by the narrative of empowered women according to Islamic values. This means that the concept of educated, independent, and active women, even success, must still be in accordance with the discourse of Islamic values carried by the text.

It can be seen that basically, the Islamic values proposed by the text still support the freedom of women's roles in the public sphere. The narrator and voices from subordinate characters continue to support the activeness and independence of women in the social space. However, based on further exploration, the narrative of women's submission also appears in the text, and the main female character is the figure used to carry it by the text.

Strategy to present a narrative of stereotypical women

The text seems to present a depiction of a woman who is able to regulate her own way of life, independent from the influence of men. However, the narrative is collided with the image of the female main character's submission to stereotypical discourse. The problem is, the universe of storytelling is the life of the main female character. Therefore, the depiction of women's submission can take over the meaning of the text, not only as a text that supports the equality of women's roles.

There are three issues of female stereotypes that appear in the text, namely the issue of marriage, validation of women's values by society, and women's happiness. In the issue of marriage, there are reproductive issues and women's issues to satisfy men. These issues ultimately lead to problems in the relationship between men and women. Everything happened to the main female character. In other words, the stereotypical image of women appears when the main female character confronts a male figure related to pre- and during marriage problems.

Ayna's character has often negotiated with male characters since the beginning. Mainly, when Ayna was pressured by her uncle to marry a man of her uncle's choice who was described as ungodly. Pakde is a close person, a family, and the conflict that occurs between them is a matter of marriage. On the other hand, Ayna's character is described as a woman who is educated, excels in intelligence, and is brave. This characterization is in line with the way he deals with Pakde's power, namely negotiating.

However, the text describes Ayna as a person who is unable to resist her Uncle's will to force her to marry an ungodly man. However, she still proposes to negotiate by submitting the terms of marriage to her future husband, with her virginity at stake. In this section, it is seen that the text wants to show another way of negotiating, when women are unable to refuse marriage to ungodly men. Ayna put a condition to her husband, that her husband should not touch her unless he can read the Koran.

It is seen that the text emphasizes the issue of virginity. This can be interpreted that the issue of virginity is an important part of the text version of Islamic values. Furthermore, the text describes Ayna trying her best to maintain her virginity to the point of injuring her own husband (BBB: 188). Seen in that section, Ayna is described as still negotiating with her husband. This is seen as an attempt by the text to maintain the narrative of women's independence, namely being able to voice their free will and defend their position.

Basically, Ayna's character is only able to negotiate with Pakde's figure, but is unable to defeat or live free from Pakde's pressure. Ayna only got the freedom to live when she was divorced from Yoyok and she was no longer under the power of her Pakde. Behind the description of the negotiations carried out by Ayna, the text seems to construct Ayna's character as a woman who agrees

with the stereotypical female narrative. Ayna is described as being more obedient to her husband (Yoyok and Afif), feeling lucky when proposed by an established and pious man, agreeing with the narrative that virginity is everything, and agreeing with the narrative that women do not deserve to dream of a man.

The stereotypical female narrative is most evident at the end of the story, when the female main character confronts the male character who becomes her husband, as shown in the following quote.

> *"Tapi kau akan mengorbankan banyak hal, Dik. Kau akan meninggalkan semua yang sudah kau raih dengan susah payah. Bisnismu, jaringanmu dan lain sebagainya."*
> *"Kalaulah seluruh isi dunia ini diberikan kepadaku, aku rela meninggalkannya asal bisa hidup bersamamu, Mas."*
> *Ayna sendiri ketika ditanya, ia hanya menjawab ikut suaminya. (BBB:327)*

Seen in the quote above, basically the husband of the main female character provides a room for discussion or negotiation. However, in the end, it is the female character who is submissive to her husband. The text seems to want to say that a happy woman is a woman who is with and obeys her husband. In the quote, through the focalization of Ayna the text makes the female character leave her personal life in order to live with her husband. Interestingly, the text does not describe the coercion of their husband characters. The views that support the narrative of women's submission actually emerge from the two main female characters.

