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HOW DOES THE BUGINESE WOMAN IMAGE IN *KETIKA SAATNYA*? (POSTCOLONIAL STUDIES AND ISLAMIC PERSPECTIVE)

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ABSTRACT

The anthology of short stories “Ketika Saatnya” is one of the literary works depicting the Buginese woman image written by Darmawati Majid, a Bugis woman. The problem with this article is how the literature illustrates the Buginese woman’s image based on Spivak’s idea of the subaltern and Islamic perspectives on women’s behaviours. This qualitative method, such as postcolonial discourse analysis, involves classifying data according to certain attributes and elements pertinent to the research aims to acquire research outcomes. It categorizes women as a subordinate demographic within society, politics, and geography, subject to the authority of a dominant group, particularly men. Buginese tradition signifies the supremacy of one male faction over another. The research indicates that Bugis women have consistently been placed in subordinate positions. The marginalized minority is portrayed as endeavouring to articulate their viewpoints and attain acknowledgement despite being labelled as “women of underprivileged areas” caught between conventional and Muslim ideologies.

Keywords: Buginese women, Islamic beliefs, tradition.

ABSTRAK

Antologi cerita pendek “Ketika Saatnya” merupakan salah satu karya sastra yang menggambarkan citra perempuan Bugis yang ditulis oleh Darmawati Majid, seorang perempuan Bugis. Permasalahan dalam artikel ini adalah bagaimana karya sastra tersebut menggambarkan citra perempuan Bugis berdasarkan gagasan Spivak tentang subaltern dan perspektif Islam tentang perilaku perempuan. Metode kualitatif ini, seperti analisis wacana pascakolonial, melibatkan pengklasifikasian data menurut atribut dan elemen tertentu yang relevan dengan tujuan penelitian untuk memperoleh hasil penelitian. Metode ini mengkategorikan perempuan sebagai demografi subordinat dalam masyarakat, politik, dan geografi, yang tunduk pada otoritas kelompok dominan, khususnya laki-laki. Tradisi Bugis menandakan supremasi satu golongan laki-laki atas golongan lainnya. Penelitian menunjukkan bahwa perempuan Bugis secara konsisten ditempatkan pada posisi subordinat. Minoritas yang terpinggirkan digambarkan berusaha mengartikulasikan sudut pandang mereka dan mendapatkan pengakuan meskipun dicap sebagai “perempuan dari daerah kurang mampu” yang terjebak di antara ideologi konvensional dan Islam.

Kata kunci: Keyakinan Islam, Perempuan Bugis, Tradisi

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INTRODUCTION

Women as liyan, often depicted as marginalized in fiction, especially in literary works, provide valuable insights into the current socio-cultural dynamics around gender and discourse (Ramis, Rauf et al., 2020; Rasiah et al., 2024). In a literary piece, the writer represents women as a lower stratum that aims to convey a message about socio-cultural conditions under a patriarchal system, emphasizing the continual development process for the reader to understand (Ramis et al., 2019). The researchers look at the historical accounts of women as liyan (the Other) in Darmawati Majid's book "*Ketika Saatnya*" ("When the Time Comes").

Darmawati Majid originates from South Sulawesi and is acknowledged as an Indonesian novelist. Across her extensive body of literature, she consistently expresses her perspectives on gender, locality, education, and family affairs. This disturbance originated from Darmawati's upbringing in the rigid Bugis society, known for its intense focus on masculinity. Given this situation, women, including Darmawati, were forbidden from making inquiries or initiating legal proceedings. She observed the sequential metamorphosis of Bugis women, commencing with circumcision, progressing into adolescence, entering matrimony through intermediaries, undergoing pregnancy, delivering offspring through the birth canal, assuming the position of mothers, and completing their duties as spouses.

Ketika Saatnya (Majid, 2019) contains a range of narratives corresponding to the author's claim of engaging in self-criticism over their Bugis heritage. It gathers stories that explore the emotional suffering women go through because of enduring love, societal class differences, financial concerns, and domestic abuse. The short story *Ketika Saatnya* is the only one that explicitly portrays a context of misogyny, where a female character exhibits hostility towards other feminine female figures. Darmawati's representation of rivalry among women in a confrontational manner serves to highlight the detrimental effects of toxic masculinism, as it diverts women's attention away from their collective struggle and instead encourages them to engage in internal conflicts. The portrayal of Tante Sitti, who remains passive and unable to read the book of short stories, *Ketika Saatnya*, encompasses a variety of storylines that align with the author's assertion of actively examining and evaluating their Bugis background. The volumes *Ketika Saatnya*, *Perempuan yang Terkunci Pintu Jodohnya*, *Kiriman dari Inggris*, and *Uang Panaik* consist of narratives that explore the emotional turmoil faced by women over long-lasting love, social class inequalities, financial worries, and domestic violence.

