

STYLISTICS STUDY ON WOMEN CHARACTER IN INDONESIAN NOVEL (SITI NURBAYA BY MARAH RUSLI) IN THE PERIOD BEFORE INDEPENDENCE

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Abstract. The novel as a literary work is one of the literacy tool which is favoured by readers. Through literature, a reader can learn the characters representation presented by the author. Stylistics study used by the author is able to interpret and describe the character's style. So it can build an understanding, that the women characters in the period before independence is limited and sackled by customs in the socio-cultural context. Recognition for women right nowadays must be appreciated and utilized for the people, nation and state welfare. Therefore, Indonesian women characters at present is a long journey of Indonesian women struggle in the past. It is represented in this novel.

Keywords: language style, characterization, character, character, Siti Nurbaya, stylistics.

I. INTRODUCTION

Indonesian literature is always related to literature expression, both oral and written because literature as a form of cultural products can not be separated from its writer creations that tend to be dynamic; in the sense of literary expression that is possible to change from era to era. This is consistent with the Teeuw (1982: 9) statement that explained that the object of a literature research is dynamic determined by different terms and societal norms.

As an act of communication, literature is a form of typical communication. This typical appears on the author language expression. One of the frequent symptoms changes came into public discourse is the birth of female writers with their literary works that are considered to be "offers novelty," "demand in the market," and some "emancipated." Many debates about the woman author attract some authors to discuss the man author's point of view towards quality of women critical through women characters in his writing. Particularly, the men author's point of view in the period before Independence.

Based on the above background, the research questions formulated are as follows.

1. How does the characterization of woman character in the *Siti Nurbaya Novel* ?
2. Is the meaning of each expression has an influence on the characterizations of woman characters in accordance with the theme of the *Siti Nurbaya Novel* ?
3. Which women character expressed by the characters expression towards the women existence in the *Siti Nurbaya Novel* ?

II. THEORITICAL BACKGROUND

A. Study Stylistics Focusing on Creative Thinking Dimensions

Syihabuddin Qalyubi (Muzaki, 2015: 5) simply defines that stylistics is a linguistic study with style as an object. While *style* is a language style used by a person in a particular context and purpose. In the world of rhetoric language, style is also known as *style*. Language style or style itself becomes a part of diction or choice of words discussed about right or unright words, phrases, or clauses at a particular situation. Muzaki (2015: 44) said that stylistics study literature on visible aspects, such as the choice of words, sentences, phonology etc on. Thus, it can be said, that stylistics focus more on the intrinsic aspects such as phonological problem,



the choice of words or sentences, the deviation of meaning impact on the changing of meaning, without judgment or give an assessment.

Meanwhile, Ratna (2014: 16) pointed out that the main object of stylistics analysis is text or discourse. Moreover, in a contemporary theory, stylistics analysis placed between language and literature to provide a more dominant position on the analysis of literary works. Practically, terms, particularly in literary works, the stylistics scope is the description of language use. In connection with that, the basic study is more focused on the review of the author's language style in expressing the basic story. The Disclosure of main story through a review of the author's style will show the dimensions of the author creative thinking. David (2007: 133) defines that creative thinking is a new invention to do anything. Meanwhile, Santrock (2008: 366) saw a creativity as thinking ability about things in new ways, unusual, and make a unique problem solution .

Drevdahl in Hurlock (2010: 5) defines creativity as a person ability to produce a composition, product, or any idea basically a new and unknown creators. It can be an imaginative activity or synthesis of thought whose results is not only a summarise, it may include the creation of new patterns and combined information derived from previous experience and transplantation of an old relationship to a new situations, and may include the creation of new correlation, with its determind purpose and not only fantasy, although the result was perfect and complete. It also may take the form of products of art, literature, scientific, or may be procedural and methodological.