The image of a empowered woman disappears in an instant at the end of the story, or when the main female character has become someone's wife. The image that emerges is the woman who is "Bucin" to her husband. The term Bucin is popular in Indonesian society in 2022, which refers to the acronym of Budak Cinta. The Bucin label is given to someone who is very dependent, very possessive, to the point of idolizing his partner. Referring to the findings above, Ayna is described as someone who sacrifices her life for her husband. The question that arises is how was the business and orphanage run by Ayna when she decided to accompany her husband to Jordan? Especially when referring to the quote above, Ayna firmly said she was "willing" to leave everything for her husband.

Based on this explanation, it can be interpreted that the text still sided with the discourse of women who are submissive to their husbands, which means giving up their lives, life choices, future, and even happiness in the hands of their husbands. It can be seen that the text uses the main female character as a tool to insert a narrative of women's submission to their husbands.

Just like the discourse production in the previous section, each of the stereotypical women's narratives discussed above is related to values in Islam. In other words, the submission of the main female characters is not based on the stereotypical women's discourse, but rather the way they practice the text version of Islamic values. This is seen as HES's understanding of the role of Islamic women in household situations.

Based on this, Ayna's submission to her Pakde can also be interpreted as an act of carrying out Islamic values, namely being obedient to parents. Likewise, the image of a character who is obedient to her husband, succumbs to her husband, maintains virginity, and so on, can be seen as a narrative that is included in the text version of the practice of Islamic values.

Text's version of Islamic women

The discussion above shows that the text voices the idea of the freedom of women's roles in accordance with Islamic values. In that case, it can be seen that the text making efforts to translate it into Islamic women's ideas. The text seems to legitimize its argument about empowered women

by using the proposition of Islamic values. The text seems to teach (preach) the reader how to be an Islamic woman.

However, it can be seen that the text also gives rise to a stereotypical women narrative. The text uses the characterization of the main female character to build the narrative. Indeed, the text does not include direct religious arguments such as in the narrative of empowered women, but the characterization construct of the female main character who is seen as pious, religious, and obedient gives the impression that the view promoted by the female main character is also based on Islamic discourse.

Referring to this, it can be interpreted that the emergence of stereotypical women's narratives in the flood of depictions of empowered women is an attempt to limit the text version of Islamic women's ideology. The text is seen as giving rise to good and bad discourse considerations for a Muslim woman when dealing with women's issues. The text seems to want to say, "as an Islamic woman you have the right to be educated, independent, and active, but you should not go outside of this limit". The following is a summary of the ideas that emerged in the BBB novel.

- Based on appearance: Islamic women wear headscarves and do not wear revealing clothes.
- Based on the aspect of religiosity: Islamic women are women who practice and practice Islamic values in daily life, are obedient to worship, understand religion well, are able to read the Koran, solve problems and base their life choices on the values of Islamic discourse.
- Based on activities in the public sphere: Islamic women are free to study at any level, work, become leaders, become preachers, participate in academic activities, and master martial arts.
- Based on the relationship with men: Islamic women do not date, do not dream of men, perform taaruf as a process towards marriage, choose a mate in accordance with Islamic values, respect (filial piety) husband, and support or be on the side of the husband.
- Based on Attitude: Islamic women have the courage to negotiate (against and say their will), independent, kind, and gentle.
- Based on bodily issues: Islamic women value (maintain) virginity and respect reproductive organs (the nature of having children).

Conclusion

The texts are built by narratives of empowered women and stereotypical women. The discussion of the two narratives by the text is wrapped in Islamic discourse. The text legitimizes its idea of empowered women using religious arguments that it clearly presents throughout the story. In propagating its proposition, the text uses an omniscient narrator and voices from subordinate characters to narrate and position the women's discourse.

In the stereotypical female narrative, the text uses the subjectivity of the female main character to build the narrative. The main character as the center of the story universe in the text makes the narrative appear to the surface and seems to distract from the narrative of empowered women. This pattern is interpreted as an attempt by the text to construct the discourse of Islamic women, which has limitations in its empowerment according to the discourse desired by the text (text version of Islamic discourse).

