

WOMAN IMAGES IN M. AAN MANSYUR'S *KUKILA*

A THESIS

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ABSTRACT

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The objectives of this study were to find out 1) To find and explain the types of woman images occurred in M. Aan Mansyur's short story *Kukila*, 2) To describe how the reflection of woman images in *Kukila* is reflected through some women characters and 3) To explain the reason why woman images are reflected in short story *Kukila*. The data were taken from the set unit of sentence or statements from short story *Kukila*. There are three types of woman images found in *Kukila* by using Simone de Beauvoir theory. 1) They were 10 (27,8%) findings as in the historical image, in the biological image found 9 (25%) data, and about 17 (47,2%) of myth image of woman. 2) There are four kinds of woman reflection in *Kukila* short story with 4 (14,8%) of The Other reflection, the 5 (18,5%) of subordinate of woman reflection, the marriage life reflection is 7 findings (26%), and 11 (40,7%) of independent woman reflection as the findings. 3) Man domination power and the social construct were the reason of woman images occurred in M. Aan Mansyur's short story *Kukila*.

Keywords: Beauvoir's theory, Feminist Study, *Kukila*, Short Story, Woman Images.

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CHAPTER I

INTRODUCTION

A. The Background of Study

Women's issues always created some topic conversation in public. Both in the short or long term period, women commonly catch people's attention to discuss. The issues conversation brings some different opinions through their description of women. As social beings, the public also had an interest for describe, women, in several ways. Most of the arguments consider being biased in women's actions with some traditional problem that is distinct by their role in the social sphere. Society simply tries to place the woman essential in a restricted environment. Setting women from their figure measure was similar to creating the limitation in which women were involved based on their appearance capability (Cheriyana, 2016).

The woman objectification is referring to woman characteristics or a judgment only a certain part of women as the sexual object (Heidari & Mohammedi, 2016). The woman objectification is figuring women from her appearances such as body figure, lush life habit, or clothing. It also attaches women's self-identity from the sexual functions which depict women used as pleasure for several commodity purposes (Batool & Zaidi, 2017). Public opinion has put an eye on each woman's activities. The arguments are sharply forced their idea to create a perfect role model for women, who follow the formal attitude. It is starting to settle the limitation of women directly from the circumstance addressed to females. Indeed, she had to remember her status as a woman is everywhere. The formal attitude refers to the general norms

constructed by the social circle to edge several actions toward females. Through women's capability and experiences, society is starting to barrier females based on their domestic environment that people constructed with a portrayal of women from the dependent side and a passive movement. It is a women matter related to acquiring their accomplishments in the public (Rahim, Baharudin, Ahmad, Kasmani, & Yaakob, 2017).

It used to make female has the consideration about their actions. This is becoming a common perception of how women must know their position around the social circle (Hassan, 2016). The literary medium also takes someplace to discuss such similar issues toward women. It illustrated the phenomenon toward females to hold the proper attitude around. A literary work is known as the objective of art which is based on the literature perspective to create the sense for experience actual life (Kennedy & Gioia, 2006). In other words, the literary work is a reflection of reality that manifest the author' imagination to present the situation of society.

The illustration of the way social construct treat women differently is found in *The Holy Women* novel. Zarri Bano is a main female character. She is known as a well-educated woman. She had for planning to marry her fiancé Sikander. But her marriage plan is canceled because her only brother, Jafar, was passed away in a sudden accident. In the story, she is forced to marry the Holy Quran to replace her brother's position as an absolute heir by her father. To become a holy woman to continue their family line. The *Holy Woman* novel was presenting that woman's existence like a family property, because Zarri Bano character was under her father order to replace Jafar's position in

the family. This is illustrated men's superiority is assigned to women in a particular situation. It was representing that woman cannot refuse the superior command who directly deciding her life, her figure, and reflected the inequality practice that often happened in society (Haleem, 2014). Another example was from Indonesian short story entitled *Kukila*, the female character was frequently presented to how women existence in society:

Ia memahami betul perempuan ditakdirkan menjaga tungku sepi agar tetap menyala (Mansyur, 2012).

This sentence above presented that women should understand their existence in society, and also women should have the appropriate attitude to keep realizing their role in the domestic circle like “*menjaga tungku sepi agar tetap menyala*” stated. The author, Mansyur highlighted the female character to show some limitations that have been constructing the women's existence in Indonesian society. From another character's view, Mansyur reflects women who had the authority to decide something to fulfill that self-freedom in women's social circle. Aurora is one of the female characters in Mansyur's story as *Kukila*'s daughter. Aurora considers to had aware of her self-identity to find out her ability to be involved in the public sphere (Chang, 2016).

Ibu, bukankah aku pernah bertanya kepadamu tentang bagian mana tubuh Ayah, maksudku Rusdi yang mirip denganku, dengan Nawa dan Janu? Kau tidak menjawab waktu itu (Mansyur, 2012).

From *The Holy Women's* novel and *Kukila's* short story, both women character was presented some limitation that women had to contribute in certain situation. Those kind of assumptions did not naturally happened

indeed already setting (Haleem, 2014). However, in Aurora character reflected the contradiction of woman depiction that purpose to establish her presence and position in society. Aurora represented women ability to modify the situation to deserve themselves into the advantaged situation (Beauvoir, 1953). Female cannot deny the social prejudice due to women the weak position and the common perception directly pointed toward women. But at the same time, women had a right for accepted the similar beneficial result for woman self-recognition (Beauvoir, 1953).

It can be conclude that both of the literary work reflected the inequality phenomenon toward women presence which represent in the short story medium. Based on the description above, this study focused on analyzes the woman images in Indonesia the short story of Aan Mansyur's entitled *Kukila*. This study found the types of woman images through the sentences in the short story. This study also described the reflection of woman images in female characters in short story *Kukila*, and conclude with the reason of woman images reflected in M. Aan Mansyur's short story *Kukila*.

B. The Problems of the Study

The problems of the study which are discuses as follow:

1. What types of woman images are portrayed in short story *Kukila*?
2. How are the women image reflected in short story *Kukila*?
3. Why are the woman image reflected in short story *Kukila* as the ways they are?

C. The Objective of the Study

The objectives of the study were as the following:

- 1 To find out the types of woman images in *Kukila* short story.
- 2 To describe the reflection of woman image in short story *Kukila*.
- 3 To explain give reasons for the woman images to reflect in *Kukila* short story.

D. The Scope of the Study

This study analyzed the woman images based on Beauvoir's theory (1953). The data of this study is taken from the set unit of sentences, or statements from M. Aan Mansyur's short story entitled *Kukila*, and the proposed theory based on Simone de Bauvoir's (1953). This theory was suitable to describe how and the reason of the reflection of the woman images thought the female characters in the short story *Kukila*.

E. The Significance of the Study

The findings of the study are purpose to give some benefit as follows:

1. Theoretically, the findings of the study are expected to give a good contribution as the alternative information for the relevant material related to woman images.
2. Practically, this research is expected to be references for English Literature students or other researchers to comprehend or additionally who are interested in the woman image topic, also as the conducting to develop this study in other literary medium in particularly the Indonesia literary works.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

This chapter contains the theories and references which were related for the research. The theoretical framework will explain in detail the theories and concepts that were used in this study. It includes the definition of the topic materials of the research in order structure.

1. Feminist Study

Feminism was known as an ideological movement that is establishing that women's existence is distracted by gender, sex, or inequality practice (Madsen, 2000). Feminism is a method that is concerned with women achieving a similar opportunity as men including political rights, social circle, public interaction, education, and the other area that happened to dictate women's presence without any interference in both internal and external affairs. According to Zhang (2016), feminism is revolved around the women's interpretation which is based on the patriarchal circumstance to determine a woman's status for participating insignificant role in society. Feminism started by declaring about inequality practice for women toward the statement about female objections in media, public depicts, and other types of depiction toward women as a myth by herself (Gamble, 2006).

The main purpose of feminism is to reexamine the ambiguous perception of woman's status, prejudgment, and dictate as the negative images in a social circle that purposefully controls and limits women to be

active in gaining equality due to the social construct or gender problem. Feminism holds to believe that women are equal both in rights and respect yet treated separately by others. Feminism noticed the current oppressively and differently treatment of women in general for changing the way society structure concerned for analyzing the mistreatment things that used for highlighting women as subject to personal and gives more advantages to men (Mills, 1995).

According to Meggie Humm's in *Feminism, A Reader* (1992) feminism is interdisciplinary which contains past and present affairs in a wide range of feminist writers and readers' collections by spoken or written language by and for women. Moreover, feminism itself is a kind of literacy phenomenon, a way of reading, and analyzing as part of the process to act of writing for women.