In this anthology of short stories, the author delves into the issue of women's incapacity to express their thoughts and viewpoints, be it because of cultural norms or the pressures of advancement. The researcher restates the different concerns as the inquiry: "How is the portrayal of Buginese women in the short story *Ketika Saatnya* influenced by postcolonial studies and Islam?" The problem is significant because it could educate the millennial generation about using regional literature to promote diverse identities and develop culture, specifically Bugis culture. The primary objective of the short narrative "*Ketika Saatnya*" is also to facilitate students worldwide in examining the socio-cultural phenomenon of attaining gender equality by equitably distributing the responsibilities of women and men within the social hierarchy.

This study aims to contribute substantially to the theoretical and practical application of the concept of subaltern from postcolonial studies and Islamic views in Bugis literary studies. In connection with the goal, this research specifically examined the role of Buginese women as subordinates within a patriarchal belief system, as depicted in a short story, and how their way of life aligns with Islamic perspectives.

LITERATURE REVIEW

Subaltern as Postcolonial Studies for Women

Consistently, Spivak focuses on the implementation and principles of teaching, a subject that warrants further examination in the works of Said and Bhabha. Spivak aimed to integrate non-Western cultural works into Western academic institutions while still addressing the limitations of the dominant canon and study methods. However, this approach unintentionally continued to marginalize literature from the so-called "third world" and maintain its subordinate status. Spivak delineates many methods he refers to as "transnational cultural studies" that might be promoted, specifically focusing on the graduate level. She proposes various measures, such as ceasing single-author research, broadening the language prerequisites to encompass non-Western languages, and addressing more substantial issues. Postcolonial studies benefit from the more effective integration of critical theory through nonliterary media and popular forms of culture. Spivak refutes the notion that a pure and untainted realm exists beyond the realms of analysis and objects. Postcolonial criticism can gain entry through personal life experiences or cultural background (Moore-Gilbert, 1997).

Spivak faces three criticisms. Spivak argues that Deleuze's use of the "labor struggle" as a central concept in his political theory and practice is flawed due to an unsupported Eurocentric perspective. According to Spivak, Deleuze overlooks the global division of labor, a common characteristic of poststructuralist political theory. Second, Spivak says that Foucault and Deleuze focus on small-scale resistance structures like localized conflicts and voluntary associations. However, they do not consider larger-scale logical and "objective" factors like class interests, global capitalism, and nation-state alliances.

Nevertheless, she ought to have considered the efficacy of the micrologic resistance pattern. Spivak contends that removing greater power configurations and other possible sites and resistance types should not be permitted. Furthermore, Spivak presented the notion of ideology to critique Foucault and Deleuze's understanding of the subject, which she said oversimplified the role of desire (Moore-Gilbert, 1997).

This perspective presents subjectivity, agency, and identity clearly and understandably, ironically like the principles advocated by liberal humanism. It reintroduces unified individuals into discussions about power, emphasizing the importance of personal volition. Spivak's theory of the subject combines elements from the classical Marxist model of the "split and dislocated subject" and Althusser's concept of subjects being held together through ideological interpellation while only appearing to have free subjectivity. Spivak argues that it is preferable to maintain the subaltern as an enigmatic and unapproachable entity. According to Moore-Gilbert (1997), it uncovers the limits and frontiers of Western knowledge.

Spivak perceives deconstruction as possessing a more immediate and assertive "affirmative" style. Spivak argues that deconstruction enhances the recognition of social groups who have been excluded or disadvantaged. There is a correlation between suppressing or disregarding certain

information to allow a specific theory or text to function as a consistent and authoritative narrative and how the dominant social group exercises its hegemonic power. Spivak used deconstruction to undermine the binary system, which serves as the foundation for legitimizing the power of the dominant discourse (namely Western hegemony). According to Spivak, counter-hegemonic discourses that directly challenge the ruling party are more likely to be suppressed or co-opted, similar to Derrida's perspective. Instead, Spivak suggests that "tangential" or "wild" guerilla engagement modes are less susceptible to cancellation. Therefore, Spivak argues for "negotiation" and "criticism" modes that disrupt the dominant party's power and influence (Moore-Gilbert, 1997).

According to Spivak, counter-hegemonic discourse involves reinterpreting the dominant ideology in two specific areas: defining identity and investigating the function of the subject. According to Spivak, Derrida's notion of the deserving individual is crucial in avoiding the emergence of fundamentalist politics in postcolonial struggles. It is achieved through Derrida's criticism of conventional interpretations of "identity, belonging, and origin." According to Spivak, the self or subject should be perceived as being shaped through discourse rather than inherent or predetermined, making it unavoidably "worthy." The subject's effects can be succinctly represented as follows: what seems to function as a subject may be a constituent of a vast, non-continuous network (in a broad sense) of interconnected elements, which can be referred to as politics, ideology, economics, history, sexuality, and language. The varied knots and configurations of the strands are defined by diverse determinations, which rely on different circumstances that generate the effect of the subject of operation (Ray, 2009).

