



Image of Bataknese Women in Novel Toba Dreams by TB Silalahi

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Abstract: *Women are often the object of study in literary works. This is based on the nature of women who tend to be unique and considered attractive, so that most authors choose the perspective of women in representing their works. This research is aimed to describe the image of Bataknese women, the domination of patriarchal culture experienced by Bataknese women, and the decisions women make regarding the treatment of patriarchal domination experienced in the novel Toba Dreams written by TB Silalahi. The research object used is the novel Toba Dreams by TB Silalahi. The research used three data collection techniques namely library techniques, listening or reading techniques, and note-taking techniques. Bataknese female characters in the Toba Dreams novel by TB Silalahi, namely Kristin Sujono, the wife of Sergeant Tebe, Opung Boru, the mother of Sergeant Tebe, Taruli, the daughter of Sergeant Tebe, and Andini, the daughter-in-law of Sergeant Tebe, are interesting things to discuss further. The four figures experienced the domination of patriarchal culture. Many of their lives are decided by the main male characters, namely Ronggur*

Keywords: *language style; verse; fakir session*

I. Introduction

Women are often used as objects of study in literary works. Judging from the nature of women who tend to be unique and considered attractive, most authors choose the perspective of women in representing their works. The author prefers to use the term woman compared to the term female to express how women are represented in literary works. In accordance with what was stated by Handayani & Novianto (2009) that the word perempuan comes from the word 'empu' which means to be respected; master; and respected. Meanwhile, the word woman is believed to come from Sanskrit, on the basis of the word 'wan' which means lust, so the word woman means lust or sex object. The use of the word 'female' is felt to be more refined than the word 'women'. Meanwhile, symbolically changing the use of the word female to become a woman is changing the object to the subject. These two terms are not only related to the origin of language or word equivalents, but are related to representations, myths, or stereotypes. This then makes many feminists use the word female more than the word woman.

The position of women in the Batak tribe is not much different from that of women in traditional Javanese culture. Women are referred to as 'kanca wingking' which means family members who only take care of domestic affairs so they are not allowed to appear in front (Munawar, B Rachman, 1996). There is also an ideal image of a Javanese woman who is required to have gemi, ati-ati, nastiti qualities. This trait is a form of wife's devotion to her husband (Sukri, SS 2001). The patrilineal system of the Batak ethnicity continues to be rooted today, this is shown in various rituals that are still being carried out today, such as: there are 9 (nine) rituals that are carried out in marriage, in entering a new house, funeral ceremonies, etc. The patrilineal Batak family system is important for the Batak people. This is because it has descendants, clans and ethnic groups taken from the male lineage. Therefore a family can be

said to be extinct if it cannot give birth to a son. Men will form kinship groups and women will form in-law groups (Vergouwen: 1986).

One of the building elements in literary works is character. Characters in literary works are the reflection of what the author expects in real life. Characters are considered as the soul of the literary work. Characters cannot be said to be alive if they are not accompanied by interesting moments in each episode. Where every moment in the episode is a composition of what the author thinks, experiences, feels, hopes for, and tries to change. Thus, the moment that the author tries to create is an expression of approval or rejection of the circumstances that occur around them. The emergence of these moments cannot be separated from the author's self and soul in building the story. Because literary works that are born in the midst of society are the product of the author's imagination and a reflection of the social phenomena around them.

Bataknese female characters in TB Silalahi's novel *Toba Dreams* are an interesting subject to study. *Toba Dreams* novel by TB Silalahi is a novel that has been filmed in theaters and has received many positive responses. Many researchers have examined the novel through various theories. However, no one has tried to examine the Bataknese female characters in the novel. This is interesting because previous research has focused on patriarchal culture and the Batak people's philosophy of life. This patriarchal culture and philosophy also intersect with the Batak women's way of life.