Feminism is an approach to analyze between woman's relations and personal interactions or woman's relations and the social interaction which are concerned with woman's responsibility and ability (Denzin & Lincoln, 1994). Feminism focused on woman's analysis that recognizes the role of language to construe women in literature and language by using the feminist principles to demand freedom and equality for women's existence. According to Denzin & Lincoln (1994), feminism is a novelty of literature development for women individual-self used the subgenre of literature view, as the self-recovery, for exploring the shifted image of women, and a new model between theory, study, and thematic. It is a study based on the social theory with access to re-examining the way women are illustrated

by the patriarchic assumptions in the text or other literary medium. Ruthven (1990) defined feminism or feminist study as relates to the use of a theoretical basis in the study of women. A feminist study is a research design on how should women be represented, then how the literary medium probes the gender relations and social differences, also with a purpose to examine women's potential have in the middle of patriarchal language based on the feminism approach.

Feminism proposed a tool to rethink the value of women's existence that is commonly shifted by the patriarchic assumption or the societal perspective. The feminist study was come out to put serious attention to gender or sexes differences which are directly pointed to women, particularly in the literature perspective. In order to change the social construct toward females due to the gender inequality that had been pointing out the mistreatment of women characterization, marginalization, subordination, and sexism practiced in the literary medium (Mills, 1995). It happened because feminism was acknowledge women's potential for participating in social structure as intellectual beings or having a similar opportunities as a man did. Furthermore, this novelty study is challenging women to be more active and participate to write, reading, or other influence factors that purposed to shape and protect women's rights in all areas (Humm, 1992).

2. Woman Images

The "image" word is referred to the common perception that created several assumptions to indicate someone or something. It defines

the quality of similar options with the constructed ideas for making an essential realistic view as a verbal outcome, to create an effect towards the audiences (Abrams, 1981). Wellek & Warren (1963) described that “image” or “imagery” is an approach to literature study or psychology terms which produce the mental representation or the sense of visualization from personal perception to be a prejudgment pointing a particular group.

Simply, a woman's images are included as a social phenomenon which is regarding the distracted of visualization toward women's individual depiction than got the generalization due to the force of several constructed (Wang, 2010). There are some theories defined woman images such as:

- 1) Abrams (1981) stated that images of women were adjustments set that generally visualize female depiction which influenced by the male-authored in a literary works medium. Man illustrated women in the text according to their perspective as the male projection toward the ideal woman and attached female as a secondary or sexual object.
- 2) Tong (2009) described the analogy of woman images as a means to accept the subordination in society and literature, compared to the status and position aspects which prove with the existence of women selfhood to become inferior to controlled with male-centered power.
- 3) Madsen (2000) stated that woman images related to the different kinds of responsibility that women and men had. It happened due to the analogy that adopted in social circumstances for emerging some

negative statement toward women which continue to believe by society and the woman herself. Women are handed the domestic duty due to the social perception toward woman presence is incomparable toward men capability in several aspects (Wang, 2010). And women depprestely accepted it as the generalization without any questioning.

From the description above, it can be concluded that a woman's image is a set of justified forms created according to the man's centered power and the social construct point of view. Beauvoir (1953) defined that women's presence bounded to the general perspective that appeared, because of the patriarchal and the society are believe that female-like inferior and dependent from the society point of view, woman's biological features, and cultural value. Its purpose is to control and decrease the existence of women far from being productive or achieving independence (Beauvoir, 1953). This a strategy that used to gain more benefit from woman ambiguity presence, additionally to force women to represent the idealization of feminine characters like man projection about the role model of the good woman, and the society ideal arrangement to accepted the female original destiny like how a mythical woman self-image should be represented (Beauvoir, 1953).

3. Types of Woman Images

For this study, the researcher used Simone de Beauvoir (1953) in a book entitled *The Second Sex* classifies the women's image into to three types based on the historical image, the biological image, and the myth image.

a. The Historical Image

The historical image is an image of women that has been portrayed throughout history value. According to Beauvoir (1953), the historical image has represented the image of women which is continually under man's control, due to the surpassed environment that allows men to recognize their potential creating fundamental value both in domestic and the social circle. The historical image defined women's existence under the patriarchic strategy. It has a purpose to dominate women with the historical advantage from the past to the present by creating some rules or orders that force women to obey which is emerged as the only beneficial result for men.

This type of image is referred to as women's subordination, which also tied women with the marriage or another superiority power that attached women's presence as a private property of the men (Beauvoir, 1953). Moreover, the historical image takes for granted men's position to control women's reproductive work and productive work. It happened because men needs to claim their authority by female abundance as a companion, an object, a maid, and a servant at the same time or for another goods. The historical image did not give any beneficial value to women such as the authority to refuse, possess any power, or the extent to maintain their existence (Beauvoir, 1953).

b. The Biological Image

According to Beauvoir (1953), the biological image is an image that influences female biological features that got the generalization.

This is including the puberty period effect, associating females with childbirth, women's appearance, physical capability, face shape, beauty standard, and other statements that considered the female body functions in society. The woman's biological image has represented the ambiguous side of women's biological features that built a struggle of disadvantages for the oppressed or negative traits upon the woman's body. The biological image defined a woman from a certain body part, ideal posture, body proposition, and also from the sexual point of view that caused the embarrassment. The biological image of women represented those female physics is the damaged version of men.

It directly built the rejection, refusal, and continued stereotype bias toward women's body by probing that woman was physically and biologically features as a vassal to born the new generation. Beauvoir (1953) stated that was similar to the fidelity of women fulfilling the missing part of men. The biological image proposed to be the representation of man's superiority or social arrangement to depict the inequality status of women will always be defined.

In conclusion, the biological image is giving women the body function value. This is used to present the limitation of women to understand the shortcoming, which provocatively spotted women in unequal positions for reflecting the passive of female performance both in family circumstances and social position. This is a situation that attaches women's biological features close to the sexual functions to use as pleasure for some necessity purposes (Batool & Zaidi, 2017).

c. The Myth Image

The myth image of women is the double standard that is given depiction based on the mythological understanding of the world that influences women's existence both in domestic and social circles. The myth image of women has represented the woman's natures and image presences as a female human figure who gets or accepts herself like a projection of a fantasy figure that had become a general norm for men and society. It is defined as women idolized (Beauvoir, 1953).

Beauvoir (1953) stated that the myth image of women is particularly followed by several cultural and religious beliefs presenting women's image as an idol. For example, a woman is connected with Nature which means the ambivalent beings both represent life and death at the same time (Beauvoir, 1953). The life representation means female fertility, love, loyalty, and safety. In a certain religion, a woman has represented as all evil the earthly temptations such as bring the sinful, lustiness, and unfulfilled desire. Also from another mythical sight, a woman like the Sphinx, which represents the mysterious characteristics between an angel and the devil both the characteristic and the figure form was common in literature medium. The other myth image of women is home. It is presenting about women as sentiment, love, soft, warmth, dependent, and a hostile.

The myth image of women is a certain standard that emphasized women to fulfill certain depiction as an idol according to men and

society need. This type of image aimed to reduce women's freedom and lower women's self-esteem to underline their abstract figure in society with some specific figures or symbols (Beauvoir, 1953). In other words, the myth image of women had a connection with the social construction about women's individual nature that did not naturally happen indeed already setting (Haleem, 2014).

4. The Reflection of Woman Image

The reflection of a woman's image is a recognized phenomenon in both internal and external conditions to provide some experience of life, living, till death that woman undergoes to do in the surrounding circumstances (Beauvoir, 1953). Simply, the reflection of a woman's image is representing women's situation both in domestic and public relations to experienced self-recognition about female existence due to the real impact of society's construct (Iskandarovna & Kenjabayevna, 2020).

a. The Other

The Other is a condition where women lost their self-option because of the several assumptions that shift the depiction of women's image. The Other reflection identified women as close to the nothingness characteristics due to the different evaluations forms of women's biological features or the sexual function of men. The Other is also defined as a reflection of women's situation still always attached or compared to men. It emerged of the continual expectation burden and also women gradually consider that was female reality condition must fulfill the society generalization in purpose to experience the

unreal of self-freedom (Beauvoir, 1953).

b. Subordinate

According to Beauvoir (1953), the subordinate is referred to label women as the inferior individual for not gaining the internal or external self-recognition. The subordinate reflection is creating women's position or status meant to be the second or under control of the upper or the superior like men. Subordinate also represented women's existence that still needed man to support the woman identity and status. It happen due to the historical depiction in whole made women's presence with less access to resources, lack of space to make decision, and the massive patriarchal or men domination. In fact, the subordinate is emphasized that women's inferiority is historical and social produce for representing women's shortcomings in the family until the public surrounding (Gamble, 2006).

c. Marriage Life

Beauvoir (1953) stated that the marriage life of women is constantly reflected in the dependent situation that cannot be separated from man. Married life is defined as the real-life that traditional conditions offered for women. However, the marriage life gives the most advantageous value to men that purposefully possesses women's existence under the legality of her husband who had the absolute authority in the domestic circle that arrested women's rights in slavery (Tong, 2009). At the same time, women's situation is become legal prostitution, because females already settled by men to do whatever

pleased for the superior decision.