Spivak also utilizes Lacanian theory to explain how the subject exists due to its emergence through the symbolic order expressed in language. Spivak references Foucault to highlight the several unavoidable subject positions that shape the textual nature of writers, readers, and the subject. Textuality refers to a state in which the boundaries of the self-become blurred, and elements of the other are present, hindering the complete presence of identity and consciousness. Spivak refutes any notions of identity based on the essentialist understanding of origin or possession. Spivak's theory of identity, based on the "spread" and "textual" model, rejects the notion that only postcolonial subjects can address the subject of postcoloniality. Spivak refers to this position as "nativism" or "reverse ethnocentrism." Spivak acknowledges that the dominant cities frequently treat postcolonial issues in a generalized manner (Moore-Gilbert, 1997).

Spivak's analysis of affirmative deconstruction focuses on the role and politics of the "subject of investigation." In her work "Subaltern Studies: Deconstructing Historiography," Spivak argues that there is a mistaken assumption among the group that they can disregard the consequences of creating a platform for the oppressed to voice their experiences. Her essay "Three Women's Texts and a Critique of Imperialism" also highlights this problem. Spivak illustrates this argument by comparing the ideas of Foucault and Deleuze with an analysis of how the British claimed the authority to represent disadvantaged Indigenous women in the discussion about banning Sati in early 19th-century India. A crucial strategy, exemplified by Rani of Sirmur, involved creating a portrayal of Indian women that supported the acceptance of the empire's "modernizing, liberating, and progressive" rule.

Additionally, it reaffirmed the British imperial mindset that Indigenous women were inferior to them because their local oppressors perceived them as debased. In the essay "Three Women's Texts and a Critique of Imperialism," Spivak highlights that St. John Rivers, a missionary in Jane Eyre, rationalizes her missionary endeavor to enhance her race and achieve the "emancipation" of

India. These sentiments have persisted into the present century, especially among individuals who oppose colonial control (Moore-Gilbert, 1997).

The fundamental aspect of the appropriation process in Sati's discussion is the concept of "voice," which refers to marginalized women's volition and independent action. Regarding Britain, it is claimed that the voice is summoning the imperialists to seek liberation. As per the local man, the voice aligns with his actions. As per the analysis presented in "Can Subaltern Speak?," no specific version or perspective can accurately portray the authentic voice of the marginalized female. Spivak highlights that the British struggle to correctly spell the names of the individuals they claim to have rescued and frequently convert proper names into generic nouns.

In contrast, Spivak notes that the harm Sati causes to Indian society is closely related to the widow's level of wealth, indicating that less fortunate women frequently escape the hardships that their more affluent counterparts experience. In both discussions of sati, the marginalized voice employs ventriloquism, expressing itself through verbal means. Spivak argues that there is a lack of female voices expressing their consciousness. This absence of women's representation is a result of both colonialism and indigenous patriarchy. Women are not completely erased but rather subjected to a cycle of violence that serves as a metaphor for the struggles faced by third-world women caught between traditional values and modernization.

Women in Islamic Perspective

"Whoever acts righteously—whether a man or a woman—and embraces belief, we will surely grant him a good life and will surely grant such persons their reward according to the best deeds (16:97)."

The verse above explains that no one is higher or lower in Islam. Both men and women are equal before Allah SWT. The verse above is undoubtedly about how Islam treated both. Even Islam has had a tremendous impact on the position of women. Long before the feminist movement echoed the movement for equal rights and obligations between men and women throughout the world by Lady Mary Wortley Montagu and the Marquis de Condorcet, the Qur'an and the Prophet and his teachings had already addressed the issue of women and their equal rights specifically and in detail (Zulfahani, 2012, p. 71). He was considering the special verse in the Qur'an named *An-Nisa'*, which means "woman, showing how Islam puts women in a special position.

Furthermore, Islamic history is full of powerful female figures, such as Prophet Muhammad's wife, Aisha bint Abu Bakr, who was counted in the dissemination of Islamic knowledge (Brown, 2014), the Prophet's first wife, Khadija bint Khuwaylid, and warriors like Nusaybah bint Ka'ab, who bravely fought in the Battle of Uhud. These are just some examples of the leaders and warriors who have played various roles in Islamic society (Saad, 2011]). Those women's leadership abilities, intellectual capacity, and even martial prowess are demonstrated by their efforts, which go well beyond the domestic area. These illustrations show how women can be empowered in the Islamic context, where they are valued and actively participate in Muslim culture's social, intellectual, and military spheres.

