

## The Shift of Character and Role of Minangkabau Women in Novel PEREMPUAN BATIH by A.R. RIZAL

Bulan Rara Yangsen<sup>1\*</sup>, Inriati Lewa<sup>1</sup>, Muhammad Syafri Badaruddin<sup>1</sup>

<sup>1</sup>Faculty of Cultural Sciences, Hasanuddin University, Indonesia

\*Correspondence: [bulan.rara@frodigi.com](mailto:bulan.rara@frodigi.com)

### ABSTRACT

*This study aims to explain the shift in the nature and role of Minangkabau women in the novel Perempuan Batih by A. R. Rizal. This research uses the structural approach of the Teeuw model. The method used in this research is qualitative method. Data collection is done through literature study by reading books and writings that have a relationship with the object of research. The types of data that will be used in this study are divided into two, namely primary data and secondary data. The results of the study describe that there is a shift in the nature and role of Minangkabau women in the novel Perempuan Batih which is seen through the depiction of Minangkabau women in the past and the depiction of Minangkabau women now in the novel Perempuan Batih by A. R. Rizal. Minangkabau women used to be described as women who hold fast to customs, are compassionate and loyal, tough and independent, good at cooking and know the culture of Manggaleh. Minang women are now described as modern women, easily discouraged, and lose their identity. The depiction of Minangkabau women is examined through characterizations.*

### ARTICLE HISTORY

Published September 22<sup>th</sup> 2021



### KEYWORDS

Novel, Shift, Role, Women, Minangkabau, Structural.

### ARTICLE LICENCE

© 2021 Universitas Hasanuddin  
Under the license CC BY-SA  
4.0



### 1. Introduction

Different from the Batak ethnicity and several other ethnic groups who adhere to a patrilineal culture, the Minangkabau ethnicity is a culture that adheres to a matrilineal kinship system or known as the maternal kinship system. As a culture that adheres to a matrilineal system, Minangkabau women have a high position in the family and in kinship. Minangkabau women hold great control and inviolable roles. A Minang girl will rule the house and live with her people. Minangkabau women will maintain the sustainability of kinship relationships that are fostered from generation to generation (Latief, 2001: 81).

According to Musrah Dahrizal in Ronsi, (2011: 39-58) the Minangkabau tradition of women's lives has undergone several phases regarding their status and rights in the household and society. First, girl girls are girls. The term giddy child is used from birth to marriage, at this stage his presence has not given meaning to his environment. Minangkabau women undergo preparation as potential heirs of a tradition that continues until they are teenagers and ends when they get married. Second, *padusi* are women. *Padusi* comes from the word solid which is the treatment of parents to their married daughters. If a Minang woman is married, in Minangkabau tradition it is considered appropriate to be taken into account. He has started to carry out several functions and roles and get the rights. Third, *parampuan*, namely women where all the joys and sorrows and family complaints are gathered to the mother (mandeh). Therefore, it is called a woman.

In the *rumah gadang*, married women get rights that show that they have the right to apply adat in solving all their family problems. Fourth, *Bundo Kandung*. As an adult, women have the right to be decisive in the policies taken at the *rumah gadang*. In society, he also has the right to voice his opinion as to the main ambassador of his extended family. Hakimi (1976:1) mentions that there are five privileges possessed by Minangkabau women, namely (1) descent drawn from the maternal line, (2) the house where they live, (3) prioritized economic resources for women, (4) women save economic results, (5) women have the right to vote in deliberation. Minangkabau women used to be women who understand customs and carry out their roles in the family. Women have a decisive nature, women play a role in many things, women are the fulcrum in maintaining balance. This is also seen in Minangkabau customs, where women keep great heirlooms, and determine preparations for carrying out ceremonies.

The novel *Perempuan Batih* by A.R. Rizal is a novel that was published in 2018 taking the background of Minangkabau culture. This novel reveals the reality of humanitarian problems that occur in Minangkabau so it is interesting for the author to choose this work as the object of research. The novel *Perempuan Batih* describes the struggle of a female character who is also the main character named Gadis. Since she was young, the girl has experienced a serious inner conflict starting when her father and mother died and she had to migrate to the city to fulfill her own needs. Not long ago in the city, the girl had to return to her village to fulfill her mother's request, namely the match between Gadis and Darso. Girls' hope that Darso is a good man turns out to be wrong. Darso is a lazy man and only likes to promise. Darso left the girl when she was pregnant with her fourth child. The girl then supports all her children with her own labor. The problems faced by the girl cause pressures that result in inner conflicts for herself.