Not only serving both physical and mental needs, but women also take care of the domestic work and rearing their children (Beauvoir, 1953). This reflection has emphasized men's intention to trapped women within the sense of a domestication situation. She is her husband's possession to undertake the other responsibility to do for fulfilling the expectation of society or cultural arrangements that only center on men in every circumstance.

d. The Independent Woman

The independent woman has represented women's ability to gain the self-recognition of women's existence to reject the patriarchal structure in order to achieve freedom as the goal in the social circle. Independence is a condition of woman has presented a female figure who proposes equality with advantageous access to fully occupy her individuality. It happened that women started to pay attention to their daily life for the inequality practice and find out the reality of women's ability and perspective can be involved in the public transformation (Chang, 2016).

The independent woman reflects the condition were women able to demolish the eternal feminine depiction. Eternal feminism is a set of behaviors and character traits that establish objectively women's physical and mental forms (Beauvoir, 1953). For women to release from eternal feminine women need to have the individual consciousness to be recognized, and respected, and also can pull out

the advantages like the opposite sex to gain equality purpose. The independent woman reflected for holding the authority to decide something, taking a risk, being educated, working, and being economically independent. Furthermore, the independent woman reflected beyond the roles of society for women being productive to transform the common perspective and gradually destroy the social construct of feminine woman (Beauvoir, 1953).

5. Short story

A short story is known as narrative fiction or non-fiction literary work that is popular to publish. A literary work such as; poem, prose, novella, novel, or drama are known as the objective of art which based on the literature perspective has a similarity to a book contents with length to create the experience like an actual life using descriptive narrative story (Kennedy & Gioia, 2006). The short story reflected some different kinds of perception indirectly, by using the fiction elements feature. Furthermore, the short story collection was a number of writings work concert with individual knowledge or experiences to discuss. It has the same structure as prose or novella, but it was less complex content, with two kinds of fundament elements such intrinsic and extrinsic elements.

According to Kennedy & Gioia (2006) the intrinsic elements focused to visualize the main content of the story including themes, plot, setting, character, and point of view. This is a center to emphasize the storyline features through the characters action in the story. The characters brought out the subject persona and would be continue with speaking by each of

the characters through the dialogue and plotline moving.

For the extrinsic element is focused on the outer concept in the short story. The extrinsic element concern in the psychology, ideology, social problems, and other different points of view instead (Wellek & Warren, 1963). The extrinsic elements were supporting the short story from the outer features for understanding the writer's purpose or background while finishing the works. The extrinsic features of a short story determined as a tool for conveying the message of the main idea for the readers, in functioned to presenting the picture of the author realism about our circumstances with a short storyline. The extrinsic element was implicitly showing the author's purpose for compiling the work (Abrams, 1981).

6. Summary of *Kukila*

Kukila is a short story written by Indonesian author, M. Aan Masyur. It is published in 2016 by PT. Gramedia Pustaka. *Kukila* narrated a story about an old and lonely widow named Kukila who lived in her sadness and emptiness after getting divorced from Rusdi, her husband. Rusdi and Kukila were matched by their parents, which continue to the marriage plan. It means Kukila needs to end her relationship with her boyfriend, Piling, and accept Rusdi as her husband. At first, they live a fine and happy marriage life. But a marriage without a child is a bad sight that caused some trouble in the future. Rusdi is diagnosed to be infertile, to cover that matter Rusdi comes up with a dangerous plan where he allows Kukila to sleep with Pilang. It become a serious problem since Kukila wanted a boy to be born in their family, but Rusdi said enough

because they had Aurora and Nawa as their daughter. Time goes fly after a long time her son Janu was born, Kukila and Pilang relationship becomes strange. In the end, Rusdi divorced Kukila because he cannot resist the betray feeling even though that happened due to his own plan. Rusdi decides to step out from their home and go nowhere far from home to bury his memory of his family tragedy. Pilang also left far away to escape from his fate. Their older daughter, Aurora was independent lives and working in a city. Nawa, their second daughter, married and stays with her little family. And also Janu, Kukila's only son. After that, Kukila lives all alone in their old house. She was writing and missing her children, following with the regretting feeling to remind her past until she die.

7. Character

As we know in each of the literary work indeed have various characters to act like a narrative figure for the audience. The character is an imagined person in a story. A character resembled any particular natures with fill-up the characterization as human beings, like animals, or sometimes presents the unrealistic creature to bring up the plot created by the writer (Kennedy & Gioia, 2006). The short story character is known to express the storyline more alive with consistent figures through the page to read. Perrine and Thomas (2017) stated that characters are presenting the authors' idea through the character's action according to the plot and showing an indirect presentation to the way the character thinks and feels. The character itself was an important being to support the story, also convention the author's vision to the characters' progression or change to

readers. It directly created the visualization experience with some descriptive statements of persona with some variety of personality.

8. Biography of M. Aan Mansyur

M. Aan Mansyur (Martan Aan Mansyur) is a 21st century Indonesian writer. He was born in Bone, Makassar, South Sulawesi (January 14th, 1982). He has been published some compilation of poem and short stories collection. The best seller books of is *Melihat Api Bekerja* (2015), *Tidak Ada New York Hari Ini* (2016), *Cinta yang Marah* (2009), *Perempuan, Rumah Kenangan* (2007), and *Lelaki Terakhir yang Menangis di Bumi* (2015).

Aan was loved to writing habit has been seen since he was a child. He started reading a collection of poems from Subagio Sastrowardoyo's entitled *Simfoni Dua* at junior high school. Because of those interested he became involved in poetry writing. *hurufkecil* is Aan's pen name. The readers can find a lot of his work both in online or offline. His also known as librarian in *Kata Kerja*, that he owned library which contains many books of poetry, short stories, and several other collections that he has been kept.

Aan Mansyur is known as one of the organizers for the annual Makassar International Writer Festival (MIWF) since 2011. The MIWF event is a literary festival organized by *Rumata 'Artspace*, an independent reading community in Makassar. This festival event held with the aim of spreading literary cheer, as well as increasing interest in reading, and encouraging writing and publishing activities. In 2016, he was officially

invited to participate in *Ada Apa Dengan Cinta* season 2 movie produced by Riri Riza and Mira Lesmana. He composed about 31 list of poetry in almost three months for the movie. After that in 2017, Aan is also participated in Writers' Residency Program which was organized by the National Book Committee in collaboration in the 2017, with the Ministry of Education and Culture through a Featured Scholarship.

B. Relevant Studies

There are some studies the conducted the similar issues as the researcher. The first research was conducted by Svitlana Kryvoruchko and Tatiana Fomenko in 2019. This study analyzed the image of Laurence's character in the *Magic Picture* novel by Simone de Beauvoir. The results reflected a woman's self-realization in the modern century as an existent based on Beauvoir (1953) theory. Laurence's image presents the women's capability in combining their careers and their domestic activity. The character of Laurence presents the leading with the significant dominate like the independent woman individuals around the 20's-21's centuries.

Another study was about the *Challenging Gender Stereotypes: A Text Analysis of Qaisra Shehraz's Novel the Holy Woman* by Haleem (2014). The researcher used the qualitative method. This study used Beauvoir's (1953) theory to analyze the biased practice toward women in the Pakistan novel. The finding of the research is the historical and myth image of the female characters in the novel. It reflected that women had an ambiguous position both in family and social circle, due to the man domination power and the society perception about women based on the feminine perspective.

Then Mikaelsson (2016) conducted the study on the *Female Gender Roles in Wendy and Peter from a Feminist Perspective*. The results showed that gender differences are reflected through the female characters, Wendy and Mrs. Darling. It happened due to the gender norm according to society and patriarchal that applied to women in the domestic realm such as nursing, take care, cooking, and more well-behaved female reflection in Wendy's and Mrs. Darling's character.

The next study was done by Liang Zhang (2016) in *A Feminist Interpretation of a Summer Bird-Cage by Margaret Drabble*. This research used Beauvoir's (1953) theory. The result of this study is patriarchal and social background truly limits women to fulfill domestic and social duties at the same time. The domestic duties included love, marriage, and family that mostly contradicted the women's social duties such as economy, intellectual, and spiritual independence.

The last study is Ainurliza Mat Rahim, Dini Fahra Baharudin, Noraziawati Ahmad, Siti Norbaya Mat Yakoob, and Mohd Faizal Kasmani (2017) analyzed *The Image of Malay Women in the Media: A Study on Femininity in Wanita Magazine*. This study focused on the woman portrayal in the classic image of femininity which shaped and influenced the perception of womanhood in Malay mass media. The findings showed that the social and cultural factors are significantly depicted Malay women with the stereotypical image of feminine, inferiority, and reveal the passive gestures of women.