The coming of the Prophet has brought social reforms through the fundamental human rights accorded by the Qur'an to all persons (Smith, 2015, p. 520). It acknowledges that men and women have complementary roles. When God created the first human being, Adam, God knew that Adam's life would not be perfect without a partner, so He created *Hawa*. It declares that women are complements and perfecting men's lives and vice versa (Hasyim, 2012, p. 74). This

complementary and perfecting relationship is a strong reason that men are not superior to women and vice versa. They both need one another and are bound to one another. It proves that the recognition of women's rights and the elevation of their honor have existed since the beginning of the decline of Islam. Not only trying to equalize their rights and obligations but also returning women to their nature as women and humans. The man is seen as the protector and provider, while the woman is considered the cornerstone of the household, running their natural roles as daughters, mothers, and wives (Brill, 2016).

Islam commands children to always be good to their parents, especially to women; it is emphasized in the hadith of the Prophet, mentioned three times when a friend asked to whom everyone must be filial for the first time:

"A man came to the Messenger of Allah sallallaahu 'alaihi wasallam, saying: "O Messenger of Allah, who is the person to whom I have the most right to serve?" He answered: "Your mother." He asked again; "Then who?" He answered: "Your mother." He asked again; "Then who else?" He answered: "Your mother." He asked again; "Then who?" He answered: "Then your father. (HR. Bukhari) [No. 5971 Fathul Bari Sahih]"

Meanwhile, in QS. Luqman (31): 19 Allah said:

"And we commanded humans (to do good) to both her parents. His mother had conceived in a weak state, increased, and weaned them at the age of two years. Be grateful to Me and your parents. Only to Me will your return be."

The verse and hadith above clearly state the obligation of every Muslim to honor women in their role as mothers. Islam greatly appreciates the heavy duty of being a mother. It respects the reproductive rights of mothers as independent human beings (Mulia in Faidah, 2020:20). Furthermore, there must be duties that follow every right. Therefore, women, as the first queens of the house, are obliged to fulfill their roles in balance.

RESEARCH METHODS

The approach in this analysis is a qualitative research methodology. This study aims to provide a verbal or written description of the data, categorizing it based on specific characteristics and components relevant to the research objectives, with the goal of obtaining research findings. The research relies on one short story, "Ketika Saatnya", as a part of the anthology of short stories "Ketika Saatnya", authored by Darmawati Majid, as the primary data source. The research data comprised both primary and secondary data. The main data for analysis for this research is one short story in the anthology "Ketika Saatnya." Secondary data, such as books, journals, written works, and articles, contribute to examining third-world women, specifically Bugis women.

Data collection involves actively reading the text of a short story (Sudaryanto, 1988; Ramis Rauf et al., 2023). The data collection process for this research involved the following steps: 1) thoroughly and repeatedly reading the text of the short story "Ketika Saatnya"; 2) selecting data based on language identification (literary text); 3) recording relevant data for research analysis; 4) analyzing the data using the theory or paradigm of the Gayatri Chakravorty Spivak subaltern; 5) compiling research reports. During the data analysis phase, a descriptive and explanatory approach is employed to elucidate the portrayal of women from developing countries as depicted in the short story "Ketika Saatnya".

FINDING AND DISCUSSION

This study consists of two parts, namely Buginese women as subaltern in patriarchal belief systems and the way of life of Buginese women in Islamic perspective.

Buginese Women as Subalterns in Patriarchal Belief Systems

The concept of third-world or Eastern women embodies colonization conveyed through socio-cultural, economic, political, and other dimensions (Mohanty et al., 1991). Faruk (2007) argues in the book “Belenggu Pascakolonial: Hegemoni dan Resistance dalam Sastra Indonesia” that postcolonial theories examine the enduring effects of colonialism on colonized nations, which have evolved into a new form of neocolonialism.

The existence of third-world women (Mohanty, 2007) is considered excessive in terms of domestic issues. Hence, the image of third-world women becomes a homogenization agenda for first-world women (Western women) to create an ideal image for female subjects. Homogenization is an act of hegemony that forms a particular identity created on the collective memory of Eastern subjects (the colonized people). The form of homogenization of women can be found in the short story “Ketika Saatnya” by Darmawati Majid. The short story anthology “Ketika Saatnya” is a collection of short stories about the image of third-world women in various districts and cities in South Sulawesi. The problems presented by the author in the short story anthology are said to be various, ranging from women who are cheated on by their husbands and the position of women in marriage to women who are locked in their mate. The third-world female figures revealed in this study are Alaida, Ammak, and Indah. By following the short story “Ketika Saatnya” shows the dialogue between Alaida and Ammak.