B. Literature Content

Literature as a form of typical communication act, has a moisture content of the infinity of life and human life. The content of literature can be varied, as proposed by Ann Jefferson (Hidayati, 2009: 9), "*The questons of ideas in literature could be regarded as one*

aspect of the question of reality, being part of literature's 'content', and it was an issue that the formalist themselves were particularly keen to confort." The problem of ideas in literature can be considered as one aspect of reality, which is a part of literature "content", and is an issue that would like to face by the formalists themselves. Thus, the idea in literature becomes a part of literature content.

The idea as a literary contents can describe their thoughts, feelings, wishes, and reflections of the author The author's idea is arranged based on a series of events linked logically and chronologically. Such conditions can occur in different types of literature.

The series of events that contain the author's ideas appear in language choice expression, so from the language used emerge the of painting author language typical context.

C. Character and Characterization

Character and characterization is one of the intrinsic elements presented in an author's story. Characters in the story should consider himself as human being, as suggested by Forster (Hidayati, 2009: 31), "The actors in a story are, or pretend to be, human being." In addition, the characters first of all characterized by how they view the happenness around them. In this case, Luxemburg (Dick Hartoko, 1989: 137) provides a way to describe the complete character through the following questions.

1. How do leaders vocalized/what does it means ? (Vocalisation is a relationship between elements of the event with the presented vision)
2. What is being vicalized ? What can be seen ?
3. By whom he himself vocalized and how?
4. How is his behavior?

These characters can be revealed by some of the above questions and can also be done through direct questions, events, inner monologue, response to the statements or actions of other characters, and through allegory or satire.

Hidayati (2009: 32) suggests the following method as the character description.



1. Discursive methods, ie the way the authors describe the characterization of the character in a way to mention the quality of the characters one by one and clearly, accompanied by statutes agreed or disagreed by author to the characterization of created character.
2. Dramatic method, i.e the the authors way who allowed the characters to express themselves to the reader through the words and style of their own. In this case a dramatic method described the actual circumstances and more invite the reader active participation in the story.
3. contextual method, i.e a way of describing the character in a verbal context
4. mixed methods, ie the author's way in describing the character characterization by using a combination of two ways or methods.

Another way to describe a fictional character is suggested by Tarin (1984: 133) :

1. *physical description* (describe the shape of the character physic);
2. *portrayal of thought stream or of concious though* (depicting the character's mind or what comes to mind);
3. *reactions to events* (depicting character reaction to the events);
4. *direct author analysis* (authors directly analyz the character of the character);
5. *discuccion of environment* (authors depict nature around the character. For example, by describing character, room condition so that the reader will get the characters impression such as slob, lazy, neat, and so on).
6. *reactions of others about / to character* (the author describes how is the supporting characters point of views in a story the main character).

All of methods provides an alternative in analyzing the characters and characterization. Method used by author to describe the character of the fictional character are vary.The best way is that the author describes the character for the

character himself consisently, and in practice there is no single way in describing the fictional characterizations.

Thus, it can be said that the characters in fiction is to get a poses, i.e character/ characterization. Characterization is authors' way to describe his characters.

III. RESEARCH METHODS

The method used in this study is descriptive. Descriptive method used to create sense systematically, factually, and actuality about language facts contained in the intrinsic structure of *Siti Nurbaya Novel* the work of Marah Rusli. The source of data is a character description and characterization of women in the novel include:

1. The language situation of the characters' speech act
2. The situation the world faces a situation depicted fictional author in the context of the story, through the answers to the following questions: face context at fiction world describe by authors in the story context
 - a. How the world of fiction was viewed?
 - b. With whom we view it?
 - c. What images can be seen from the results of that view?

Data analysis techniques include:

1. analyzing, detailizing and characterics of each aspect being studied by describing in accordance with the formulation of the problem;
2. data identification by plotting the data collected through labeling of original data, labeling, registrating pages, and recording of data types;
3. categorizing data into the structure of character category and characterization and contents expressed women character who become character in *Siti Nurbaya Novel*;
4. category examination that still require additional data;



5. The data interpretation that has been chategorized.

IV. RESULTS AND DISCUSSION

The results and discussion of the following research questions are as following

A. Analysis of the character and women character in the *Siti Nurbaya Novel*

The main characters in *Siti Nurbaya* are Samsulbahri and Siti Nurbaya. The protagonist character in this story is King Sulaeman, Sutan Mahmud, Ali, Ailmah, Siti Maryam, Bakhtiar and Arifin. While the antagonist character are Datuk Meringgih, and his followers Sutan Hamzah, and Siti Rubiah.