Based on the previous studies, all of them have similarities and differences. Most of the previous studies used Beauvoir's theory in their

research. The differences were from the object of the study but still focused on the female depiction in each of research problem. All the previous studies are applied the feminist study due to the research problem related to the inequality practice and the gender discussion toward women in each of the research object that occurred both in family and society. In relation to the previous studies, the researcher takes a similar theory that is Beauvoir's theory in the short story from Indonesian writer M. Aan Mansyur entitled *Kukila*. Haleem (2014) found that *The Holy Woman* is a novel that reflected the way Pakistani circumstances to treatment women that still used to the historical and mythical point of view. It is represented the main female character accept the subordination and force from the superior power. Meanwhile, *Kukila* the short story from Indonesia emerge the similar treatment from the internal and external circumstance, and there is still no research to discuss woman images in *Kukila*. In the end, this research will analyze the woman images in M. Aan Mansyur's *Kukila* short story.

C. Conceptual Framework

In this study, the researcher analyzes the woman images found in M. Aan Mansyur's short story entitled *Kukila*. The researcher was found the types of woman images, described the reflection of woman images, and explain the reasons for woman images', and explain the reasons of woman images reflection in female characters in *Kukila*. The writer used the theory of Beauvoir (1953). To analyze the woman images, the writer used the feminist study approach to identify the image of women in *Kukila* according to the theory that applied in this study.

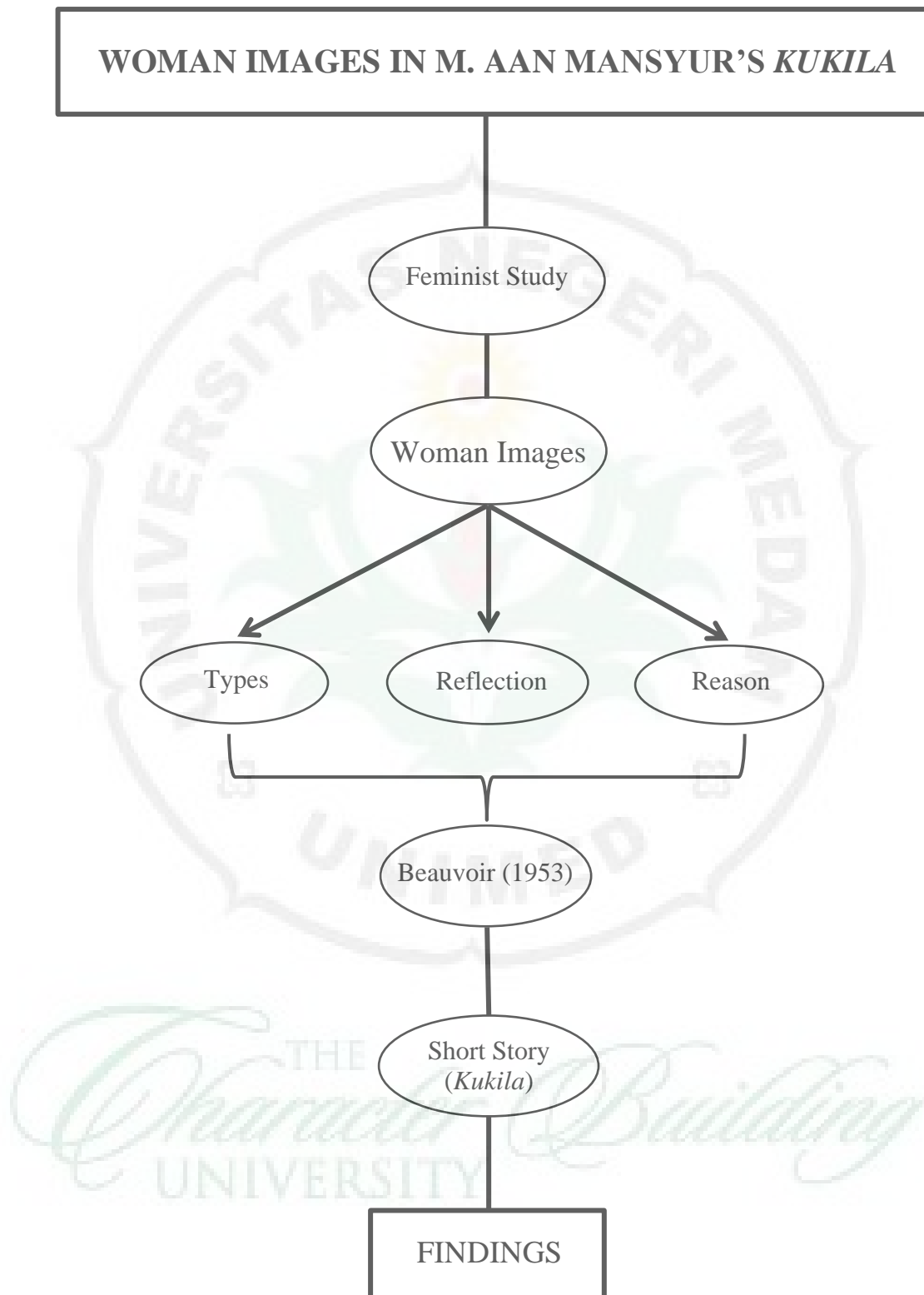


Figure 2.1 Conceptual Framework of the Study

CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

The study used qualitative research with conducted by using the feminism approach to analyze the woman images in M. Aan Mansyur's *Kukila* short story. According to Miles, Huberman, & Saldana (2014), the qualitative research is described, interprets, or analyzes through the content in the text. The qualitative researches that purpose to describe the structure, analyses, gather some information, and also underlying the data. The feminism approach used to emerge the detail explanation for the image of woman through the female character in text medium. This research elaborated by using Beauvoir's theory (1953). The data were classified based on the types of woman images; they were historical image, biological image, and the myth image, the reflection of woman image, and the reason of woman images reflection on the source of data of the study.

B. Source of Data

The source of data in this study was from M. Aan Mansyur's short story entitled *Kukila*. The data of this research were including sentences, phrases, clauses, words, or statements that contained the types of woman images for answering the research questions in this study. The reflection of woman images was taken through the female characters in the short story of *Kukila*.

C. The Technique of Collecting Data

The researcher gathered the sentences or statements that contain the

woman images in *Kukila*. In analyzing the data, the writer focused on the female character in a story. The writer took a note and highlighted the statement which contained the types of woman images. After that, the writer put the data which indicated to the topic of the study in the table consisting of the types and reflection based on the chosen theory. In summary, in collecting the data, the writer conducted several steps as follows:

1. Read and re-read each of *Kukila* short story.
2. Finding the sentences or statements which contain the woman images.
3. Highlighting the considered data as the types of woman images.
4. Collecting the data based on the types and the reflection of woman images.

D. The Technique of Analyzing Data

This research used the descriptive qualitative method to analyze the woman images in M. Aan Mansyur's *Kukila* short story (Miles, Huberman, & Saldana, 2014). There are several steps as follows:

1. Selecting the data of the short story of *Kukila*.
2. Identifying the types of woman images in *Kukila* short story using the Beauvoir's theory.
3. Categorizing the sentences of *Kukila* based on types.
4. Drawing and verifying the conclusion based on the analyses of the study.

CHAPTER IV

FINDINGS AND DISCUSSIONS

A. The Data

This study focused on to find the types of woman images in M. Aan Mansyu's short story entitled *Kukila*. The data were taken from the unit set of sentences, phrases, clauses, words, or statements of *Kukila* that contained three types of woman images according to Beauvoir's theory (1953). For the woman image types, the sum of the data findings was thirty-six that presented in Appendix A. The findings of reflection of woman images were twenty-seven data in Appendix B by using the similar theory approach.

B. The Data Analysis

According to the short story, data were included the types of woman images that found in *Kukila* short story proposed by Simone de Beauvoir's theory. They were the historical image, the biological image, and the myth image with different amount of percentage.

Table 4.1 The percentage of Woman Images in *Kukila*

No	Types of Woman Images	Frequency	Percentage
1.	The Historical Image	10	27,8%
2.	The Biological Image	9	25%
3	The Myth Image	17	47,2%
	TOTAL	36	100%

From the table of 4.1 above, it showed there were 10 (27,8%) of historical image of woman, the 9 (25%) of biological image of woman, and about 17 (47,2%) of myth image of woman that found in *Kukila* short story by M. Aan Mansyur. Along with the myth image which frequently found as the most depict in *Kukila* both in sentences or some statement.

a. The Historical Image

Datum 1.

Di meja makan itu pula *Rusdi memutuskan cerai* (15).