“What is the reason for comparing women to laying eggs, Ammak? Alaida expressed intense anger. How subordinate is the status of women in their cultural practices?” (Majid 2019).”

The quote above depicts Alaida, a female character in a patriarchal Bugis-Bone society, who confirms the subordinate role of women to her mother, Ammak. The author portrays women in the Bugis-Bone tribe as “ampoti,” which refers to chicken cages. In this society, women are expected to save money, manage family finances, and accompany their husbands. Ammak serves as an example of this representation, highlighting the distinctive position that Bugis-Bone women occupy. It serves as a reminder to academic feminists, both from the Third World and the First World, that despite extensive research on the concept of “woman,” one aspect that has been overlooked is the need to refrain from considering oneself as special solely based on gender. Spivak argues that we should not use culturalism to escape ethnocentrism but rather explore the psychological and societal factors that shape women's experiences differently. Regulatory psychobiography is a narrative framework that provides significance to interpretations of oneself and others. The uterine social organization cannot be eliminated as it involves the suppression of ideological material related to the clitoris, which serves as a marker of gendered subjects who exert specific oppression against women. The Bugis-Bone community uses this system, also known as the “chicken cage”, to exert strong control and extract surplus value within the Bugis-Bone cultural order (Ray, 2009).

The author used the chicken cage emblem to assert the portrayal of Bugis-Bone women's identity in South Sulawesi. Signifiers or emblems representing the subject's identity can also be observed in several literary compositions, ranging from local and Indonesian to English and American literature. In the spoof novel “The Wind Do Not Go” (abbreviated as TWDG), which is a parody of “Gone with the Wind,” the author uses the symbolism of cinnamon and coffee to depict the physical characteristics of Black people as being dark and dense, akin to the color of chocolate.

Cinnamon is a spice characterized by its thick texture and strong taste. The sign for bitter coffee is equivalent to this. However, it imparts a heightened experience to the individual who ingests it. These presuppositions are understood as a tangible portrayal of Black individuals; although Black is not visually appealing, it possesses great liveliness. Vitality is being strong and healthy, which is crucial for the human body (Rasiah, 2020).

In early modern Europe, spices were regarded as valuable commodities that signified the social status of those who possessed them. Europeans were eager to travel to the Eastern Hemisphere to acquire spices, such as Maluku. Records about using spices for medicinal purposes were discovered during the fifth century AD. Black pepper, often known as black pepper, treats several severe illnesses, such as paralysis, dysentery, oral and throat irritation, and bubonic plague (Rasiah, 2020; Andaya, 2015). Spices were utilized in religious ceremonies, particularly in Ancient Greece, for embalming bodies and as sacrifices to multiple deities (Turner). Spices symbolize the identity of Black individuals and signify the contributions made by Black people in America. These ideals enhance not only the makeup of the population but also the cultural diversity that contributes to the strength and variety of the American nation. This diversity enhances America's distinctiveness and sets it apart from other countries.

"It is the fate of a wife to show respect to her husband, my child. The husband diligently fulfills his responsibilities, providing for the needs of his wife and children. Therefore, when you are married in the future, you should wholeheartedly obey and fulfill your husband's command without any reservations. Through this method, we, as women, receive divine blessings (Majid, 2019). The inherent purpose of a wife is to demonstrate reverence towards her spouse, who is of the female gender. The spouse diligently fulfills his obligations to support his wife's children. Hence, when you enter into matrimony in the future, you must comply with your husband's directives without any trace of reluctance or half-heartedness. Thus, women receive divine favor (Majid, 2019)."

The comment confirms the enduring influence of patriarchal ideology within the Bugis-Bone group in South Sulawesi. The patriarchal tradition has effectively suppressed Alaida's persona. She felt compelled to acquiesce because the individual engaging in the conversation was her biological mother. She observed and confirmed that her mother embodies a historical figure who continues to uphold the principles of patriarchy by remaining faithful to her spouse (Alaida's father). Here, the author examines the topic of women exhibiting misogyny against other women.

Women experience historical oppression, specifically misogyny, perpetrated by both men and women and resistance against it is challenging. Women are subjected to victimization and are believed to have been divinely ordained as the recipients of masculine dominance. Consequently, the internal thoughts and emotions of a woman in distress will perpetually go unnoticed, even among her female peers. The suppression of Alaida's voice by Ammak can be seen as a manifestation of the subaltern, a social concept prevalent in indigenous cultures that relegates women to subordinate roles, where their existence is limited to addressing domestic concerns such as wells, mattresses, and kitchens (Gandhi, 2006). It signifies that women are regarded as subordinate in family dynamics. Women in a patriarchal society are excluded from participating in the public realm. Women's role is solely supplementary, and their actions or interactions with males are only utilized to the extent that they bolster men's endeavors and undertakings. Women will be esteemed if they possess worth and contribute to the well-being of males. Consequently, the status of women becomes peripheral.