II. Research Method

The research object used is the novel *Toba Dreams* by TB Silalahi. The novel was published by Publisher Exchange in Jakarta. The first printing was published in 2015 with a thickness of 248 pages. The female figures studied in the study were Sergeant Tebe's wife Kristin Sujono, Sergeant Tebe's youngest daughter Taruli, Sergeant Tebe's mother Opung Boru, and Sergeant Tebe's daughter-in-law Andini. This research used three data collection techniques namely, library techniques, listening or reading techniques, and note-taking techniques. This technique is used to obtain data in accordance with the research objectives. Furthermore, data collection is carried out as follows:

1. Library Techniques

Researchers use written sources. This technique is used to find various references needed in research..

2. Listening or Reading Techniques

The researcher read *Toba Dreams* novel several times in order to gain an understanding of the image of Batak women and the domination of patriarchal culture experienced by Batak women in the novel.

3. Note-taking Techniques

The researcher read and wrote the contents of the novel, then the researcher recorded data related to the image of Bataknese women and the domination of patriarchal culture experienced by Batak women and the decisions made in the novel *Toba Dreams* by TB Silalahi. The reading is done repeatedly so that the data collected can be maximized.

From the data that has been collected, the authors then identify the data by understanding the overall research data. Classifying data that strengthens the results of research conducted on TB Silalahi's novel *Toba Dreams*. Thus, the image of Bataknese women and the domination of patriarchal culture experienced by Bataknese women and the decisions taken in the novel *Toba Dreams* by TB Silalahi will be seen which are analyzed using feminist literary criticism.

In this research, semantic validity and intra-rater and interrater reliability were used. Semantic validity is carried out by analyzing the context of meaning of literary texts. While reliability is carried out using intra-rater techniques (reading repeatedly so that data consistency is obtained) and inter-rater techniques (discussions with colleagues or lecturers).

III. Result and Discussion

3.1 The Image of Batakese Women in the Novel *Toba Dreams* by TB Silalahi

Strong characterizations will lead the reader to the imagination created by the author, which is expressed through an image that resembles the image produced by the reader's interpretation of the object. Image cannot be separated from characterization, so it can be seen how the image of the character in a story. Characters as one of the important elements of the story are processed through characterizations so as to form an image that is accepted by the reader. Image can be seen through the role, whether as a wife, child, mother, community member, and others.

The word image refers to the meaning of a picture of the mind. A thought image is a thought effect that resembles the image produced by the reader's interpretation of an object seen by the reader's eyes, visual nerves, and brain regions. Image is an image of sensory experience that is expressed through words, an image of sensory experience that is evoked by words. Meanwhile, the collection of images is used to describe objects and the quality of sensory responses used in literary works, both literally and figuratively.

While the notion of a woman is an adult woman who has been accustomed to doing the housework, cleaning the house, being good at cooking, always looking beautiful and neat, clean and responsible. This personality can only be seen through attitudes and behavior in dealing with problems that occur in his life. This understanding implies that image is associated with an assessment of life in society. "perempuan berarti yang diempukan". Empu is master or expert, the word woman implies respect, but in reality the word woman is more often used because it is considered more refined. So it can be concluded that the image of a woman is a picture that is owned by a woman, in the form of mental impressions or visual images generated by thoughts, hearing, sight, touch, and taste.

The image of women is all forms of spiritual mental images and daily behavior expressed by women (Indonesia). The word image of women is taken from the images that are generated by thoughts, hearing, seeing, touching, and tasting about women. Women are also individual beings, with physical and psychological aspects, and social beings with family and community aspects. The image of women or female is divided into two, namely women's self-image and women's social image.

A woman's self-image is this world, typical of her behavior. Women's self-image is the condition and views of women that come from within themselves, which includes physical and psychological aspects. Women's self-image is manifested as an individual figure who has a position and choice for various activities based on personal and social needs.