The text offers to readers the ideology of Islamic women, that Muslim women have broad freedom to play a role in the public sphere, but they still have to maintain certain limits in accordance with the Islamic values presented by the text. Islamic women in the text version should pay attention to the rules of dress, practice Islamic teachings well, be able to carry out various public activities, maintain the procedures for dealing with men, respect their husbands, be able to negotiate their wishes but still behave in a kind and gentle manner, and respect and maintain the value of virginity and reproductive organs well.

References

Ahmed, L (2000) The women of Islam. *Journal Transition, 83*, 78-97.

Ahmed, L. (1993). *Women and gender in Islam: Historical roots of a modern debates*. New Haven, CT: Yale University Press.

Arimbi, D. A. (2009). *Reading contemporary Indonesian Muslim women writers: Representation, identity, and religion of Muslim Women in Indonesian Fiction*. Amsterdam: Amsterdam University Press.

Arnez M, Dewojati C (2010) Sexuality, Morality and the Female Role: Observations on Recent Indonesian Women's Literature. *Journal Asiatische Studien: Zeitschrift der Schweizerischen Asiengesellschaft, 1*, 7-38.

Brooks, A. (2003). *Postfeminisms, feminism, cultural theory and cultural forms*. New York: Routledge.

Eagleton, T. (2008). *Teori sastra: Sebuah pengantar komprehensif*. Translated by Harfiyah Widiawati and Evi Setyarini. Yogyakarta: Jalasutra.

Ekins, R. (2003). *Male femaling: A grounded theory approach to cross-dressing and sex-changing*. Taylor & Francis e-Library.

Fakih, M. (1999). *Analisis gender dan transformasi sosial*. Yogyakarta: Pustaka Pelajar.

Foucault, M. (1977). *Discipline and punish: The Birth of Prison*. Translated by Alan Sheridan. New York: Pantheon.

Foucault, M. (2002). *Wacana kuasa/pengetahuan*. Translated by Yudi Santosa. Yogyakarta: Bentang Budaya.

Geertz, H. (1983). *Keluarga Jawa*. Jakarta: Grafiti Press.

Genette, G. (1980). *Narrative discourse: An essay in method.* New York: Cornell University Press.

Haddad, Y.Y. (1980). *Contemporary Islam and the Challenge of History*. New York: State University of New York.

Hellwig, T. (2003). *Bercermin dalam Bayangan: Citra Perempuan dalam Sastra Indonesia*. Translated by Rika Iffati Farikha. Depok: Desantara.

Humm, M. (2002). *Ensiklopedia feminisme*. Yogyakarta: Fajar Pustaka Baru.

Mernissi, F. (1991). *Women and Islam: An historical and theological inquiry*. Oxford: Basil Blackwell.

Pyke, KD (1996) *Blass based masculinities: The interdependence of gender, class, and interpersonal power in journal gender and society*. USA: Sage Publication.

Robinson, K. (2009). *Gender, Islam, and democracy in Indonesia*. New York: Routledge.

Rokib, M. (2015). Reading Popular Islamic Lierature: Coninuity and Change in Indonesian Literature In Heritage of Nusantara: International Journal of Religious Literature and Heritage, vol. 4, no. 2. Ministry of Religious Affairs of the Reublic of Indonesia. https://doi.org/10.31291/hn.v4i2.83

Shihab, M. Q. (2018a). *Islam yang Disalahpahami: Menepis prasangka, mengikis kekeliruan*. Tangerang: Lentera Hati.

Shihab, M. Q. (2018b). *Perempuan*. Tangerang: Lentera Hati.

Umar, N. (2003). *Teologi Jender: Antara mitos dan teks kitab suci*. Jakarta: Pustaka Cicero.

Wadud, A. (1992). *Qur'an and woman.* Kuala Lumpur: Fajar Bakti.

Walbi, S. (1990). *Theorizing patriarchy*. Oxford: Basil Blackwell Ltd.