In general, the authors of *Siti Nurbaya* novel use discursive methods. It is said that, because the author always describe in detail about the characterization quality of the characters in this story. This quality is described directly by the authors analyzing the characterizations of the characters. In addition, the authors explanation is done by describing other reaction to other characters.

Since the characters who studied in this story are the women characters, so that the study is only include women characters as mentioned above.

1. Siti Nurbaya

This character described by the author as follows.

- 1) Temannya yang dipanggil tadi ialah Siti Nurbaya, anak Baginda Sulaiman, seorang saudagar kaya di Padang, yang mempunyai beberapa toko yang besar-besar, kebun yang lebar-lebar, serta beberapa perahu di laut, untuk pembawa perdagangannya melalui lautan. Anak ini pun seorang gadis, yang dapat dikatakan tiada bercacat, karena bukan rupanya saja yang cantik, tetapi kelakuan dan adatnya, tertib dan sopannya, serta kebaikan hatinya, tiadalah kurang daripada kecantikan parasnya.

- 2) Oleh sebab ia anak seorang yang kaya dan karena ia cerdik dan pandai pula, ia disukai dan disayangi pula oleh teman-temannya. Hanya ayahnya, ukan seorang yang berasal tinggi.....

The above description showed us that Siti Nurbaya is a girl who is beautiful, clever and polite. Although he was a wealthy merchant's daughter, but never discriminate her friends, so she is loved by her friends.

Siti Nurbaya has also steadfast and patient character. Her fortitude and patience is shown by Siti when she accept her destiny by marrying Datuk Meringgih, and all the trials that happened to her marriage with Datuk Meringgih did not change her love to Samsulbahri. Her loyalty is steady and stedfast and buried in the bottom of her heart till the end of her life.

The below description shows the characterization of Siti Nurbaya who is pious/sholehah.

Tatkala ayahku melihat halku sedmikian itu, air matanya tak dapat ditahannya, sehingga keluar berlinang-linang jatuh ke pipinya, lalu diciumnya kepalaku sambil berkata, "Nurbaya, sekali-kali aku tiada berniat hendak memaksa engkau. Jika tak sudi engkau, sudahlah; takmengapa....

2. Siti Maryam

Siti Maryam is a character who plays as Samsulbahri mother. He was impressed as a kind, gentle, loving, physically weak, easy compassion and come from ordinary people. The following quote implies the characterizations of Siti Maryam characters.

Samsulbahri tiada menyahut sepeatahpun perkataan ayahnya ini, melainkan tunduk berduka cita. Hanya ibunyalah yang menangis tatkala mendengar anaknya diusir oleh suaminya.

.....

Setelah berangkat Sutan Mahmud, dibujuklah Samsulbahri oleh ibunya dengan beberapa perkataan manis-manis, supaya jangan dimasukannya ke dalam hatinya,



amarah ayahnya itu. Akan tetapi Samsulbahri tiada menyahut pula melainkan minta masuk ke biliknya, karena sangat mengantuk, hendak tidur katanya. Mendengar permintaan anaknya ini hilanglah kuatir Siti Maryam. Pada sangkanya, tiada diindahkan Samsulbahri amarah ayahnya tadi.

....

Ketika diketahui oleh ibunya pada keesokan harinya, bahwa anaknya tak ada lagi, ributlah ia menyuruh cari ke sana kemari, tetapi tiadalah ia bertemu, dan seorang pun tiada tahu ke mana perginya. Sebab sudah hatinya, berangkatlah ia tiga hari kemudian ke Padang Panjang, ke rumah saudaranya. Di sana pun rupanya tak dapat dilipur hatinya, sehingga badannya makin lama makin kurus dan akhirnya jatuhlah ia sakit, karena bercintakan anaknya (1992: 156-157).