(*It was at the dinner table that Rusdi decided to divorce*)

The sentence above was taken after Rusdi (Kukila's husband) realized the damage of his agreement which finally end his marriage with Kukila. Rusdi is the one who take an initiative to bring the divorce idea without consulting with Kukila. This happened because Rusdi cannot resist the fact of his plan slowly destroy his family and trust. The word “**memutuskan**” or “**decide**” defined historical image of women. The way historical value gives more advantages to men's party to control women in order to claim their authority power is particularly in the domestic circle such as the husband (Rusdi). This statement is directly present how less women can interfer due to her (Kukila) did not have the authority to refuse (Beauvoir, 1953).

Datum 2.

Bagaimanapun pernikahan kami akan berlangsung. Aku tidak tahu cara menolaknya (24).

(In the end our marriage will take place. **I don't know how to reject it**)

This statement above was taken when Kukila met Pilang her ex-boyfriend

at the school reunion party. Pilang already knows that Kukila will get married soon, because Rusdi, Kukila's future husband is his friend since high school. Pilang explained to Kukila how good her husband is, but Kukila did not think the same. She was nervous because Rusdi is her father's choice, at the same time Kukila did not want to disappoint her father. And finally, accept that marriage idea. Here a man had so much control over women's reproductive work for example Kukila's father. The "*Aku tidak tahu cara menolaknya*" sentence represented how a historical image can directly shift a woman's existence similar to someone's property. The Kukila character proved that men can use women at a particular time as an object or servant with one control (Beauvoir, 1953).

b. The Biological Image

Datum 3.

Tetapi tanganku terlalu lemah untuk mencabut akar pohon mangga yang tertanam kuat itu. Aku ingin Rusdi membantu aku mencabutnya. (13)

(But my hands not strong enough to pull out that mango tree root which is firmly planted. I want Rusdi to help me to take it out)

In this sentence, Kukila expresses her feeling after Rusdi left the house. *Pohon Mangga* or Manggo tree is a silent witness in Kukila and Rusdi's marriage life, they planted it after being able to buy their own house with their own money. Rusdi dan Kukila made a promise if in the future they had to divorce, the mango tree must be cut down without any hesitation among them to still let the tree to grow. Rusdi cut it down the mango tree, and left about knees high in front of their house. Then leave Kukila and three of his

children. For Kukila those were like the remnants of the sins that she has made. The “*Tetapi tanganku terlalu lemah untuk mencabut akar pohon mangga yang tertanam kuat itu*” depicted Kukila wishes to take the mango tree trunk out but she cannot, due to she is weak both physically and mentally. From this statement, the biological image of women is attached to feeble because a woman's body had different functions from men. This sentence is depicting the way women physically will always be defined or entailed by men's or others' presence beside her (Beauvoir, 1953).

c. The Myth Image

Beauvoir (1953) stated that the myth image of women is the certain standard used to represent the woman's natures and image presences which had been generalized due to the man and society's influence. This had a similarity with idolizing women that occupied women herself like a projection of a fantasy figure. It showed in Datum 4 like:

Datum 4.

Ia takut melukai hati anak-anaknya (8)

(She is **afraid of hurting the hearts of her children**)

This sentence above simply depicted women as similar to home. It depicted the woman figure as a sentient creature with full of love, and soft kind-hearted. Here, Kukila sends a letter to her eldest daughter, Aurora. Kukila tell about her whole life story after divorcing Rusdi. Kukila also write her condition after Aurora and two her younger siblings leave her alone in hometown. But in the end, Kukila possesses an angle myth of women who afraid her action can hurt her daughter feelings in her letter (Beauvoir, 1953).

1) The Reflection of Woman Images

This section described findings of the reflection of woman images in M. Aan Mansyur's *Kukila* short story that reflected in women characters of *Kukila*. The table below is showed the percentage of reflection that found in the short story. It showed there were 4 (14,8%) of The Other, the 5 (18,5%) of subordinate of woman reflection, the marriage life is 7 findings (26%), and about 11 (40,7%) of independent woman that found in *Kukila* short story. According to the data, the female characters in *Kukila* using all the types of woman reflection based on Beauvoir's theory.

Table 4.2 The Percentage of Reflection of Woman Images in *Kukila*

No	Reflection of Woman Images	Frequency	Percentage
1.	The Other	4	14,8%
2.	Subordinate	5	18,5%
3.	Marriage Life	7	26%
4.	Independent Woman	11	40,7%
	TOTAL	27	100%

a. The Other

Datum 1.

Pintu terbuka itu berkata: Rusdi, aku sepakat dengan kalimat kalimatmu

(10)

(The open door said: Rusdi, I agree with your sentence)

Above is the example of The Other reflection of woman, proven by “*aku sepakat dengan kalimat kalimatmu*” represented a female character, Kukila had lost option toward her marriage and her future decision which ends up to follow Rusdi’s sentence like how the door open. This is reflected the zero value of women that make her existent close enough to the nothingness, because of unreal of self-freedom.

Datum 2.

Di sana, dia akan menguburkan cerita yg telah gagal dia gunakan untuk mengibur dan mendustai diri (67)

(There, she will bury the stories that have failed to be used to cheer her and lie to herself)

Kukila in the statement “*dia akan menguburkan cerita yg telah gagal dia gunakan untuk mengibur dan mendustai diri*” above reflected the female reality condition. After divorce, Kukila life and living all alone by herself and loneliness. She wrote everything about her life and tragedy that happened in the past in purpose for fight the emptiness inside her heart and house, but the result remain the same. In the end she bury those past, this is reflecting the useless point of female body without any relationship with men. Kukila character was continually accept the reality condition for being the Other in this society circle (Beauvoir, 1953).

b. Subordinate

Datum 3.

Rusdi *tidak mau menemaniku mempertahankan rumah tangga* (8)

(Rusdi refused to accompany me to defend our marriage)

From “*tidak mau menemaniku mempertahankan rumah tangga*” the sentence above is reflecting the female character's position is inferior, particularly in a domestic situation. Rusdi, Kukila’s husband divorces her through a one-party decision without any sincere discussion. Kukila doesn’t complain much about Rusdi's decision, because she was directly aware that kind of matter did not need her opinion. This has appeared because of Rusdi’s own plan to let Kukila sleep with Pilang, due to their parents' wish for a grandchild. In the end, Rusdi cannot accept the reality in front of him with suddenly taking initiative with the divorce proposal.

Datum 4.

Awalnya aku cemas harus menerima lelaki pilihan ayahku (28)

(At first I was worried about having to accept my father's chosen man)

Kukila in the statement above told Pilang about her opinion after getting married to Rusdi. She was nervous to accept her father’s choice because she needs to make a start to know more about this guy except for Pilang her ex. Kukila never had an intimate conversation with Rusdi. Indeed she knew that Rusdi is her father’s best friend the only son with a good attitude and appearance. This statement “*harus menerima lelaki pilihan ayahku*” is reflecting that Kukila cannot reject her father's decision. Kukila had to bear her nervousness in this current situation to become more familiar with a new relationship that purposed to make her father happy even though she had a new identity as Rusdi’s wife.

c. Marriage Life

As Beauvoir (1953) stated that marriage life is the real world for women. It constantly reflected women under traditional submission that purpose to lock women under domestic circle.

Datum 5.

Dikupas, dirujuk, dan dimakan bersama-sama (8)

(Peeled, in rujak, and eaten together)

This sentence reflected the situation where women were in domestic activity which used to undergo as the man possession. It is common for women to do the household activities such as cooking and taking care of family necessities. From “*Dikupas, dirujuk, dan dimakan bersama-sama*” sentence presented that Kukila had to become familiar with the internal course only, like making a light snack from mango that grows in front of their house. Marriage life leads women to learn about the domestic world because men already get an important role as the absolute authority for women (Beauvoir, 1953).

Datum 6.

Kepada Kukila pernah aku katakana kami sudah memiliki dua orang anak. Sudah cukup (41)

(I once told Kukila that we already have two children. It's enough)

The statement above is an example of women's slavery by men in a domestic situation. This statement was taken from Rusdi opinion denied Kukila's wishes to give birth to a boy in their family. The real problem is that Kukila knows that Rusdi is infertile. To hide Rusdi's biological problem from

their parents who wanted a grandchild, Rusdi gives favor to Pilang, Kukila's ex-lover, permission to sleep with Kukila to keep their parents' wants. From that dangerous affair plan, they had two daughters named Aurora and Nawa. The "*Sudah cukup*" or "*It's enough*" clause reflected the way women had to do anything men pleased because a marriage life only followed by men's decision to gain more benefit toward female existence. It is presented Rusdi intention to make Kukila like a legal prostitute under his command for Pilang to hide the reality of Rusdi's illness.

d. Independent Woman

The independent woman reflection is known for women ability to achieve self-recognition with an intention to reject the patriarchal structure that bound women under social transformation.

Datum 7.

