



## Masculine and Feminine Characters of Female Figures Found in Nusa Tenggara Timur Fairy Tales

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**Abstract:** This research was begun by basic question, “Is it true that past patriarchal society in NTT created their mindset that women are destined to have a feminine character within themselves?” By then, this study aims to describe the comparison of masculine characters and feminine characters of female figures found in NTT fairytales. The data sources of this research are 9 (nine) local fairytales of NTT which figured out a female figure as the main character. The technique of collecting the data was adopted by researchers through literature study. The data analysis includes the stages of reading, identifying, classifying, interpreting, and presenting the results of analysis. The results showed that the grouping of masculine and feminine characters displayed in fairy tales is very biased. The lines of character identification that exist for men and women are broad, not strict. The data in fairy tales that show masculine characters in female figure is 69%, while the data showing feminine characters is 31%. Based on the results of the analysis, it can be concluded that women, in NTT fairytales, are described as possessing a masculinity. In many ways, female characters are depicted as the same characteristics as men, such as achievement, relationship, independence, courage, and resistance to oppression.

**Keywords:** *Character, Female Figure, Local, Fairy Tale, Ntt*

## INTRODUCTION

Women are interest subjects that attract attention in literary studies. In literature, women are placed in various points of view. Their position in literature can be examined by their characters found in some stories. The appearance of female characters in literature is very heterogeneous. In this research, the researchers place women as figures in literature but with the assumption that they are represented as figures in real life. This is because literary works, including fairy tales, are depicted from real life through fictional language and imagination of the authors. More than that, fairy tales tell various problems of human life in interaction with the environment, society, and the Creator<sup>1</sup>. In fact, in a literary context, women are also shown as a social reflection in the real world.

Women in various characters are often shown femininely. Feminine characters make them appear differently in a literary work. The theory of nature considers that the differences in roles between women and men are natural. Biological anatomy between men and women is a major factor in determining the social roles of these two sexes. Men have a major role in society because they are considered to be stronger, more potential and more productive. The reproductive organs that are owned by women are considered to limit the movement of women such as pregnancy, childbirth and breastfeeding. This difference causes the separation of functions and responsibilities between men and women. Men have public roles and women take domestic roles. Meanwhile, the nurture theory assumes that the

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<sup>1</sup> Burhan Nurgiyantoro, *Teori Pengkajian Fiksi* (Yogyakarta: Gadjah Mada University Press, 2012), 3.

differences in gender relations between women and men are not determined by biological factors but by the construction of society<sup>2</sup>.

In the construction of a patriarchal culture, women act weaker roles than men. NTT is one of the regions in Indonesia that adheres to a patriarchal culture. This patriarchy places women in the second class of society. The strong patriarchal culture practiced in NTT is reflected in various aspects of life, either in cultures, social organizations, politics, or arts. In culture, socially, all roles are mostly held by men, and women are limited for their rights, as well as in the political sphere<sup>3</sup>.

However, the interesting thing is found in literary field. There is a balance of depiction between women and men. On one hand, women are portrayed as weak personalities, but on the other hand, women are portrayed as tough. In relation to society and family, the role of women is quite prominent. Women are not merely depicted as weak creatures but also strong. The character constructed by society as male (masculine) is clearly reflected in women. Women put themselves into action as heroes, brave, and hard workers<sup>4</sup>.

Fairy tale is included into literary genre that has existed since ancient times. Ownership of fairy tales is anonymous. Fairy tales became public property and were passed down orally by mouth to mouth. Fairy tales can be classified in regional oral literature, because of their form of distribution and age. As local oral literature, fairy tales have become historical documents for the people of the past. The language, themes, characters, plot and especially

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<sup>2</sup> Manda, D., & Suardi, S. Perempuan Maskulin. *Equilibrium: Jurnal Pendidikan*, Vol. 3, No. 1, 2015, 57 – 66.

<sup>3</sup> Yuliawati, Sri. Pengukuran Gatra Sosial Budaya di Provinsi Nusa Tenggara Timur Kunjungan pada Kegiatan Studi Strategis dalam Negeri (SSDN). *Jurnal Penelitian dan Evaluasi Pendidikan*, Vol. 15, No. 1, 2011, 139 – 154.

<sup>4</sup> Yuliana Jetia Moon & Antonius Nesi. “Citra Perempuan dalam Dongeng-dongeng Daerah NTT”, *Pustaka*, Vol. 20, No. 1, 2020, 10 – 21.

the moral messages contained in fairy tales are a reflection of the people's perspective. Thus, if people want to see history, thought patterns, social and political life in ancient times, fairy tales can be used as a reference. For example, the fairy tale entitled "Tangkuban Perahu" gives a picture of the people's beliefs, as well as the fairy tale "Nyi Roro Kidul" gives a picture people's culture<sup>5</sup>. This is because the text of fairy tales can also provide a picture related to the way society in the past treated women: are the women lenient, afraid, dependent, and meanwhile do they always to be protected? Or can they also act as courageous, independent, achievers, and able to protect themselves?

Reflecting on history, many claim that the way of thinking for ancient society had a lot of influence on the oppression of women, for example the statement that the placement of women as subordinate beings does not only happen today but has been well constructed in ancient local communities<sup>6</sup>. The placement of the community then influences the role of women in various dimensions of life, both in the economic, political and social dimensions<sup>7</sup>.

Based on these statements, then the researchers want to find out whether is it true that the placement of women as second-class residents has indeed been constructed in an established manner since ancient times? Or did ancient society also provide opportunities for women to have a major role in social life? Questions will be answered through a study of fairy tales. Fairy tales

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<sup>5</sup> Ivan Setiawan. "Mitos Nyi Roro Kidul daam Masyarakat Cianjur Selatan". *Patanjala*. Vol. 1, No. 2, 2009: 188 – 200.