....

Pada keesokan harinya, tatkala sampai kabar kematian Nurbaya ini kepada Siti Maryam, yang sedang sakit keras di Kampung Sebelah, karena terkejut ditinggalkan anaknya Samsu, tiba-tiba berpulanglah pula ibu Samsulbahri ini, sebab kabar itu rupanya sangat menyedihkan hatinya (1992: 214).

...

3. Alimah

Alimah is a character who plays as Siti Nurbaya's cousin. She is impressed by his compassion and loving towards her cousin who never stops feeling sorrow. In addition, she has a strong concern for Siti Nurbaya, she was impressed by someone who keeps the principle of life. She is against polygamy practiced by her communities. The following quotation illustrates her courage about it.

“Sungguhpun demikian, penanggungan itu beumlah seberapa, jika dibandingkan dengan penganggungan dipermadukan,” kata Alimah,” Au lebih suka dipukul, dikurung, atau dihinakan daripada dipermadukan.”

“Tentu,” jawab Nurbaya, “Itulah sebabnya agaknya, engkau sampai bercerai dengan suamimu.” “Memang,” kata Alimah (1992: 206).

Alimah's affection for Siti Nurbaya is expressed in her statement as follows.

“Nur, jangan berkata begitu!” jawab Alimah, “atas pekerjaanku ini, tak perlu kau minta terima kasih, sebab aku berbuat demikian, bukan karena berharap barang sesuatu daripadamu sebagai pembalasan, tetapi semata-mata sebab aku sangat kasih dan sayang kepadamu. Maklumlah, aku ini sebagai engkau pula, tiada bersaudara, melainkan hidup manunggal diri. Oleh sebab itu pada perasaanku, engkau adalah adikku dunia akhirat, tempat aku berganung, tempat aku melindungi diri dan menyerahkan nasibku, yang jauh daripada baik ini. Tambahan pula, seharusnya aku membantu engkau dalam segala halmu. Jika tiada aku, siapa lagi?” kata Siti Alimah pula, sambil mengurut-urut rambut dan tangannya Siti Nurbaya (1992: 167).

4. Siti Rubiah

This person plays as Sutan Mahmud's brother who is cynical, egoist, selfish, thinks about herself, proud of her nation, underestimates lower class people, not responsible, proud of her tribe's negative habits, and tends to be jealous of other happiness and pleasure. One of her bad characteristics showed by the author as follows. Siti Rubiah was talking with Sutan Hamzah, her brother.

Coba lihat hamba! Walaupun tiada mempunyai pekerjaan, makan tak kurang, kocek pun tak kosong. Apabila hamba datang ke rumah istri hamba, makanan yang lezat cita rasanya telah tersedia; pakaian yang bersih pun demikian pula. Jika berjalan, kocek diisi: rokok dan segala keperluan hamba yang lain diberi. Ingin hamba hendak berbendi pada petang hari, bendi mentuahamba telah tersedia; segala kesukaan diadakan, segala kemauan tiada dilarang. Apa lagi yang dikehendaki?



Bukankah bodoh, laki-laki yang tak suka kepada adat istiadat yang sedemikian?"

"Memang enngkaulah saudaraku yang sesungguhnya-sungguhnya, membangkitkan batang terendam, yang tahu adat istiadat dan menjunjung tinggi pusaka nenek moyang kita dan tahu menghargakan ketinggian kebangsawanan kita dan menjalankan kewajiban kepada saudara dan kemankannya," kata putri Rubiah memuji-muji adiknya itu.

Based on the above quotation, it can be concluded that the women characters are simple and flat in categorized. The characterizations in this story tend not to change and develop. The characters temperament studied by the readers since the initial description. The readers can easily recognize the characterizations of the characters because they have been informed about it so that they don't need to discover from the characterization process through their behaviour in the story.

Each character has been formulated in such a way oleh by the author. For example, Datuk Meringgih has been formulated from beginning to end as a character who is cruel, ruthless, cunning, and miserly. This formula is applied for other characters.