Tidak banyak hal diceritakan kakek kalian tentang nenek kalian padaku, kecuali ia seorang penari dan penyanyi bersuara cantik yang punya kenangan buruk dengan sejumlah tentara (19)

(Your grandpa didn't tell me much about your grandma, except she was a dancer and singer with a beautiful voice who had bad memories with some soldiers)

The sentence above was taken when Kukila in her letter tells Aurora about her grandmother's young story. She describes how her mother knows as a talented and famous performer at that time. The "*kecuali ia seorang penari dan penyanyi bersuara cantik*" sentence reflected that Kukila's mother had already gained the individual consciousness to be recognized in society with

her talent for dancing and singing among the soldiers for self-freedom. She found out if women can be involved in working to be productive like men to change the public transformation. Kukila's mother received the respect and love from her own hard work for the equality purpose.

Datum 8.

Dengan berbatang-batang rokok, Aurora memikirkan apa yang seharusnya ia tuliskan dalam surat balasan kepada ibunya (36)

(With a cigarette butt, Aurora thought about what she should write in a reply to her mother letter)

After received her mother's letter, Aurora begin to think the way to reply to the letter, what kind of respond that she has to say for her mother. The word "rokok" or "cigarette" is not suitable for Aurora as a woman and young girl; it is commonly attached to men or adult boys because women did not allow for having anything that related to men. From this statement above, Aurora reflected an independent woman which able to escape from the eternal feminine situation. Aurora has demolished the feminine traits which normally underline the woman's presence to gain society's recognition whit transform the common perspective about women.

2) The Reason of Woman Images Reflected in *Kukila*

After analyzing the types of woman images and the woman images reflected in the female characters, this research included the finding of the reason for woman images were reflected in M. Aan Mansyur's short story entitled *Kukila*. As stated in the previous chapter, woman images is a social phenomenon that distracted visualization toward women's individual

depiction which continually got the generalization because of the several constructed. Based on the applied theory of Simone de Beauvoir (1953) this study found there were two reasons for the woman image reflected in *Kukila* short story namely the men dominating power and the social construction.

From the start, women's existence was used to support men's absolute value. It can be recognized from the three types of woman images that are based on men's decisions either in the domestic realm or the public circumstances. It is including from the decision-making, the potential for ruling in society, and patriarchic strategy until the utility of women's biological functions were under men's determination. The man dominating power is referred for controlling, limiting, or confining women's potential and ability that could defeat man's existence in holding the superior position. For example in **Datum 6** which is "*Kepada Kukila pernah aku katakana kami sudah memiliki dua orang anak. Sudah cukup*" statement directly represented how men's power in the family could be managed to make his legal wife, to be legally prostituted to cover her husband frailty from others scorn. This is similar with women slavery under domestic circle (Tong, 2009). Also in **Datum 25** in Appendix A in "*Jangan pernah kau berpikir menyakiti aku. Kukila tidak keberatan (35)*" presented the way Rusdi continually determined the one-party decision for gaining the only beneficial result, and ended up from him to divorced Kukila. In conclusion, the man dominating power did not give any advantages for women party (Beauvoir, 1953).

The second reason why the woman images are reflected in the short story

Kukila was the social construction of women's values. The social construct related to how culture, certain religion, and traditional norms frequently decrease women's capability and experiences to achieve female accomplishments by setting them in the domestic realm. It is also viscerally for women to have a more difficult time being productive or stepping out of females own limits like men. Hassan (2016) state that aims to make female has the consideration about their actions and understood their position in the social circle. In **Datum 5** in *Dikupas, dirujuk, dan dimakan bersama-sama* (8) sentence, the female character is reflecting a woman who had to feel familiar with household activity because that is destined for women. This is also becoming a common perception for women were not possess the similar things as men had. After fulfill the domestic responsibility, women also force to have an image that woman supposed to had because society can influence women figure and nature. From the **Datum 2** of Appendix A “*Ia memahami betul perempuan ditakdirkan menjaga tungku sepi agar tetap menyala (8)*”, this statement presented how the social construct defined women's image as home. Society believed that women were forbidden to go outside without their husbands' permission. Women should maintain their position as men possess figures because female had a different term compared to men (Beauvoir, 1953).

From the explanation above, it could be deduced that man domination power and social construct reflected in female characters in M. Aan Mansyur's short story *Kukila* used to limit and underline women's existence to access some freedom in the domestic or social sphere.

C. Research Findings

There were three research findings found after collecting and analyzing the data. The findings were presented as follows:

1. The types of woman images in M. Aan Mansyur's *Kukila* used the Simone de Beauvoir's theory (1953). There are 36 data of findings in sentences or statements unit that contain woman images. There are 10 (27,8%) findings as in the historical image, in the biological image found 9 (25%) data, and about 17 (47,2%) of myth image of woman as the dominant found *Kukila*.
2. There are 27 data which contain the reflection of woman images in M. Aan Mansyur's *Kukila* short story that reflected in women characters of *Kukila*. There were 4 (14,8%) of The Other reflection, the 5 (18,5%) of subordinate of woman reflection, the marriage life reflection is 7 findings (26%), and 11 (40,7%) of independent woman reflection found in *Kukila* short story. Simply, the female characters in *Kukila* use all types of woman reflection based on Beauvoir's theory.
3. There are two reasons for woman images reflected in *Kukila* the short story from M. Aan Mansyur. First, man domination power is purposed to control women's moves both in domestic and social circles. Second, is the social construct toward women. The social construct is tied to women under the culture, certain religions, and traditional rules to decrease or lessen women's opportunity to achieve the similarity as men do by settling the domestic realm is destined for women in general.

D. Discussions

This study research conducted based on three research questions. After analyzing the woman images in M. Aan Mansyur's *Kukila* short story by using the Simone de Beauvoir (1953) theory it can be concluded that:

Woman images is a social phenomenon of distracting woman individually toward generalization practice that is commonly used because of several perceptions. According to Beauvoir (1953), women from the beginning were always defined or bound to the general perspective that appeared, because of the patriarchal and the societal beliefs that the female figure is subordinate both in the family surroundings, or society. Due to that, the feminism study proposed a tool to re-examine women's existence that was directly shifted by the patriarchic assumption or the social perspective. It was known as the starting from literacy phenomenon, a way of reading and writing by and for women in the literature circle.

As the result of the study, first, all types of woman images proposed by Simone de Beauvoir (1953) are found in M. Aan Mansyur's short story entitled *Kukila*. From the research finding, there are 36 data of findings in the short story sentence units or statements that contain woman images. There are 10 findings as in the historical image, 9 data found as in the biological image, and 17 of myth image of woman as the dominant found in this research with *Kukila* short story as the main sources data. The myth's image of women is an image that used mythological understanding, figures, and other kinds of symbols that forced women to consummate the society's perceptions and men's standardization. The myth image is depicted women as willingly accepting women's existence similar

to public idolization to a certain extent that is purposed to decrease women's self-esteem. This kind of image did not naturally emerge indeed knows as a setting characterization toward women.

Second, the reflection of the woman image emerges with four types of reflection included; the Other, subordinate, marriage life, and the independent woman. There are 27 data found as the reflection of woman images in M. Aan Mansyur's *Kukila* short story. This reflection is reflected by the women or female characters in the short story. There were 4 (14,8%) of The Other reflection, about 5 (18,5%) of subordinate reflection, the 7 (26%) findings found as marriage life reflection, and 11 (40,7%) findings indicated as in independent woman reflection. In this study, the independent woman's reflection is founded on two female characters in the short story, named Aurora and Kukila's mother character. These data findings of the Aurora, and Kukila's mother characters because these story figures already achieving the woman's self-recognition from both physical and mental condition by working and erasing the eternal feminine traits which always attached to woman behavior and nature in the social circle.

Third, the man dominating power and social construct is found as two main reasons for woman's image reflection occurred in the short story *Kukila*. Both the women's reflection is a fraudulent condition where women are generally and naturally depicted in every area in past and this present condition or both in the female domestic and social surrounding. The dominating power of men is reflected in *Kukila's* domestic situation including the internal family affairs. The construction of social reflection emerged from external affairs such as culture, religion, or some traditional norms which constantly lessen women's existence. In

conclusion, neither man's domination power, nor social construct used to limit, underline, and decrease the female characters of *Kukila* to access some freedom in the domestic or social sphere. As representing the reality of our social circle in the literary medium, *Kukila* is manifest the author's perspective and opinion to reflect the experience as an actual life using a descriptive narrative strategy about women's depiction that had to get generalized.

Kryvoruchko & Fomenko (2019) discuss the woman image in Laurence's character in the *Magic Picture* novel. This research uses a similar topic in this study. The difference was from the subject of the study. Kryvoruchko & Fomenko use the *Magic Picture* novel; this current study uses the *Kukila* short story. The *Magic Picture* written by Simone de Beauvoir, *Kukila* is written by Indonesian author M. Aan Mansyur. In contrast, the other relevant study from Ainurliza Mat Rahim, Dini Fahra Baharudin, Noraziawati Ahmad, Siti Norbaya Mat Yakoob, and Mohd Faizal Kasmani (2017) analyzed the woman portrayal in Malay media. They found that women in *Wanita* magazine were depicted as gender-biased and inferior. The difference from this current study was the application theory. They used the gender study theory meanwhile this research used the woman image theory by Simone de Beauvoir (1953).