The novel *Perempuan Batih* discusses the changes in the social structure that occurred in Minangkabau. The change in social structure is caused by the changing times that have made people start to leave and forget their culture. Changing times affect the structure of the nuclear family that occurs in millennials. In traditional societies, the family structure is in the form of a nuclear family. In Minangkabau culture which adheres to matrilineal culture, women have a very important role. However, due to changing times, the nuclear family turned into a small family, each seeking its own individual benefit. The novel *Perempuan Batih* describes the impact of the changing times, which describes the fate of a girl who ends up in a nursing home and lives in solitude.

The novel *Perempuan Batih* discusses the shift in the role of women (Indrasari, et al., 2020) of the Minangkabau tribe that adheres to the matrilineal system. The female character in this novel is different from the Minangkabau female character in general, namely Minang women used to be including the daughters of the girl character. Minangkabau girls who should live in their people's houses are not like girls who choose to live as independent human beings and leave the stone house. Meanwhile, women in the nuclear family have a strategic role and great responsibility. Terms for women such as *limpapeh rumah nan gadang* and high *sumarak anjuang* symbolize the high role and position of women, which are not found in Minangkabau men (Latief, 2002: 80). The terms given to Minangkabau women symbolize that women have a deep responsibility to ensure intimate relationships with indigenous peoples. Women have a decisive nature and play an important role in many things and become the fulcrum in maintaining balance in the family.

The shift in the role of Minangkabau women in the novel *Perempuan Batih* can be seen from the female characters in the novel. The female character who should be the central character who obeys customs and respects parents, especially mothers, is different from the depiction of women in this novel. It is interesting for researchers to analyze the depiction of Minangkabau women in the novel *Perempuan Batih* as proof that the lives of Minangkabau women were very different from the lives of Minangkabau women today. This study uses the structural theory of Teuw to examine the characters and characterizations.

The structural theory according to Teuw is a perspective that places literary works with the reality of society through a reciprocal relationship between one element and another in a unified whole. With the reciprocal relationship between the elements, the meaning of the whole will emerge because basically between one part and another part are interrelated in a unified whole. Structural analysis in literary works means dismantling, peeling and explaining all the elements of the literary work to get the overall meaning" (Rahman, 2016; Junus, 1988: 136-138).

Definitively, structuralism means understanding the elements, namely the structure itself and its interrelationship mechanism on the one hand with other elements (Rahman, 2017). The relationship is not only positive such as harmony, conformity, and understanding but also negative such as conflict and contradiction. Structuralism pays attention to the analysis of the elements of the work. Each work must have different elements. In addition to being a result of these inherent characteristics, differences in elements also occur as a result of differences in the reader's reception process. It is in this connection that literary works are said to have distinctive, autonomous characteristics and cannot be generalized. Each study will give different results.

Teeuw (1984:61) considers that the structural approach as an initial priority to determine the unanimity of the meaning of literary texts must pay attention to understanding the roles and functions of the elements that make up literary texts. Based on this assessment, Teeuw (1984:135) reveals that structural analysis of literary texts has the aim of dismantling or revealing the relationship between elements in literary texts in totality in producing meaning. This approach is able to explore the literary works of the elements of the work. The interrelated elements will form an overall meaning (Rahman, 2010).

Character is one of the important elements in a novel. Characters have different characteristics so that they give birth to various behaviors and their respective stories (Arniati, et al., 2019). Characters present in front of the reader carry certain qualifications, especially regarding identity. Actors who carry events in fictional stories so that the events are able to weave a story are called characters (Aminuddin, 2002:79).

## 2. Sketch of the Work

*Perempuan Batih* is the work of A. R. Rizal who presents himself as a figure who works as a journalist. As an ethnic of Minangkabau journalist who focuses on the Minangkabau cultural aspect, the author is a writer who is consistent with social issues related to Minangkabau.

As told in this novel, the main character has a child named Siti who is the youngest daughter in the Gadis family. In the Kirai family, she received a hereditary inheritance given by her mother, either land or a house, although in the end, Siti chose to leave the house and settle down with her husband. Likewise, another girl, Kirai, has become Kirai's wife who has the right to live in the girl's house with her husband.