Tjerita Njai Dasima (1896) by G. Francis is another narrative that depicts the experiences of underprivileged women. Francis is a European author. The narrative of Nyai Dasima revolves around a Javanese woman named Nyai Dasima who assumes the role of a nyai for a British gentleman named Tuan W. Nyai Dasima is shown as a stunning and benevolent woman. The image had Mr. W spellbound. As a nyai, Nyai Dasima can experience both happiness and luxury.

Nevertheless, an indigenous person by the name of Samioen undermined all of those efforts. Samioen had influenced Nyai Dasima by suggesting that the name's position was seen unfavorably and that Tuan W, as a colonial figure, could only exploit the wealth of the Indigenous people. Samioen, with his strategic prowess, has deceived Nyai Dasima into departing from Mr. W and entering matrimony with him. Women are sometimes stereotypically portrayed as weak and lacking power, being treated as objects. Women can be regarded as subordinate and are denied the opportunity to assert, advocate, or exercise autonomy in determining their lifestyle. Francis (1896) depicted a nyai who could not match colonial authority's dominance, as Pramodya Ananta Toer expressed through his character Nyai Ontosoroh. Nyai Dasima's vulnerability and lack of assertiveness make her susceptible to rapid marginalization by patriarchal authority.

Pramodya presents Nyai Ontosoroh as a sequel to Nyai Dasima to advocate for her rights as a woman and enhance the status of women as nyai. G. Francis, who has struggled to maintain her self-respect as a nyai, narrates "Nyai Dasima." She emerged from the colonial region to vindicate her reputation as the paramour of a colonial gentleman despite being regarded as a wife and enjoying a lavish existence in a palace. Nyai Dasima has become influenced by conversations suggesting that her role as a nyai is perceived unfavorably and may have detrimental consequences for her future, as Tuan W, a colonial gentleman, intends to go for his homeland and abandon Nyai Dasima. Nyai Dasima's newfound ability to express herself allowed her to separate from Mr. W and marry Samioen even though she would be his second wife. Nyai Dasima's resistance was primarily confined to a cultural clash between the colonial powers and the indigenous population. She opted to wed Samioen because she believed their marriage was lawful and socially acceptable. During her tenure as Nyai Tuan W, there needed to be more clarity, rendering it in violation of Islamic law or the customs of indigenous communities. The story's conclusion justifies the inferior and second-class position of women. The women's voices had been suppressed prior to their expression and contemplation. Society has granted the patriarchal system legal recognition, allowing it to establish a narrative where males are positioned as rulers and women are subordinate to them. Women's literary works have frequently depicted instances that support Spivak's claim that the subaltern group cannot articulate their thoughts and experiences.

According to Spivak (de Kock, 1992), literary works have the potential to serve as significant markers for studying postcolonial society and issues about colonialism, such as the challenges faced by marginalized populations. Throughout the colonial era, numerous incidents occurred that became significant historical artefacts, serving as tangible reminders of the unsightly aspects of colonialism. Women, as a subordinate group, sought emancipation as a means to liberate themselves from both the colonial and patriarchal systems, which were used as a colonial tactic to subordinate women. Women faced discrimination both during and after the colonial era as a means of reinforcing the dominance of the patriarchal culture. The lack of women's liberation can be attributed to the efforts of the patriarchal or colonial system to suppress it and restrict women's access to opportunities and spaces. Women's existence is still regarded as subordinate and submissive, leading men to employ patriarchal and colonial authority to suppress them.

“The merchant consistently requests the return of the bottle upon purchasing bottled tea. Men also do. Regardless of the scattered contents, the crucial aspect is that the bottle returns to its original location. While spouses need to fulfill their responsibilities at home, provide for us both physically and mentally, and remain present, it is not acceptable for them to engage in infidelity. Mrs. Rania clearly and concisely explained (Majid, 2019).”

Unlike the character Alaida, a woman from the Bugis-Bone tribe in a developing country, the author portrays Indah as an educated urban woman. However, the author portrays Indah's character as a subaltern woman who is unable to express her emotions in response to the patriarchal discourse that her neighbors uphold. Indah is thus depicted as a female subject. The notion that men engaging in infidelity is inherent, provided that the guy can fulfill all the various requirements of his wife and children, both on an emotional and practical level. Spivak refers to this discourse as essentialism. Spivak recognizes that essentialism poses an inherent risk to the subaltern in terms of perception. Essentialism aims to restore the voices of marginalized individuals by promoting diversity and presenting a simplified portrayal of the different identities within specific social groups. Essentialism can be regarded as the aspiration and desire of a subordinate group. Essentialism is a tactic that a select number of marginalized individuals will utilize to their advantage.