B. Analysis on the meaning of influenced characters utterance towards the characterizations of women characters in accordance with *Sitti Nurbaya* novel theme

Speech act situation will be analyzed in the paper include of the description of language situation used by the author through women characters utterance. The women characters in this novel are correspond to the social structure that become the focus of a *Sitti Nurbaya* setting.

The social structure of the community described by the author is focused on the upper middle class society. Two polar contradicted is between the aristocratic and ordinary class society. Through the dialog between them, the language ethics and their thought intended by the

author can be described. Here are some language situations presented from speech act events in *Sitti Nurbaya Novel*.

1. The author language style in describing language situation between Sitti Nurbaya and her peers

"Nyaris aku kesiangan, Sam," kata Nurbaya.... "Hai! Nurbaya mengikut pula?" Sebab dilihatnya Nurbaya ada bersama-sama Samsu. "Baiklah! Lebih banyak orang lebih girang." "Mengapa Tiar? Tak bolehkah aku mengikut, sebab aku perempuan?" kata Nurbaya, sambil tersenyum (1992: 30).

"Ya, benar katamu itu, Nur," jawab Bakhtiar dengan kuatir rupanya, serasa benar akan terjadi hal itu atas dirinya. "Yang sebaik-baiknya janganlah aku bertemu dengan buah jahanam itu dan biarlah ibu-bapakku hidup sampai aku dapat pekerjaan, yang dapat memberi penghidupan kepadaku."

"Sebenarnya orang yang menjadi pegawai pemerintah," kata Samsu pua, seakan-akan hendak melenyapkan ingatan yang kurang enak itu dari dalam hati Bakhtiar, "dalam pekerjaannya harus dapat berbuat dirinya seperti suatu mesin, yang sebetul-betulnya menjalankan dan memperbuat segala apa yang harus dipderbuatnya. Artinya, tiada pandang-memandang, tiada mebaruh kasihan, tiada dapat tergoda oleh uang atau pemberian dan lain-lain sebagainya."

"Tetapi adakah orang yang sedemikian?" tanya Arifin. (1992: 40).

Setelah berpikir sejauh, berkatalah ia, "Baik benar; tetapi di kantor pos kita kelak harus bercerai, sebab ada maksudku yang lain."

Walaupun Arifin heran mendengar jawab Samsu ini, karena belum pernah ia berbuat sesuatu yang tiada boleh diketahuinya, tetapi dengan tersenyum dijawabnya perkataan Samsu itu. "Tentu aku tiada akan mengalangi engkau, bila engkau ada keperluan yang lain."



Meskipun ia tersenyum, tetapi hatinya tiada senang. Bukan saja karena melihat perubahan kelakuan Samsu, tetapi karena nyata kepadanya,, Samsu baru saja menangis (1992: 225-226).

2. The language style in describing language situation between two brothers in disputing a problem

Tatkala dilihatnya Sutan Mahmud duduk di atas kursi lalu ditegurnya, “Engkau, Penghulu! Alangkah besar hatiku melihat engkau ada pula di rumah ini; karena telah sekian lama engkau tiada datang kemari. Hampir aku bersangka, engkau telah lupa kepada kami.”

“Bukan demikian Kakanda! Maklumlah hal kami pegawai pemerintah! Pekerjaan tiada berkeputusan: rodi, ronda, perkara jalan, perkara polisi, perkara ini dan itu, tidak berhenti,” jawab Sutan Mahmud.

“Ya, tentu; tetapi... Rukiah, pergilah masak air panas, untuk mamandamu ini! Masih adakah kue-kue dalam lemari?”

....

“Ah, tak usah....,” kata Sutan Mahmud pula.

“Mengapa tidak sudi lagi engkau makan di sini? Tidakkah percaya lagi engkau kepada saudaramu? tanya perempuan itu, seraya mengangkat mukanya, sebagai hendak marah (1992: 20).