Physically, an adult woman is an individual figure as a result of the biological formation of a baby girl, who has reached the adult level. In this physical aspect, women experience unique things, which are not experienced by men, for example only women can get pregnant, give birth and breastfeed their children. This physical reality creates myths about women as mother-nature. In this myth, women are assumed to be the source of life and life, as creatures that create new beings in the sense that they can give birth to children. Viewed

from the psychological aspect, women are psychological beings, beings who think, feel, and have aspirations. The psychic aspect of women cannot be separated from femininity. The principle of femininity is a tendency in women. This principle concerns the characteristics of relatedness, receptivity, love, nurturing life potential, communal orientation, and maintaining interpersonal relationships. From the psychological aspect, it can be seen that women are born biopsychologically different from men. This affects her self-development. Self-development starts from the nuclear family environment and the new family as a result of marriage. The psychological aspect of women influences each other with the physical aspect and influences women's self-image. In the psychological aspect, the psychology of adult women influences women's self-image, the more they grow, the more psychologically they develop to become adults.

The social image of women is an image that is closely related to the norms and value systems in society, where women become members and establish human relations. Community groups are family groups and the wider community. In the family, women act as wives, mothers, and as members of the family, each of which has consequences for social attitudes that are interrelated. Women's social image is also a matter of self-experience, as in women's self-image and social image. These experiences determine women's social interaction in behavior, including their attitudes towards men. The thing that starts the social image is self-image. The image of women in the social aspect is divided into two, namely the image of women in the family and the image of women in society.

As an adult woman, based on her physical and psychological aspects, one of the roles that stands out is the role of women in the family. The image of women in the family is described as an adult woman, a wife and a housewife. In addition to the role in the family, women also play a role in society. Humans as social beings need other humans. Likewise with women, relationships with other human beings can be specific or general depending on the nature of the relationship. Human relations in society start from relations between people, including relations between women and men.

The image of Batakese women in the novel *Toba Dreams* by TB Silalahi is depicted by four characters, namely Kristin Sujono, the wife of Sergeant Tebe. Kristin is not a Batakese woman. Kristin is a Javanese woman from Boyolali. Kristin's image is depicted as a doting mother of her three children. The image is reviewed from the aspect of the image of women in the family. Kristin is described as a patient woman. Even though her husband's income as a low-ranking soldier was meager, he did not complain. Many of the soldiers' wives are divorced due to economic problems. This is explained in the quotations on pages 23 and 24.

“...When it's hard, your sister sells batik and can supplement her husband's salary. Mbakyumu also once, when I served in Sulawesi, selling fried foods. Abang hopes that your wife can also imitate your sister, who is patient in facing trials”.

“Thank goodness Tebe has an understanding wife like Kristin. In the midst of her busy life as a housewife, Kristin is trusted by her cousin to distribute batik among soldiers. For three years the business was smooth. However, the batik company in Pekalongan whose production Kristin sells goes bankrupt. Financial conditions again shaken. With Ronggur's savings saved in a piggy bank, Kristin makes pastries which she sells to local stalls. Even though his income was not much, it was enough to help the family's financial condition which was almost in deficit to pay for the loan repayments for goods”.

Kristin's image in the novel does not really reflect her role in society. There are no specific events or things that describe Kristin as socializing with the community or with other soldiers' wives. The main male character is actually more social with the community. Kristin is seen as a mediator between her husband and children. The children did not have a good relationship with Sergeant Tebe. Whenever a child is afraid to convey his wishes to the Sergeant Tebe, Kristin becomes the mediator. When their children didn't want them moving to Tarabunga, Kristin spoke their minds. "Come on, Ronggur. Then let Mother do the talking", as a Javanese woman who has been the wife of a hot-tempered Batakese man for 24 years, Kristin is used to hearing commotion between them.