## 3. Objectives of Study

This study aims to explain two main things, namely 1) to unravel the shift in the nature and role of Minangkabau women in A. R. Rizal's novel *Perempuan Batih*, and 2) to see the relationship between the shift in the nature of Minangkabau women and the roles that are carried out according to their nature.

## 4. Research Method

The research method is a way of working to understand the object of research and this is considered important in assessing the quality of research. The research method used in this study is a qualitative research method. According to Endaswara, an important characteristic of qualitative research in literary research is that it is carried out descriptively in the form of words, prioritizing process rather than results and inductive analysis. Based on this, the author considers that this qualitative research is appropriate to be used in researching the novel *Perempuan Batih* by A.R. Rizal. The data source was obtained from the novel *Perempuan Batih* by A. R. Rizal published in 2018 by Laksana with a thickness of 260 pages. The primary data is a depiction of Minangkabau women who experience a shift in roles in the novel *Perempuan Batih* by A. R. Rizal. Secondary data is data that is objective, complete, and can be accounted for. Secondary data are generally obtained from various readings that support research and relate to the issues discussed. Secondary data is also a comparison material in revealing the main problem being analyzed. Secondary data sources are articles, journals, books and data from the internet that discuss the depiction of Minangkabau women.

## 5. Result

The Minangkabau people is one of ethnics in Indonesia that adheres to a matrilineal system, namely maternal lineage. Women have a unique and very prominent role in this culture. Her opinion is heard, and his consideration is needed in decision-making. This is the contrast between the position of Minangkabau women in the family, community, and environment with other ethnic groups. The shift in the role of Minangkabau women in this novel will be seen in two parts, namely the depiction of Minangkabau women in the past and the depiction of Minangkabau women now. Minangkabau women used to be described as Minang women who had not been contaminated by various influences and lived their lives like Minang women. Minangkabau women are now described as living very different lives from Minang women in the past.

### 5.1 The depiction of Minangkabau women in the past

The position of women in Minangkabau culture in the ideal picture is strong, powership, and elegant. This is in accordance with the Minang cultural background which adheres to a matrilineal system, placing women as the main pillar in the tribe. Women are symbolized as *limpapeh rumah nan gadang*, and *sumarak anjuang nan tinggi* as a symbol of honor (Latief, 2001: 80). Various roles are given to women according to the position of women in the Minang cultural background. Understanding their position in depth will motivate and demand Minang women to carry out all their roles as Minangkabau women

### 5.2 Holding Firmly to Customs

The novel *Perempuan Batih* describes the Minangkabau tribe who adheres to matrilinealism. Matrilineal understanding puts women in a special position. In this regard, the role of women in the Minang tribe must be balanced with customary knowledge by Minang women. The privilege of women in Minang culture is a milestone for Minang women to be able to master and uphold the customs that apply in Minangkabau culture. Something special is something that is best preserved and maintained. Therefore, all the privileges given to women must be followed by efforts to protect them. Custom is one thing that binds all the provisions that apply in society. In culture, values and norms apply. As something special, Minang women are obliged to comply with applicable customs to be an example and role model in society.

Minang women used to be women who held fast to the customs described in the novel *Perempuan Batih*. The woman is depicted through a female character named Gadis who is also the main female character in the novel. In the novel *Perempuan Batih*, Gadis is described as a woman who understands Minangkabau customs very well. Girls' understanding of their culture makes Girls comply with all of their roles as Minang women. An example of an early depiction of the existence of Minang women through Girls is as follows.

Nasib Gadis baik-baik saja di kampung. Untuk perempuan seumurannya, ia justru lebih beruntung. Ia jadi satu-satunya perempuan di rumah batu. Di belakang rumah bertingkat kayu itu ada tanah yang luas. Berbagai tanaman tumbuh di sana. Tinggal memetik saja. Apa yang dibutuhkan tersedia" (Rizal, 2018:16).

(Girl's fate is fine in the village. For a woman her age, she was more fortunate. She was the only woman in the stone house. Behind the wooden terraced house, there is a large plot of land. Various plants grow there. Just pick. What is needed is available) (Rizal, 2018:16).