In the other study, Liang Zhang (2016) interpreted the woman images in Margaret Drabble's *Summer Bird-Cage* novel. This study had similarly applied in theory from Beauvoir (1953), and the differences were the object of the study. Also, this study did not find the reflection of woman images but found the reason of woman image emerged in *Summer Bird-Cage* novel. This study found two types of woman images; historical and biological images. This current study

found the three types of woman images in M. Aan Mansyur's *Kukila* short story and elaborates with the reflection of woman image in this study.

Based on the description above, this study produces a similar and different result from the previous study. The similarity was from the application of the theory by Simone de Beauvoir (1953) both of the studies. The differences were from the object of the study, and this study also discusses the reflection of woman image in short story *Kukila*.



CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Based on the analyzing the data of M. Aan Mansyur's *Kukila*, conclusions are drawn as follows:

1. The three type of woman image that proposed by Simone de Beauvoir theory's (1953) were reflecting in M. Aan Mansyur's short story entitled *Kukila*. For the woman image types, the total of data findings was 36 in set of sentence and statement that presented in Appendix A. The sum of the data percentage were 10 findings (27,8%) of historical image of woman, the 9 findings (25%) of biological image of woman, and 17 data (47,2%) of myth image of woman.
2. The reflections of woman images were proposed with similar theory of Beauvoir's (1953). The findings of reflection of woman images were 27 sentences or statements findings in Appendix B. There were 4 (14,8%) of The Other, the 5 (18,5%) of subordinate reflection, and 7 findings (26%) as in the marriage life reflection, and 11 (40,7%) of independent woman reflection found in *Kukila* short story.
3. There were two reasons for women's reflection in short story entitled *Kukila*. First, man domination power is used to limit women's to access some freedom either in domestic or public circles. Second, from the social construct is purposed to underline women existent based on a certain standard of nature and image presence.

B. Suggestions

In relation to the conclusions above, the suggestions were as following:

1. This research can be used as the one of references about woman image study.
2. The findings of this study can increase the reader's attention to realize the woman image study in short story in particularly Indonesia short story.
3. It is suggest for the further researchers to conduct other research related to woman images, this study was done to emerge the application of woman image theory in short story, then the other research can explore for the other field in literature study.



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APPENDIX A

No.	Sentences	Translate	Woman Image		
			Historical	Biological	Myth
1.	Ia <u>harus pulang menyulam kembali sepinya di rumah</u> , seperti kemarin, seperti dua hari lalu, seperti bulan lalu, tahun-tahun lalu - seperti besok dan seterusnya (7)	She <u>has to go home and re-embroider the silence at home</u> , like yesterday, like two days ago, like last month, years ago - like tomorrow and so on.			✓
2.	Ia memahami betul perempuan <u>ditakdirkan menjaga tungku sepi agar tetap menyala</u> (8)	She understands very well that women <u>destined to keep the lonely stove in burning</u>			✓
3.	Ia <u>takut melukai hati anak-anaknya</u> (8)	She is <u>afraid of hurting the hearts of her children</u>			✓
4.	<u>Aku sedih</u> ketika kalian membanting pintu tanpa mengerti perasaanku, <u>tetapi aku tidak bisa marah kepada kalian</u> (10).	<u>I was sad</u> when all of you slam the door without think about my feeling, <u>but I cannot angry to you.</u>			✓
5.	Sebenarnya aku ingin berkata: <u>Tuhan, kokohkan aku, kokohkan Rora dan adik-adiknya</u> (11).	I want to say: <u>God, strengthen me, give Rora and her siblings the strength.</u>			✓

6.	<u><i>Tetapi tanganku terlalu lemah untuk mencabut akar pohon mangga yang tertanam kuat itu.</i></u> Aku ingin Rusdi membantu aku mencabutnya. (13)	<u><i>But my hands not strong enough to pull out that mango tree root which is firmly planted.</i></u> I want Rusdi to help me to take it out (13)		✓	
7.	Di depan cermin setiap hari aku <u><i>menemukan hutan-hutan baru tumbuh</i></u> di tubuhku (14)	Every day in front of the mirror, I found a <u><i>new forest was growing in my body</i></u>		✓	
8.	<u><i>Tanganku tidak kuat mencabutnya.</i></u> Semakin aku menangis, semakin hijau hutan-hutan itu (15)	<u><i>My hands are not strong enough to pull it out.</i></u> The more I cry, the greener the forests are		✓	
9.	<u><i>Aku tahu kalian tidak ingin</i></u> punya orangtua yang berpisah (15)	<u><i>I know you guys don't want to</i></u> have a divorced parents			✓
10.	Di meja makan itu pula <u><i>Rusdi memutuskan cerai,</i></u> (15)	It was at the dinner table that <u><i>Rusdi decided to divorce</i></u>	✓		
11.	<u><i>Jujur aku juga</i></u> (16)	<u><i>Honestly me too</i></u>	✓		
12.	Aku merindukan kalian seperti sungai kering di musim kemarau merindukan air mengalir tubuhnya. Seperti akar-akar pohon merindukan hujan. <u><i>Begitulah seorang ibu</i></u> merindukan anaknya (20)	I miss you like a dry river in the dry season longs for water to flow through its body. Like tree roots longing for rain. <u><i>That's how a mother misses her child.</i></u>			✓
13.	Jika kalian punya sayap, terbanglah kesini. Dan, kalian tahu, <u><i>aku tidak pernah berhenti percaya kalian masing-masing</i></u>	If you have wings, go to fly here. And, you know, <u><i>I've never stopped believing each of you has a pair of wings</i></u>			✓

	<u>memiliki sepasang sayap</u> (20)				
14.	Tetapi aku khawatir. Seharusnya kau tahu, <u>aku tidak pernah dekat dengan satu lelaki pun sejak kita berpisah</u> (23)	But I'm worried. You should know, <u>I've never been close to a single man since we broke up</u>			✓
15.	Bagaimanapun pernikahan kami akan berlangsung. <u>Aku tidak tahu cara menolaknya</u> (24)	In the end our marriage will take place. <u>I don't know how to reject it</u>	✓		
16.	Lagu yang sering kita nyanyikan bersama dulu itu kembali tidak bias berhenti mengalun di ingatanku. <u>Seperti juga suaramu hari itu...</u> (26)	The song that we used to sing together in the past can't stop playing in my memory again. <u>As was your voice that day...</u>			✓
17.	<u>Kukila. Tahi lalat di ujung alis kirinya seperti jimat. Ia meneluhku, membuatku mencintainya tidak kira-kira</u> (27)	<i>Kukila. The mole at the end of his left eyebrow is like a talisman. She complains about me, makes me love her no matter what</i>		✓	
18.	<u>Kaki-kakinya yang lincah membuatnya seperti seekor burung tidak lelah terbang</u> (27)	<u>Its agile legs of hers make it like a bird that doesn't get tired of flying</u>		✓	
19.	Awalnya aku cemas <u>harus menerima lelaki pilihan ayahku</u> (28)	At first I was worried about <u>having to accept my father's chosen man</u>	✓		
20.	Kata Ayah, <u>aku seekor burung yang cantik dan lincah</u> (29)	Dad said, <u>I'm a beautiful and lively bird</u>		✓	
21.	Sejak kanak, kaki-kaki kecilku tidak pernah bisa tenang. <u>Ia selalu meloncat-</u>	Since childhood, my little feet can never be calm. <u>It's always jumps and</u>		✓	

	<u>loncat dan menari persis sepasang kaki burung</u> (29)	<u>dances like a pair of bird's feet</u>			
22.	<u>Katanya aku memiliki sepasang mata burung hantu. Namun, sesungguhnya aku lebih senang jika ia menyebutnya mata gadis penari</u> (30)	<u>Said I have a pair of owl eyes. However, actually I would prefer if they called it the eyes of a dancing girl</u>		✓	
23.	Pilang. Pohon itu mungkin kini di dahannya sedang bertengger seekor burung lain. Atau tidak sekadar bertengger, tetapi membuat sarang di sana. <u>Apakah burung itu lebih cantik dariku?</u> (32)	Pilang. That tree may be now be perched on its branch by another bird. Or not just perch, but make a nest there. <u>Is the bird prettier than me?</u>		✓	
24.	Kau harus menolong kami. Aku mohon, <u>tidurlah diranjang kami bersama Kukila</u> (35)	I beg you, <u>sleep in our bed with Kukila</u>	✓		
25.	Jangan pernah kau berpikir menyakiti aku. <u>Kukila tidak keberatan</u> (35)	Don't you ever think of hurting me. <u>Kukila doesn't mind it</u>	✓		
26.	<u>Surat pertama yang ia tulis di kepala, menurutnya terlalu kasar-dan sebaiknya lebih diperhalus.</u> Meski bagaimana pun, Kukila tetap ibunya (40)	<u>The first letter he wrote in his head, he thought was too harsh-and should be more polite.</u> No matter what, Kukila is still her mother			✓
27.	<u>Ide gilaku dulu memintamu menggauli istriku adalah bumerang</u> (41)	<u>My crazy idea used to ask you to sleep my wife was a boomerang</u>	✓		
28.	<u>Kepada Kukila pernah aku katakan kami sudah</u>	<u>I once told Kukila that we already have two</u>	✓		