Essentialism pertains to the collective identity within inter-community discussions that enables marginalized voices to gain attention, be heard, and be comprehended. Essentialism emphasizes the significance of diversity (subaltern, not as "the Other") inside social collectives. However, in its actual application, strategic essentialism is merely a political tool that exploits marginalized individuals. Women are consistently the exclusive targets of social or sexual exploitation. Women are a tangible representation of the "other" in society. In this scenario, the concept of the concrete other might be seen as acknowledging the 'other' as a person with a specific past, distinct personality, and genuine emotional makeup. Women possess the entitlement to not only articulate their viewpoints but also engage in cognitive processes. Throughout generations, women have associated compassion with a symbol deeply ingrained in their thoughts (Supelli, 2006).

According to Spivak (Ray, 2009), transactional reading views the collective as a strategic means of adhering to the essentialist concept of consciousness to portray subalterns as historical subjects. The concept of essentialism represents the second primary issue following the subaltern as a fundamental type of hegemony. Strategic essentialism is a method of communication that signifies one's standpoint in participating in feminism that opposes essentialism. Women's pursuit of individualism often comes at the cost of disregarding the needs and interests of other women. Strategic essentialism, following reduction, entails a philosophical acknowledgment of the anti-essentialist assertion that, fundamentally, there is no inherent identity.

Strategic essentialism maintains that identity remains constant for political motives. As an illustration, one could briefly acknowledge the classification of “women” as a consistent entity to rally women for political engagement (J. Barker, 2017; C. Barker, 2004). They assert that strategic essentialism is connected to creating a historical narrative and emerges while expressing one's subject stance. The above excerpt of the short story depicts men as the driving force behind the economy, disregarding the challenges faced by women, undermining their credibility, and assuming equal roles as both parents and children. Women are essential agents for the perpetuation of life, serving as entities that engage in reproduction and regeneration. The primary protagonists in the conflict are the males.

“You opt to exhibit patience as you await the return of your bottle. It is not a matter of life or death at this point. It is well-recognized among educated individuals that maintaining a healthy spirit is essential (Majid 2019).”

The author portrays Indah, an educated lady living in the city, as a representative of subaltern women who have their voices marginalized. The term “subaltern” does not solely refer to the oppressed class or the “Other” group, but it is also a sophisticated term. From a postcolonial perspective, the phrase encompasses all aspects of access limitations. It transforms into a realm of differentiation. During a demonstration, a leader of the demonstrators actively advocated for labour rights in opposition to the approval of the Job Creation Act. Workers who lack freedom of speech and are consistently excluded from having their voices heard are considered subalterns. Spivak highlights the importance of recognizing and understanding the hidden dominant process using subaltern word characteristics. The workers are engaged in a hegemonic discourse, which refers to subtle and unconscious manipulation of their actions (Morton, 2008).

The Way of Life of Buginese Women in Islamic Perspective

The existence of female characters in the legendary Bugis literary work *La Galigo*, or *Sure' Galigo*, cannot be denied as a big part of the historical development of the Buginese society. *We Opu Sengngeng*, *We' Tenri Abeng*, and *We' Cudai* are characters of Buginese women who colored the pattern of government and development of the independent Buginese woman as the husband's partners in running the government at that time (Ilyas, 2019, p. 78). In *Lontara' (traditional manuscript)*, women are called *materru na 'malampe nawa-nawa* (brave and have a vision). The story of Sang Hyang Seri, who is depicted as the goddess of rice in the highest position in managing life on earth, the figure of St. Saerah dan I Darmatasia depicted as the obedient and faithful wife, and Colli' Pujie as educated, courageous, and warriors (Ilyas, 2019, p. 78). It proves that the history of Sulawesi has provided a perspective on how Bugis people, on the one hand, really respect and care for women, but on the other hand, provide space to occupy strategic positions.

Even though the patriarchal structure of Buginese society occasionally puts women in uncomfortable situations. Women in Bugis, according to Mustari (2016), are conceptualized as *arising or Sakurai* in everyday language, as well as *belojajareng* (house decoration) or *ati goal* (wall/room contents). Whereas, for women who are married or have the status of a wife, there are also concepts of *mulu jajareng* to her husband (taking care of household matters) as well as *tanrere alebireнна aroane pawakke engngi* (maintaining the dignity of the husband). These concepts elevated interpretations that women in Bugis become subordinates when it collides with the gender discourse. The Bugis tribe's religious beliefs are always relevant to this issue. As the word of Allah SWT says, *Arrijalu Qowwamuna 'Alannisa* (QS. An-Nisa:34), men are the leaders of women. This quote from God's word is often used as a basis for what some sceptical individuals do to injustice against women (Nurlia et al. in Mustari, 2022:2).