The quote above describes the existence of a girl who fits the Minangkabau cultural background. The girl in this novel is described as having no parents. The girl's mother died when she was young. It is not clearly described in the novel about the girl's father. Nevertheless, the girl's mother left the house for the girl and very large land. All the needs of the girl are also met on the land and the house. Even though it looks implicit, it illustrates the strengthening of the portrayal of Minangkabau women in the girl character. In accordance with the Minangkabau cultural background, women are highly valued and prioritized so that they support a girl's life to live a decent life without flaws.

### 5.3 Loving

The novel *Perempuan Batih* explains that one of the most prominent characteristics of the former Minang women was having a compassionate nature. This trait is in line with the Minangkabau cultural background which adheres to a matrilinear system, namely maternal lineage. As is known, women have deeper sensitivity and feelings than men. A foundation of Minangkabau customs with matrilineal culture has the standard formula "children on lap, nephew *dibimbing, urang kampuang dipatenggangkan*" (Latief, 2001:71). The principle of kinship does not only concern the father, mother, and their children, but also the relationship with the nephews and even with the village people. However, it needs to be understood, according to Latief (2001:82) the foundation of the kinship relationship is emotional. Emotions involve feelings that must be instilled from childhood.

According to Latief (2001:82), Minang women are described as women who have a loving nature to everyone, especially children and nieces. In Minang society, the term *Bundo Kanduang* is known. Bundo is mother, mother, mother, or mother. *Kanduang* is real. So it can be concluded that the meaning of *Bundo kanduang* is a true mother. The figure of *bundo kanduang* in Minangkabau traditional literature and lessons is described as an ideal woman or mother, as an authoritative mother, who is wise and wise, a place for inheritance related laws, a place to imitate, imitate and use taste and check. The depiction of a Minang woman who has a compassionate nature can be seen from the novel *Perempuan Batih* through the character of Cakni. Cakni in this novel is a character who plays the little sister of the girl's mother, who takes care of the girl. As a Minangkabau woman who has a deep understanding of Minang culture, Cakni raises her with patience and compassion.

Through the character of Cakni, it is described that Minang women who used to really understand their role in the family, especially as a mother. Girls are not the biological children of Cakni, but Cakni continues to play his role as *Bundo Kanduang* who teaches, educates, raises and advises Gadis in the hope that she will grow up as a good Minang woman. Even though Cakni has a biological child, Nilam, Cakni loves Girls more. This is because only Gadis always accompanies Cakni, meanwhile, Nilam prefers to live in the city. One of Cakni's attitudes towards Girls can be seen in the quote below.

Kau sudah kuanggap sebagai anak kandungku sendiri. Tentu aku ingin melihatmu menjadi orang berhasil. Tapi, ibumu mengamanahkanmu kepadaku agar menjagamu tetap berada di rumah. Kau harapan satu-satunya di rumah itu" (Rizal, 2018:15).

(I have considered you as my own son. Of course I want to see you become a successful person. But, your mother entrusted you to me to keep you at home. You are the only hope in that house) (Rizal, 2018:15).

The quote above describes the attitude of Cakni who really loves Girls. As a Minangkabau woman, Cakni understands where she should be. Cakni advises Gadis to remember the role of a Minangkabau woman. In this novel, it is not described how the figure of the girl's biological mother is. All things about the girl have been entrusted by the mother of the girl to Cakni. Therefore, Cakni plays an important role in Girls' life. Cakni is like the biological mother of the girl and is always present in the life of the girl. The attitude of Cakni's character in the novel describes Cakni's character who has played a role like the girl's biological mother.

### 5.4 Strong and Independent

The novel *Perempuan Batih* describes the character of a strong and independent woman. This is in accordance with the opinion expressed by Latief (2001:80) which explains that women are the *limpapeh* (main pillar) of the *rumah gadang* and are the key to the family heirloom. This makes Minangkabau women are educated hard and independent since childhood. Women's skills in managing everything must be tested and proven. In accordance with the Minangkabau cultural background which adheres to a matrilineal system, the Minang community places Minangkabau women as owners

of all assets in the house. This makes women financially independent and in control of their wealth. They are rich and are not destined to be poor or to live in poverty.