Kristin is a central figure in the Tumpak Bonar family. She was an important player in reconciling the family with that violent temper. For her children, this woman is a protector against father's anger and harshness. Ronggur is a stubborn kid who often comes into conflict with the Sergeant Tebe. Ronggur never obeyed his father. But, Ronggur never contradicted his mother. Ronggur spent his childhood with Kristin, even when he was born the Sergeant Tebe didn't accompany Kristin. So, whatever Kristin asks Ronggur, he will comply. So did sergeant Tebe, even though his temper was tough and rough he never hurt Kristin. He realized how patient Kristin had been with him all this time. Therefore, only Kristin is able to reduce the conflict between Ronggur and Sergeant Tebe. This is illustrated on page 26. When Sergeant Tebe asked Ronggur to become a soldier, Ronggur refused and even looked down on the military profession. "Sergeant Tebe really wanted to slap his impudent eldest son, but Kristin Sujono, his mother, always prevented him."

Apart from having a good relationship with her husband and children, Kristin also has a good relationship with her mother-in-law. Opung Boru is very proud of Kristin as his extraordinary daughter-in-law. Naturally, because Kristin is the only daughter-in-law of Opung Boru. Opung Boru was amazed by Kristin's character which was able to survive more than two decades dealing with the stubbornness of her only son. This amazement is described directly by the character Opung Boru in the dialogue on page 60, "My beautiful daughter-in-law with a heart of gold, I'm surprised you still stick with my child. If I were you, I'd replace him with a gallant general". In the first chapter of this novel, it is described that many soldiers' wives get divorced or even run away because they are unable to endure the difficult economy with their low-ranking husbands. Because of that, it seemed natural for Opung Boru that one day Kristin would turn away from Sergeant Tebe.

The next Batak female character is Opung Boru. His real name is Roha Nauli, he comes from Tarutung. Opung Boru is married to Viktor Bonar, father of Sergeant Tebe, and lives in Tarabunga, Sergeant Tebe 's hometown. Opung Boru is a term for female grandmothers, like grandparents in Java. Opung Boru is a 73-year-old Batak woman. He has six children, one son namely Sergeant Tebe and 5 daughters. Opung Boru really loves his son's grandchildren. As the most respected person in Viktor Bonar's family, Opung Boru never made any demands on his children. She is portrayed as a woman who is modest, cheerful, and loves to joke. "Hahaha, you don't need to worry about where to sleep. You can sleep anywhere. Even in a tree". While sergeant Tebe lived in Tarabunga, oppung boru always made peace between sergeants Tebe and Ronggur when they fought. Because, day by day Kristin is no longer able to reconcile father and son who are both stubborn. "it is okay, already. Maybe this is better for Ronggur. You don't have to worry. He's a man, let's just pray that he survives and succeeds in his dreams," consoled Opung Boru to Sergeant Tebe.

Andini is the daughter-in-law of the sergeant Tebe's family. Just like Kristin, she is not a Bataknese woman. However, he and Kristin both faced Bataknese husbands. Andini is a Muslim, unlike the Tebe sergeant's family. But she loved Ronggur very much, and was willing to deceive her parents that she was pregnant with Ronggur's child. At the beginning of the story, Andini is portrayed as a spoiled daughter, because of the following dialogue "But you need to know, I don't need material things. If you say you can meet my needs, it's a lie. I didn't expect that either. Just so you know that I'm an only child. I am spoiled, possessive, selfish, and jealous. Be ready with it?". However, after the elopement, Andini became an independent woman. She was able to accompany her husband Ronggur with steadfastness and patience. Andini is the pride of the Tebe sergeant's family.

The last Batak female figure is Taruli. She is portrayed as a smart and independent girl. Taruli is the TB sergeant's favorite child, but that doesn't make Taruli a spoiled child. The figure of Taruli is described by the author on page 33, "But this time, it seems that Sergeant Tebe did not ask for consideration from his children, including from Taruli, who had received his undivided attention since he was a child. Understandably, when Taruli was born, the commander only occasionally gave him assignments out of town."