One of the Buginese women's movements against the rigid practice of patriarchy that still happens is through literary works. Considering Darmawati Majid, a writer from Bone-Buginese who has experienced the subordination of the patriarchal society in her living area, she is lucky because she had the opportunity to get a higher education. Her voice on women's subordination was echoed through the characters in the short story "Ketika Saatnya" (2019).

Women labelling as weak creatures is one of the effects of the patriarchal system. The women's movement is limited by the norms and ethics attached to identities constructed from generation to generation. The labels of masculine and feminine then give the characteristic that strictly

differentiates a woman and a man. A woman must act beautifully. Meanwhile, men must have masculine characteristics such as strength and firmness that emphasize masculinity. Therefore, a wife must always put her husband first in the family context.

"Once, his mother scolded him for cleaning up empty plates while her father and brother, Ridwan, had not yet moved from the dining table. Pamali said that when the men at home are at the dining table, the plates they use are put away. Once, little Alaida was very hungry and wanted to eat first because her father had not returned from looking at the rice fields with Sis Ridwan. Mother asked him to be patient and wait. Her mother always accompanied her father to eat for as long as she can remember. Accompany, not eat together. "Her mother and she were just eating when her father and brother, Ridwan, went into the living room to smoke or chat (Majid, 2019)."

The belief system controls women's bodies in various aspects, especially in the domestic area, so that women often do not have rights over themselves. Nevertheless, the character *Ammak* (Alaida's mother) always believes that she can overcome Alaida's rebellion against the system.

"It is a wife's destiny to respect her husband, Son. Husband works hard to fulfill his responsibilities; men meet the needs of his wife and children. Therefore, when you get married later, your husband's order is what you should prioritize; you do it wholeheartedly, not half-heartedly. With that's how we women obtain God's blessings (Majid 2019)."

Ammak's view reflects those Islamic values had transformed into a policy that reformed the rigid system into an adjustable perspective. The transformation of Buginese women shows the adaptation to the nuances of Islamic life, both from customs and social behavior, which slowly but surely influences Buginese women's principles in their daily lives. Alaida's mother represented a firmness to her religion by obeying her husband. It is in line with one of the hadiths, Ahmad, who explained that: *"The Prophet SAW once said, "If a woman performs the five daily prayers, fasts in the month of Ramadan, protects her private parts, and obeys her husband, it will surely be said to her: 'Enter heaven from whatever door you wish.'"*

It means that wives' obedience toward their husbands will be the way to get God's blessing. The characterization of *Ammak* in educating her daughter, Alaida, portrays the nurturing quality that has always been enclosed to women.

"Pray to Puang Alla Ta'ala to be given a good, patient, and merciful mate who will not cheat on you with another woman. Ask the Almighty. Good women will get good men, dear (Majid, 2019)."

She teaches her daughter to put everything in God's hands, including her life mate. Buginese families value their women as a source of pride, purity, and piety. According to Islamic teachings, women's roles as wives and mothers are highly valued. Heaven under the mother's feet represents someone's happiness, safety, and success, determined by a mother's approbation. Respecting a mother is referenced in the hadith of the Prophet SAW, which states that respect for a child should be given more to his mother than to his father.

Buginese women are placed in a high position as mothers, with great emphasis on educating their children to be good and obedient to their parents. Mothers strengthen and advise

their children, as well as women's nurturing behaviours, through *pappaseng*. Pappaseng is the advice parents convey to their children, which they will later use to guide their lives. Besides that, they teach them to read, as well as religious and other kinds of science.

CONCLUSION

This research yields two interdependent conclusions. Firstly, based on postcolonial studies, the author's portrayal of third-world women in literature, the short story "Ketika Saatnya", depicts them as uniformly lacking power and occupying a victimized position within social, cultural, and economic systems, as well as patriarchal discourse. The colonized subject consistently reinforces these discourses. The author's colonialization efforts serve to represent third-world women as subordinate subjects. Ultimately, the author consistently positions third-world women as objects. Secondly, based on the Islamic perspective, the way of life of Buginese women, as shown by the mother character in the short story "Ketika Saatnya", illustrates how Islamic values have been adapted and transformed into the social behaviour and life principles held by Bugis women. Islam and culture and customs coincide and complement each other. Islam does not recognize gender bias. In Islam, women do not have a subordinate position, even equal to men. However, it cannot be denied that the patriarchal system in most societies is still considered a limitation for women when it is viewed from another point of view, such as through the perspective of gender or feminism, which will surely bring contradictions one way or another.

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