The specialty possessed by a Minang woman is having all the assets, so that Minang women do not have to depend entirely on their life financially to their partner (husband). This happened in accordance with the Minang cultural background that Minang women were already rich and financially strong from the context of Minangkabau customs which were passed down from their mothers. Therefore, Minang women must have a strong character in dealing with all family problems or other life problems and be independent in managing their household needs.

The strong character in this novel is depicted through the girl character. The girl character is a Minang woman who has high hopes for her life. Those hopes were not only contemplated by him, but were proven by the Girl. Even though she has been abandoned by her parents and lives with Cakni, it doesn't stop her from having good dreams for the future and her family. A positive dream through an arranged marriage by her mother, Gadis hopes to have a more decent life after marriage.

The nature of the Minang women seen from the girl character is certainly different from women in general. Usually, women feel very down when they have been abandoned by their parents. Especially if the woman is set up with someone she doesn't know or has never met. However, according to the Minang cultural background, Minang women are different from other women. In addition, the toughness of the girl character is also shown by continuing to live her days with positive thoughts in accordance with her hopes and dreams. This can be seen from the quote below.

"Laki-laki itu bernama Darso. Tak sia-sia, Zainun mencarikan jodoh terbaik untuknya. Laki-laki dari tanah seberang terkenal tak memantang dalam urusan pekerjaan. Mereka suka berperas keringat."

"Gadis bisa mengandalkannya untuk menggarap tanah lapang di belakang rumah. Hasilnya akan berlimpah ruah. Ia tak perlu khawatir anak-anaknya kelak akan kekurangan makan" (Rizal, 2018:35).

("The man's name is Darso. Not in vain, Zainun found the best mate for him. Men from across the country are known to be nonchalant in terms of work. They like to sweat."

"Girls can rely on him to work the field behind the house. The results will be abundant. He doesn't have to worry that his children will be deprived of food in the future) (Rizal, 2018:35).

The quote above describes a girl who has high hopes from her marriage. The girl hopes that Darso will become the foundation of life for her family later. Also illustrated from the quote above is a girl who has dreams for her children. In accordance with the Minangkabau background, gardening and farming are the livelihoods of the Minang people before switching professions. The land left by Girls' parents becomes a livelihood for Darso and Gadis later on so they don't have to worry about their family's needs.

### 5.5 Good at Cooking and *Manggaleh* Culture

In the novel *Perempuan Batih*, the role that Minang women never lose is cooking skills. The task of a Minang woman is to make all the family, especially husband and children, feel at home eating at home by making dishes as delicious as possible. This is not done without a definite reason. If a family gathers to enjoy the cooking of its mother and sister, it will certainly make the family closer in kinship.

Besides being good at cooking, another characteristic of Minang culture in the novel *Perempuan Batih* is the *manggaleh* culture. *Manggaleh* culture is a trading culture. According to Latief (2001: 53) either because of tenacity and persistence or because he really saw the number, this ethnic group was given the nickname, "who is able to compete with the Chinese" and was even given the title "Minangkiaw". According to what happened in the novel, the depiction of Minang women who are good at cooking and understand the *mangoleh* culture can be seen through the girl character who has the character as mentioned above. Through the quote below, she is described as a Minang woman who really understands her cultural background as well as a Minang woman.

"Gadis paham betul dengan pekerjaan itu. Membuat godok ubi menjadi salah satu ke Pandaianya. Kalau dijual, godok ubi lebih bagus harganya ketimbang ubi mentah" (Rizal, 2018:38).

("Girls understand the job very well. Making godok yam is one of his skills. If sold, godok yam is better priced than tubers yam) (Rizal, 2018:38).

The quote above describes a girl who wants to work and use cassava to make money. As a Minangkabau woman, Gadis doesn't even want to ask Darso for help because she understands very well that in her culture it is not permissible for a man to do kitchen work as long as a woman can do it.

In addition to processing food, the spirit of creativity for Minang women is also very important in trading or selling the food they have made. Minang women who used to have to be good at choosing the basic ingredients of the dishes they made, which ones sold well and were liked by many people. After the godok was finished, the girl asked her eldest son to help sell it around the village. In accordance with the girl's expectations, many are interested in the yam godok that she sells and it becomes an income to support their children. As a Minangkabau woman who used to be shrewd in the

culture, the other work she did was not only selling godok yam, she also sold vegetables that she traded herself to the market. As a mother, Cakni teaches Girls a lot about the role of Minangkabau women. It can be seen from the quote below.