“Pekasih apakah yang telah diberikan istrimu itu kepadamu, tidaklah kuketahui; hingga tidak tertinggal olehmu perempuan itu; sebagai telah terikat kaki tanganmu olehnya. Sekalian Penghulu di Padang ini beristri dua tiga sampai empat orang. Hanya engkau sendiril; ah yang dari dahulu, hanya perempuan itu saja istrimu tidak berganti....” (1992: 22).

3. The author language style in describing manners between a husband, wife and

children when having meal in an ordinary class.

Tatkala itu kelihatan Alimah dan Nurbaya menyediakan makanan di atas tikar rumput, yang telah dialas dengan kain putih, terbentang di tengah rumah. Tiada berapa lamanya kemudian daripada itu, duduklah Ahmad Maulana makan, dihadapi istrinya; sedang Alimah dan Nurbaya duduk jauh sedikit dari sana, sebagai menunggu, kalau-kalau Ahmad Maulana minta apa-apa.

....

Setelah keringlah air matanya, barulah ia keluar pula dan kelihatan olehnya mamandanya sudah selesai makan lalu membasuh tangannya.

“Alimah, coba ambilkan rokokku dari dalam bajuku!” kata Ahmad Maulana.

Alimah segera mengambil rokok itu dan memberikannya kepada ayahnya,

“Sekarang makanlah kamu sekalian!” kata Ahmad Maulana pula, sambil membakar rokoknya.

Alimah dan Nurbaya mendekatlah ke sana, lalu makan bersama-sama dengan Fatimah (1992: 191-192).

4. The author language style in describing a language situation between two youth in expressing love

“Nurbaya, dengarlah olehmu pantun ini:

bulan terang bulan purnama,

nagasari disangka daun.

Jangan dikata bercerai lama,

bercerai sehari rasa setahun.”

....

Mendengar perkataan dan pantun Samsu ini, terdiamlah Nurbaya, sambil menundukkan kepalanya, tidak berkata-kata sejour lamanya, sebagai malyu rasanya ia akan membukakan rahasia hatinya....” Sudikah engkau kelak menjadi istriku, apabila aku telah berpangkat dokter?”

“Masakan tak sudi,” sahut Nurbaya perlahan-lahan, sebagai takut mengeluarkan perkataan ini.



Maka diciumlah oleh Samsu perlahan-lahan punggung tangan perawan ini.

....

“Sesungguhnya demikian rupanya,” jawab Nurbaya, sambil membalas pantun Samsu:

“Dari Medang ke pulau Banda,
belajar lalu ke Bintuhan,
Tiga bulan dikandung Bunda,
Jodoh’lah ada pada Tuhan.”

5. The author language style in describing apeech act that indicated Sitti Nurbaya character in facing her life difficulties.

Tatkala kulihat ayahku akan dibawa ke penjara, sebagai seorang penjahat yang bersalah besar, gelaplah mataku dan hilanglah pikiranku dan dengan tiada diketahui, keluarlah aku, lalu berteriak “Jangan dipenjarakan ayahku! Biarlah aku jadi istri Datuk Meringgih!”

....

Sejak waktu itulah Samsu, aku jadi istri Datuk Meringgih. (1992:119).

6. The author language style in describing his views on woman existence seen from two sides (East and West)

“Sebuah lagi yang tak dapat kubenarkan pikiran perempuan dewasa ini, yaitu hendak menjabat pekerjaan laki-laki. Kalau sekalian perempuan berbuat demikian, apakah kelak akan pekerjaan laki-laki? Harus ke dapurkah mereka, mengurus rumah tangga dan menjaga anak? Berbalik hujan ke langit.

....

Pada sangkaku pikiran perempuan tadi salah. Apa gunanya perempuan menuntut kepandaian laki-laki dan memegang pekerjaan laki-laki? Bukankah sesuatu pekerjaan itu ada maksudnya?...Lebih dalam, lebih tinggi, dan lebih bannyak ilmu perempuan, lebih baik, asal jangan lupa ia akan kewaibannya yang asli.”

“Apakah kewajiban yang asli itu?” tanya Van Sta.

“Perkara anak, perkara rumah tangga dan perkara makanan.”