	<u>memiliki dua orang anak. Sudah cukup</u> (41)	<u>children. It's enough</u>			
29.	Tetapi itu karena ia merasa <u>tidak lagi punya dewa pelindung yang akan menyembunyikan perselingkuhan kalian</u> (45)	But that's because <u>she feels that he no longer has a guardian who will hide your affair</u>	✓		
30.	Aku tidak menemukan <u>hangat rengkuh tangan ibu setelah jarak begitu panjang terentang antara tubuhku dan jari-jarimu</u> (46)	I did not find <u>the warmth of mother's hand after such a long distance stretched between my body and your fingers</u>			✓
31.	<u>Aku tidak pernah sekali pun meragukan sungai di pangkuanmu itu, Ibu</u> (48)	<u>I never once doubted that river in your lap, Mom</u>			✓
32.	Aku tahu selalu ada banjir disana, siap menghanyutkan banyak hal- <u>kecuali kasihmu kepada kami, anak-anakmu</u> (48)	I know there's always a flood there, ready to wash away many things- <u>except your love for us, your children</u>			✓
33.	Bagaimanapun bajingannya ia. <u>Kasih Ibu lebih banyak daripada udara yang bisa dihirup</u> (49)	After all he is a bastard. <u>My mother's love is more than air you can breathe</u>			✓
34.	Ibu, bagaimana menurutmu? <u>Aku tahu, Ibu punya kebijaksanaan sendiri yang mungkin tidak sempat aku pelajari</u> (51)	Mom, what do you think? <u>I know, You has your own wisdom that I may not have time to learn</u>			✓
35.	Ibu setiap anak di dunia ini meyakini satu hal dalam dirinya: <u>apa pun</u>	Mom, every child in this world believes in one thing in her: <u>no</u>			✓

	<u>yang terjadi, seorang ibu memiliki gudang yang menyimpan persediaan maaf</u> (52)	<u>matter what happens, their mother has a large heart that holds a lot of forgiveness</u>			
36.	<u>Aku akan menikahinya!</u> (60)	<u>I will marry her!</u>	✓		

APPENDIX B

No.	Sentences	Translate	Reflection of Woman Image			
			TO	SUB	ML	IW
1.	Rusdi <u>tidak mau menemaniku mempertahankan</u> rumah tangga (8)	Rusdi <u>refused to accompany me</u> to defend our marriage		✓		
2.	<u>Dikupas, dirujuk, dan dimakan bersama-sama</u> (8)	<u>Peeled, in rujak, and eaten together</u>			✓	
3.	<u>Kami telah telah sepakat.</u> Tidak boleh ada yang egois di antara kami membiarkan pohon itu tetap tumbuh (9)	<u>We have agreed.</u> No one should be selfish between us, let the tree continue to grow			✓	
4.	Ia membawa tas yang <u>berisi baju celana yang aku hafal betul warna-warnanya</u> (9)	He was <u>carrying a bag that contained a pair of pants that I memorized the colors well</u>			✓	
5.	Pintu terbuka itu berkata: Rusdi, <u>aku sepakat dengan kalimat kalimatmu</u> (10)	The open door said: Rusdi, <u>I agree with your sentence</u>	✓			
6.	<u>Jauh meninggalkan aku, kalian, dan beranda</u> (11)	<u>Far away from me, you, and the terrace</u>			✓	
7.	Aku tubuh semata. Percuma. <u>Tubuh kosong tanpa apa-apa lagi di dalamnya,</u> kecuali perasaan-perasaan yang berupa kalimat-kalimat ini (12)	I'm just a body. free. <u>Empty body with nothing else in it,</u> except the feelings that make up these sentences (12)	✓			
8.	Namun <u>sebelum kalian lupa siapa nama ibu kalian,</u> aku harus mengatakan satu hal (15)	But before <u>you forget what your mother's name</u> is, I have to say one thing	✓			

9.	Di meja makan itu pula <u>Rusdi memutuskan cerai</u> , (15)	It was at the dinner table that <u>Rusdi decided to divorce</u>		✓		
10.	<u>Jujur aku juga</u> (16)	<u>Honestly me too</u>			✓	
11.	<u>Tetapi aku mau punya satu anak lagi</u> , seorang anak laki-laki (17)	<u>But I want to have one more child</u> , a boy				✓
12.	Tidak banyak hal diceritakan kakek kalian tentang nenek kalian padaku, <u>kecuali ia seorang penari dan penyanyi bersuara cantik</u> yang punya kenangan buruk dengan sejumlah tentara (19)	Your grandpa didn't tell me much about your grandma, except <u>she was a dancer and singer with a beautiful voice</u> who had bad memories with some soldiers				✓
13.	Bagaimanapun pernikahan kami akan berlangsung. <u>Aku tidak tahu cara menolaknya</u> (24)	After all our marriage will take place. <u>I don't know how to reject it</u>		✓		
14.	Awalnya aku cemas <u>harus menerima lelaki pilihan ayahku</u> (28)	At first I was worried about <u>having to accept my father's chosen man</u>		✓		
15.	Besok malam aku menunggumu di rumah. <u>Kukila pandai memasak, kita makan malam bersama</u> (36)	Tomorrow night I'll be waiting for you at home. <u>Kukila is good at cooking, we have dinner together.</u>			✓	
16.	<u>Bersama Nitri, teman kerjanya</u> , Aurora menunggu hujan redah di suatu kafe (36)	<u>Together with Nitri, her co-worker</u> , Aurora waits for the rain to fall at a cafe				✓
17.	<u>Dengan berbatang-batang rokok, Aurora</u> memikirkan apa yang seharusnya ia tuliskan dalam surat balasan kepada ibunya (36)	<u>With a cigarette butt, Aurora</u> thought about what she should write in a reply to her mother letter				✓

18.	Ibu, bukankah aku pernah <u>bertanya kepadamu tentang bagaimana tubuh Ayah, maksudku Rusdi yang tidak mirip denganku, dengan Nawa dan Janu?</u> Kau tidak menjawab waktu itu (37)	<i>Mom, didn't I ever ask you about how <u>your father's body</u>, I mean <u>Rusdi who doesn't look like me</u>, is with <u>Nawa and Janu</u>? You didn't answer that time</i>				✓
19.	<u>Aku menyimpan pertanyaan itu sampai aku menemukan jawabanku sendiri,</u> sebab aku kecewa dijawab dengan diam (37)	<i>I kept that <u>question until I found my own answer</u>, because I was disappointed to be answered with silence</i>				✓
20.	Seorang anak laki-laki menggangguku dan <u>aku mengajaknya berkelahi</u> (38)	<i>A boy annoys me and <u>I go to beat him to a fight</u></i>				✓
21.	<u>Sekarang aku bukan lagi seorang anak kecil</u> (38)	<i><u>Now I'm no longer a child</u></i>				✓
22.	<u>Pindahkan tumpukan majalah di dekat meja kasir</u> itu kedepan mu dan bicaralah pada mereka (40)	<i><u>Move the pile of magazines near the counter</u> in front of you and talk to them</i>				✓
23.	<u>Kepada Kukila pernah aku katakana kami sudah memiliki dua orang anak. Sudah cukup</u> (41)	<i><u>I once told Kukila that we already have two children. It's enough</u></i>			✓	
24.	Orang Tuanya menerima lamaran Tumbra. <u>Kukila tidak bisa menolak kemauan orang tuanya</u> (60)	<i>Her parents accepted Tumbra's proposal. <u>Kukila cannot refuse her parents' wishes</u></i>		✓		
25.	Tetapi <u>maukah kau tetap jadi kekasihku?</u> (60)	<i>But <u>will you still be my lover?</u></i>				✓

26.	Kalau Tumbra benar-benar mencintaiku, <u>ia akan mengizinkan aku melakukannya.</u> <u>Percayalah!</u> (60)	If Tumbra is really loved me, <u>he would let me do it.</u> <u>Trust me!</u>				✓
27.	Di sana, <u>dia akan menguburkan cerita yg telah gagal dia gunakan untuk mengibur dan mendustai diri</u> (67)	There, <u>she will bury the stories that have failed to be used to ceer her and lie to herself</u>	✓			

NOTE:

- TO = The Other
 SUB = Subordinate
 ML = Marriage Life
 IW = Independent Women