“Kalau kau jual, banyak yang takkan segan mengeluarkan uang untuk membeli” (Rizal, 2018:49)

(“If you sell, many will not hesitate to spend money to buy) (Rizal, 2018: 49).

The quote above tells of Cakni who ordered the girl to sell her crop, namely spinach. Cakni teaches the girl that if she sells the spinach she will get a lot of profit. Moreover, the spinach that was planted by the girl grew perfectly. The girl also chose to trade her own spinach to the market in order to get more profit. As a result, from this work, the girl who is always assisted by Cakni can support her needs with her children and send them to school.

## 6. Discussion

### 6.1 The depiction of Minang women at the present

Minangkabau culture is one of the cultures found in Indonesia. The kinship system adopted in the Minang community, namely matrilineal, is the hallmark of the ethnic. Not only the kinship system, the Minang ethnic also has other characteristics such as being reliable in doing business and trading which is called manggaleh, and having a habit of wandering. It is undeniable that Indonesia is experiencing very rapid development. Likewise with cultures in Indonesia which have undergone significant changes. The Minang ethnic is one of the ethnic groups that are also experiencing globalization problems as described above. According to Latief (2001:4-5), Minangkabau customs as the characteristics and identity of the Minang people have been at a crossroads. The Minangkabau tradition is now only in its skin. It is frankly acknowledged by many Minang youths, especially those who are overseas, that they no longer understand and understand Minang customs.

Culture is not static and is always dynamic in dealing with a situation, especially change (Akhmar, et al., 2019). Changes that occur from time to time will make everything no longer the same as well as culture. Many things cause social change to occur. One of the most influential social change factors in Minang society is the tendency to shift the form of the family from extended family to nuclear family. Families that previously prioritized the extended family with their respective roles such as mother, mother, and nephew are now changing to a nuclear family that carries out its roles as father, mother, and child.

Automatically the tendency to shift in the form of the family further strengthens the role of the husband or father in their respective families in line with their responsibilities, then their role as a *mamak* is decreasing. Of course, this also affects Minang women now whose status was originally high by the family's economic resources inherited from generation to generation, now they are no longer solely from the inheritance but depend on the income of their husbands. Life that continues to change from time to time will trigger a change in society even for the Minang tribe though. The current depiction of Minang women who have undergone many changes according to what happened in the novel *Perempuan Batih* by A. R. Rizal will be discussed as follows.

### 6.2 Modern

The reality of today's society that is so contemporary shows a tendency to follow global conditions. The changing times certainly look more dynamic today. This of course affects the cultural order, especially the Minang people. Modernity is something that has penetrated the Minang tribe, especially Minang women. The life of luxury and following the times has entered the niche of Minang women. The temptation of city life that is all-in-one becomes an influence for them to forget their nature and prefer to appear in the era of globalization.

The novel *Perempuan Batih* discusses the changes that occur in the Minangkabau tribe, especially for women or women. This novel specifically discusses the differences between Minang women then and now. According to what happened in this novel, the Minang women now have a different way of life from the Minang women in the past. Most Minang women now live according to their respective meanings regardless of their ancestral values and nature as Minang women.

Today's Minang women who live by following the modern way of life are depicted through the character of Nilam. The Nilam character in the novel *Perempuan Batih* is a character who plays the child of Cakni. Nilam's character in this novel is described as a Minang woman now who chooses to live in the city with her husband and children. Nilam figures have a restaurant business managed by her and her husband as a source of income for their family. It can be seen from the quote below.

“Nilam pulang bersama anak dan suaminya dengan sebuah mobil baru. Anak perempuan Cakni itu tinggal di kota. Selepas menikah, suaminya langsung membawanya pergi dari kampung. Ia membayangkan kebutuhan yang semakin bertambah kalau sudah berumah tangga. Di kampung, tak ada mata pencaharian untuknya” (Rizal, 2018:15).

("Nilam came home with her children and husband in a new car. Cakni's daughter lives in the city. After marriage, her husband immediately took her away from the village. He imagines the increasing need when he is married. In the village, there is no livelihood for him) (Rizal, 2018:15).