“Benar, tetapi perempuan, lain pula katanya. Untuk menjaga rumah tangga ada bujang, untuk memasak ada juru masak, untuk menjahit ada tukang jahit, untuk menjaga anak ada babu, untuk mencuci ada tukang cuci dan untuk menjaga kebun ada tukang kebun. Masakan sekalian itu ia sendiri yang harus mengerjakannya?”

“Tentu tidak. Akan tetapi meskipun ada bujang, juru masak, babu, dan lain-lain, perempuan harus juga faham dalam segala hal itu, karena sekalian orang-orangnya tadi sekedar pekerja.... Dapatkah didikan anaknya, diserahkan kepada babunya yang bodoh itu?”

....

Bila laki-laki itu kaya, seharusnya ia memenuhi segala keinginan istrinya dan haruslah ia menjadikan perempuan, putri dalam istana. Akan tetapi jika laki-laki itu sungguh tak cakap mengadakan sekalian permintaan istrinya, janganlah dipaksa. Keadaan suaminya harus ditimbang juga oleh perempuan, Jangan membuta tuli, mengingat yang senan untuk diri sendiri!”

“Ya, tetapi perempuan bersuami, karena hendak mendapat penghidupan dan kesenangan pula. Jika akan susah juga, apa gunanya bersuami? Lebih baik bekerja, mencari penghidupan sendiri,” jawab Van Sta.

....

“Yaitu tentang pelajaran anak perempuan bangsaku. Oleh sebab itu kewajiba perempuan memang tiada sama dengan kewajiban laki-laki, pada pikiranku tak perlu segala ilmu laki-laki dipelajari oleh perempuan. Laki-laki pun tak perlu pula mempelajari kepandaian perempuan, yanb tak perlu baginya, misalnya ilmu menjahit atau memasak, kalau ia tiada harus menjado tukang jahit atau tukang masak. Apa gunanya kepadaian insinyur dan hakim misalnya bagi perempuan? Bukankah lebih baik dipelajarinya kepandaian yang berguna baginya?”



Aku katakan sekalian itu kepadamu, Yan, sebab sesungguhnya hatiku khawatir perempuan Indonesia ini dengan buta tuli meniru segala aturan dan pikiran perempuan Eropah, sengan tiada menimbang baik-baik.....Pada pikiranku, tidak sekalian yang baik bagi perempuan Eropah, baik pula bagi perempuan Indonesia. Ada yang baik di sana, tak baik di sini dan kebalikannya ada yang berguna di sini tak berguna di sana. Yang sesungguhnya baik ambillah, toirulah dan pakailah!" (1992: 238).

7. The author language style in describing speech act situation towards the absence of a conformity understand between brothers about customs

" Bagaimana pikiranmu tentang kakakmu, Hamzah?" tanya putri Rubiah dengan tiada menoleh dari penjahitannya.

"Pada pikiran hamba, kelakuannya sangat berunag" jawab Sutan Hamzah sambil menoleh kepada saudaranya.

".... Coba kaupikir! Aku dan Rukiah saudaranya dan kemanakannya yang perempuan, jadi tanggungannya. Tetapi tiada dijaga, tiada dikunjung-kunjungi dan tiada dilihat-lihatnya, apalagi dibelanjainya; pendeknya tiada diindahkannya. Hanya anak dan istrinya sahaja yang dijaga, dipelihar dan dihiraukannya...." kata putri Rubiah dengan sedih.

" Anaknya itu kabarnya akan dikirimkan pula ke Jakarta, ke Sekolah Dikter Jawa, yang bukan tanggungannya, yang tanggungannya sendiri disia-siakan...."

Dan apakah sebabnya ia tak mau menerima segala jempunan orang dan tak suka beristri banyak? Bukankah itu sekaliannya duit saja! (1992: 56-58).

C. What kind of character expressed in Siti Nurbaya Novel I towards the existence of women character ?

Based on the research above, the women character in the period before independence in

the context of Minang cultural background through the women characters in the *Sitti Nurbaya* novel are as follows.