3.2 Forms of Patriarchal Cultural Domination Experienced by Bataknese Women and Attitudes and Decisions Taken in Novel Toba Dreams by TB Silalahi

Kristin is the wife of sergeant Tebe. He is described as a tough and responsible figure to the family. During his life with Sergeant Tebe, Kristin never argued with Sergeant Tebe. Men are the holders of control and decisions in the Batak family. In fact, even though Opung Boru was respected in the family, he was also unable to dispute Sergeant Tebe's decision. The biggest decision occurred when Sergeant Tebe decided to return to his hometown. Because they grew up and lived for a long time in big cities, Sergeant Tebe's wife and children were reluctant to live in a village that was full of deprivation. Kristin even tried several times to persuade her husband to reconsider his decision but failed. Sergeant Tebe is the pillar of the family, he is the only son of Viktor Bonar, so he has to decide the direction of the family. However, Kristin never disputed Sergeant Tebe. This was because Sergeant Tebe once said that Ronggur was not their child and they were switched at the hospital. Kristin insisted and scolded Sergeant Tebe for his words. Kristin, like most Javanese women, has a mild temperament, but she is able to patiently accept Sergeant Tebe's decision. He told Andini about how to deal with two Batak men who were temperamental and whose decision could not be disputed. "As soon as she saw him enter, his father-in-law, who previously looked happy on the wedding day, avoided it by going backwards. She saw this family like the sky in October, which suddenly became cloudy when it was sunny before. Kristin approached Andini, trying to give understanding to her astonished daughter-in-law. 'The men in this family are tough. You have to be water, my daughter', said Kristin while advising her daughter-in-law. Andini nodded and Kristin hugged him. Andini also understand.

Opung Boru did not have much of a stake in Sergeant Tebe's decisions either. Not only Viktor Bonar who dominates Roha Nauli's life, but Sergeant Tebe also takes over his mother. Opung Boru's request for Tebe to continue high school and enroll in a military academy was never implemented by Tebe. He even insisted on continuing his education at the soldier level only. This then made Opung Boru always mock Tebe for his past decisions.

Andini, Ronggur's wife is very obedient to Ronggur. Once upon a time he asked Ronggur's job, but Ronggur insisted on not telling him. Andini then never again denied anything. Until one day, when Andini felt emptiness because Ronggur never brought his family to the house of worship, he decided to convert back to his original religio.. He also

brought Choky, his only child, to worship in Islam. Ronggur is angry but unable to shake Andini's decision. Ronggur regrets that Andini's decision was his negligence. Sergeant Tebe's family, including Sergeant Tebe himself, neither denied nor were angry with Andini's decision. He even brought his first grandson to study the Koran at the mosque every afternoon.

Taruli, Sergeant Tebe's favorite son. He is sergeant Tebe's greatest hope. Taruli never denied sergeant Tebe's decision against him. Sergeant Tebe even chose to live in the village and was chosen for school, followed by Taruli. Taruli tries to be a good daughter in the Tumpak Bonar family. Daughters in Batak families are a symbol of honor. Girls are expected to bring the good name of the family by respecting hula-hula. In Batak culture, the hula-hula have the highest position and deserve to be respected. In this case the most respected party is Sergeant Tebe.

IV. Conclusion

Batak women image in the novel *Toba Dreams* by TB Silalahi are interesting things to study. These figures are Sergeant Tebe's wife Kristin Sujono, Sergeant Tebe's mother Opung Boru, Sergeant Tebe's daughter Taruli, and Sergeant Tebe's daughter-in-law Andini. The image depicted in the four figures is reviewed through the image in the family. Psychologically, the prominent role is the role of women in the family. The image of women in the family aspect is depicted by adult women, wives and housewives. In addition to the role in the family, women's social image also plays a role in society. Humans as social beings need other humans. Likewise for women, relationships can be specific or general depending on the nature of the relationship. Human relations in society start from the relationship between people, including the relationship between a woman and a man. The four figures experienced the domination of patriarchal culture. Many of their lives are decided by the main male characters, namely Ronggur and Sergeant Tebe. Taruli, Kristin and Opung Boru accepted all forms of domination. But not with Andini who was able to break the domination for the inner needs of herself and her child Choky.

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