The quote above describes the existence of Nilam as a Minang woman. As it is known that in the Minang tribe, wandering is indeed a thing that has thickened in society. Migrating is an attempt to improve fate and seek a better life. However, this merantau culture should be more reserved for Minang men, women are preferred to live in the village and live their lives in the gadang house. Migrating should not be a reason for Minang women to leave their roles as Minang women because city life may be more secure for the future.

### 6.3 Easily Desperate

One of the prominent characters of Minang women is strong and independent as depicted in the novel *Perempuan Batih*. However, the Minang women's strong character was only owned by the former Minangkabau women. According to what happened in the novel *Perempuan Batih*, Minang women who used to be strong in every problem in their lives, tough and able to independently support their families are very different from Minang women now. This happens because Minang women now only know enough about their culture without understanding it well and don't do it anymore in social and family life. Dependence on the fulfillment of the present Minang woman's life which she fully gives to her husband makes Minang women now no longer follow the values of their ancestors. As a result, Minang women now tend to have a weak character and are easily discouraged.

The Minang woman is depicted through the novel *Perempuan Batih* by A. R. Rizal through the character Nilam. After Cakni was buried, Nilam then returned to the city with her husband and children. In fact, the departure of his mother made Nilam no longer have any reason to return to his village. He only occasionally visited the girl and his mother's house was left empty. After a few years, Nilam's husband died and Nilam fell ill. Losing a husband for Nilam made her very depressed. The sadness that he experienced until he fell ill because he felt lost caused a response from the girl. It can be seen from the following data.

"Gadis tak mengerti jalan pikiran Nilam itu. Apa pentingnya menenangkan diri ketika ditinggal mati seorang laki-laki? Ketika Darso pergi begitu saja, Gadis tak merasakan apa-apa.

Berapa lama pula ibunya itu membutuhkan waktu untuk menenangkan diri?

Pertanyaan Gadis itu bermaksud menyentil" (Rizal, 2018:175).

(The girl doesn't understand Nilam's way of thinking. What is the importance of calming down when a man dies? When Darso just left, the girl didn't feel anything.

How long did it take your mother to calm down?

The girl's question meant to be flicked) (Rizal, 2018:175).

The quote above describes the different reactions between Nilam and Gadis when they were abandoned by her husband. As an independent Minangkabau woman and accustomed to struggling alone to provide for her children, Gadis is described as normal when she is left wandering without news by Darso. In contrast to Nilam, as a Minang woman who lives in the city and is used to living in everything with her husband, she feels very shaken because of her husband's death.

### 6.4 Easy to lose identity

In accordance with the Minangkabau cultural background, women are classified into three types, namely: *simarewan*, a woman who is far from polite in every behavior; *mambang tali* is a woman who is proud, arrogant, and big-mouthed; and a *parampuan* is a woman, either a girl or after becoming a mother or wife, who always has a commendable nature according to custom, equipped with all the skills and knowledge according to a woman's ability. As role models and representations of a people, in fact Minangkabau women must live to reflect the nature of politeness and courtesy in everyday life. Minang women are known for their gentle speech as a manifestation of the conception of *Bundo Kanduang* (Ronsi, 2011: 39).

In the novel *Perempuan Batih*, Minangkabau women who have now experienced changes in their order and way of life. It is illustrated that Minang women today are different from Minang women in the past who lived ideally as women who adhered to customs. The changing times, the influx of foreign cultural influences, the growing modern lifestyle as well as changes in people's behavior and mindset are gradually diminishing the culture, including the Minang tribe. Not a few of the Minang women who when they have breathed the city air, they begin to forget their identity as Minang women. Of course this has a clear impact on changes in people's attitudes, especially the Minang community, especially Minang women.

Minang women who are now depicted through the character Siti. According to what happened in this novel, it is illustrated by the character Siti as the eldest child of the girl character. When Darso left Gadis with her four children, she became the backbone of the family. Girls work hard to meet the needs of their children and educate them. Siti is one of the girls who raised her well and sent her to school until she finished. Economic life that is getting worse by the day makes Siti choose

to go to the city to try her luck by looking for a better job. Actually, the girl really did not let her child go to the city because as a daughter as well as the eldest child, Siti should be the successor of the girl to stay at *gadang* in order to continue the Minang tradition that has been passed down from generation to generation. However, because of the increasing needs of life and Siti is great determination, the girl let her son try his luck in the city.