1. Women who work as a servant must be polite, respect to the employer, have patience, and obey to the rules and orders.
2. The character of women and men employer are always checking, instructing, and guiding.
3. The position of "mother" in the family is always under "husband." Husband position is very dominant. For example: If a child asked for permission to travel, and "father" allowed him, he don't need to ask permission to "mother."
4. The character of "mother" is always described as being patient, full of love, care, and if she talked is always full of advice.
5. Calls to parents is " father " and " mother. "
6. For peer communication between friends, they call each other with names, so it seemed familiar. This familiarity also appear in joking, thinking, discussing, and giving advice h each other. The communication between them is full of familiarity and kinship. This familiarity is characterized by feelings of mutual understanding between friends, and mutual taste if one of them is in trouble.
7. Among the aristocrat, an elder brother or sister have an influence on younger siblings. Their temperament is described as " arrogant ", always demand their rights. By their sibling, they are called " Kakanda", and they always receive the elder brother and sister behavior.
8. Calls for aristocrat women is "princess", while for an ordinary woman is " Sitti. " In the context of *Sitti Nurbaya* novel , women characters described by the author is a sholehah character who has courage to sacrifice for the sake of parents honor and dignity , and doesn't care for her life. . Sitti Nurbaya is the main character who is always



sacrifice her personal interests for the sake of the man she loved , and powerlessness in facing of the life's trials.

9. If a husband, especially aristocrat and very important, only has a wife, so he is considered to be deviated from the customs, or he is suspected to be having " witchcraft " by his wife.
10. Husband position is treated very honored and very special. The husband is always precedenced in all things, and served for every need. For example, in this story he is described in having meal phenomenon with his family. His wife and children are waiting faithfully and serve their husband/ father. If their father had finished eating, then his wife and children are allowed to have meal.
11. In expressing love, the youth in Siti Nurbaya era always use figurative words, indirect, explicit, sometimes punctuated with communication form like rhymes.
12. In the context of this story, there are two characters (Samsulbahri and Van Sta) towards women. Samsulbahri (the representation of eastern view) explains that women must satisfy with his nature, although she is intelligent. While the Western view put forward by Van Sta stated that woman life depend on her own. In this case, the Eastern view is more considered to be obtrude , authoritarian, and orthodox, while the Western view is more democracy.
13. Marriage for some people at the time of Siti Nurbaya (representatives by Padang) is like commercial, without love. There is only pride if married some women but without responsibility, the most important thing is for reproducing.

IV. Conclusions and Recommendations

A. Conclusions

Based on the study result and above discussion, the writer convey a conclusion, that

essentially the women character in the period before Independence in Siti Nurbaya context (Kasih Tak Sampai) written by Marah Rusli is the same profile as modern women that is not only unique physical, but all what women do is unique that can not be done by men. The difference with the woman nowadays is in terms of opportunity and freedom to act, think, and behave.

At present, women have the same right and degree as men. Women get trust and recognition for holding important roles in state life, this is proved by the presence of the women president, ministers and ambassadors worldwide, and they are considered to have strong influence in the survival of the state.

Not only in thinking skills, physical strength of women can be equated with men. Women also have been respected and appreciated in their right and aspiration.

The women character in this novel is a history that represents the presence of women in the colonization era with a limited motion, which is not experienced by present women , especially in Indonesia. The present women should be grateful, because they get equal rights and social level freely without going through a complicated and difficult process as it has been experienced by R.A Kartini and Rd. Dewi Sartika (Indonesian heroine) and other women characters who fiercely fight for their rights at the time.

B. Suggestions

As the end of this article, the writer state the following suggestions.

1. Indonesian literary novel should be the main reference in fostering the literacy spirit, as it contains a socio-cultural representation in his time, so it can motivate learners to foster a life creativity which is more imaginative, innovative, critical, dynamic, and competitive.



2. Women anywhere in the world should be able to take advantage of equality as well as possible , so they can raise the dignity of women through positive and creative thinking to cooperate each other with men for the realization of solutions for the development of the nation.

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