The girl's trust in her eldest child was not properly mandated by Siti. After so long Siti in the city and getting a better job, Siti never came home even to visit her family, including her biological mother. Of course this is far different from the perception of the girl as a biological mother who loves Siti so much. It can be seen from the quote below.

"Gadis tidak membebani anak perempuannya itu dengan meminta pemberian. Siti menikmati sendiri hasil pencahariannya" (Rizal, 2018:96).

(Girls don't burden their daughters by asking for gifts. Siti enjoys her own livelihood) (Rizal, 2018: 96).

The quote above confirms that Siti never sends the money she earns from her work wages to Gadis and her younger siblings. Siti never helps to lighten the burden on the girl who still takes care of her three younger siblings. The stubbornness of the girl also illustrates that she does not want to burden her daughter. Even though at first she hoped that Siti would be able to help her family's economy, she had buried the girl's intentions deep since Siti's departure. According to what happened in this novel through the character Siti, it is described that Minang women who are now contaminated with the influence of their city will easily forget their identity as Minang women.

## 6. Conclusion

Based on the results of the analysis in the previous section, it can be concluded that the depiction of Minangkabau women in A. R. Rizal's novel *Perempuan Batih* can be seen from two aspects, namely the depiction of Minang women in the past and the depiction of Minang women now. In general, Minangkabau women who used to be women who kept custom, had a loving and loyal nature, she was always strong and independent in dealing with life's problems, and of course her skills in cooking and trading were unquestionable. Changes are now occurring in Minangkabau women who no longer reflect the nature and character of Minang women in general. As happened in the novel *Perempuan Batih*, Minang women who now tend to live modern lives, they are also easily discouraged in facing every problem, even many Minang women today who when they migrate they will easily lose their identity. Changes that occur in Minang society, especially women are influenced by the times, increasingly widespread globalization, economic conditions and the mindset of the community who are also Minang women.

## References

- Akhmar, A. M., et al. (2019). *Penceritaan Dan Refleksi Historis Dan Budaya Dalam Roman Sang Jenderal Karya Herman Jan Friedericy*. JURNAL ILMU BUDAYA, 7(1), 152-162.
- Aminuddin. (2002). *Pengantar Apresiasi Karya Sastra*. Jakarta: Sinar Baru.
- Amiati, F., Darwis, M., Rahman, N., & Rahman, F. (2019). Mother Behavior to Their Daughters As Seen in "Pride and Prejudice" and "Little Women". *ELS Journal on Interdisciplinary Studies in Humanities*, 2(4), 620-625.
- Hakimi, I. (1976). *Pokok-pokok Pengetahuan Adat Alam Minangkabau*. Bandung: Remaja Rosdakarya.
- Indrasari, D. N., Rahman, F., & Abbas, H. (2020). Middle Class Women Role in the 19th Century as Reflected in Bronte's *Wuthering Heights*. *ELS Journal on Interdisciplinary Studies in Humanities*, 3(2), 214-218.
- Junus, U. (1988). *Strukturalisme*. Kuala Lumpur: Dewan Bahasa dan Pustaka Kementerian Pendidikan Malaysia.
- Latief, H. C. (2002). *Etnis dan Adat Minangkabau Permasalahan dan Hari Depan*. Bandung: Angkasa.
- Rahman, F. (2010). Sastra Anak Dalam Persimpangan. *Jurnal Lensa Budaya*, 5(1).
- Rahman, F. (2016). The Strategy of Teaching Literature through Language-based Methods: A Communicative Approach. In *Annual Seminar on English Language Studies* (Vol. 1, pp. 156-170)
- Rahman, F. (2017). Literary Translation and Cultural Transformation. In *Conference: The 2nd Annual Seminar on English Language Studies at: Aula Mattulada FIB UNHAS, Makassar-Indonesia* Volume (Vol. 1).
- Rizal, A. R. 2018. *Perempuan Batih*. Cetakan 1. Yogyakarta: Laksana.
- Ronsi, G. (2011). *Citra Perempuan Dalam Peribahasa Minangkabau*. *Jurnal Ilmu Sosial dan Humaniora*. 2(1): 39-58.
- Teeuw, A. 1984. *Sastra dan Ilmu Sastra: Pengantar Teori Sastra*. Jakarta: Pustaka Jaya.