<sup>6</sup> Silvy Walby. "The Impact Feminism on Sociology" *Sociological Research*, Vol. 16, No. 3, 2011, 1 –10.

<sup>7</sup> This is also reinforced by statements from Urifatulailiyah and Purwaningsih regarding the difficulty of women's access to education. Becoming an educated woman before the 1900s is something that is difficult to achieve because of the customs and patriarchal culture that develops in society. (Urifatulailiyah, N. & Purwaningsih, S.M. "Pemikiran Pendidikan Perempuan Pribumi Jawa Dalam Pers Kolonial Tahun 1908-1928". *Avatara*, Vol. 5, No. 1, 2017, 1481 – 1494.

may be seen as imaginative stories but if viewed from the benefits of fairy tales as an educational medium in the past, then fairy tales become the norm in an implied form. Therefore, fairy tales become texts that deserve to be studied scientifically.

The doubt about fairy tales' righteousness that become historical documents which deserve to be studied scientifically may break them as a source of data. It is caused by apart from its truthfulness, appropriateness as a data source are also doubtful according to its ownership. However, if we look further, fairy tales are not the legal property of individuals, the creator is unclear. Because it does not belong to individuals, the fairy tales belong to everyone. Ownership of fairy tales by many people actually lies in its strength as a social document for many people. So the values contained in it also become the values held by many people. Even though it is traditional and pre-logical, fairy tales as an oral heritage of a society are interesting to be studied scientifically. This is mainly due to the fact that in rural or urban environments throughout the archipelago, oral heritage, like fairy tales, is seen as containing the values of living together in the form of moral virtues and customary institutions<sup>8</sup>.

This study was started by the general hypothesis that a society whom implemented a patriarchal culture does not always place women as individuals with feminine characters but on the contrary, society also realizes the potential that exists in women so that they create masculine characters in female characters. This research intends to examine whether is it true that ancient societies which were far from education, did not have a global perspective, did

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<sup>8</sup> J. Forshee. *Culture and Customs of Indonesia* (London: Greenwood Press, 2006). The same opinion was also noted by Duija that in turn oral stories, including fairy tales, can create and perpetuate the harmony of life between humans, the environment, and the Creator Duija, I. N. "Tradisi Lisan, Naskah, dan Sejarah: Sebuah Catatan Politik Kebudayaan". *Wacana*, Vol. 7, No. 2, 2005, 111 – 124.

not recognize modern technology had positioned women merely as a complement to men? To answer these questions, the researchers make a comparison of the data about feminine and masculine characters in female characters of fairy tales.

Some biases in looking at women's psychology can be stated as follows. Women are seen as dependent, nurturing, and caring people. Women are also considered to have the character of always giving in, approving, adjusting to, and pleasing others. Meanwhile, men are more violent, assertive, like fighting, and aggressive, including verbally aggressive. Psychologically, women are considered to be more emotional and cry easily, cowardly, sensitive, weak, underachievement, easily influenced, more expressive, and sexually, women are seen as weak and they become male sex objects. On the other hand, are men sexually imaged as more dominant, more active, have greater urges, are easily aroused, are more aggressive, and always start sexual activity first?<sup>9</sup>

Research conducted by Zulkarnain and Wiyatmi entitled "*Dekonstruksi Femininitas dalam Novel-Novel Karya Eka Kurniawan: Dari Pekerjaan sampai Kecantikan*" found that femininity is owned and practiced by female and male characters<sup>10</sup>. In addition, research was also carried out by Aryani by the title "*Tinjauan Feminisme Atas Aspek Androgini Tokoh Perempuan Tina Dalam Novel Klenting Kuning Karya Maria A. Sardjono*" It was revealed that Tina's character combines masculine and feminine characters. The strength that is masculine in the traditional view is combined with the gentleness of feminine. This

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<sup>9</sup>Nurhayati, E. "Memahami psikologis perempuan (Integrasi & intercomplementer perspektif psikologi dan Islam)". *PROCEEDING IAIN Batusangkar*, Vol. 1, No. 1, 2017, 245-258.

<sup>10</sup> Ahmad Zulkarnain, Jaka dan Wiyatmi. "Dekonstruksi Femininitas dalam Novel-Novel Karya Eka Kurniawan: Dari Pekerjaan sampai Kecantikan". *Poetika: Jurnal Ilmu Sastra*, Vol. VI, No. 2, 2018.

combination helps Tina to live well and courage to struggle in her environment<sup>11</sup>.

## METHOD

This research applies descriptive qualitative study. Descriptive qualitative study means as one of research procedures which identifies descriptive data such as saying or passage and the explanation of objects' attitude whom are observed<sup>12</sup>. The source of data of the current research are 9 fairy tales which are gained from some regencies in NTT province. The main requirement of choosing the sources of the data is it has female figures. The basic postulate which is taken by the researchers is, the position of female figure inside the fairy tales lies on a strong and vital character, either as the main character or extra character whom have high existence inside the story.

To collect the data, the researchers implement documentation or library research. The technique applied is field notes. In line with the method, the researchers take a note about some relevant parts within the topic research<sup>13</sup>. The procedure of collecting data includes, the researchers read the source of data repeatedly, do some classification based on the needs, interpret the data, compare the data, and then conclude them<sup>14</sup>. By then, the present research done by following these steps: *first*, the researchers identify female figures found in the fairy tales as data. *Second*, the researchers classify female

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<sup>11</sup> Aryani, Aryani. "Tinjauan Feminisme Atas Aspek Androgini Tokoh Perempuan Tina Dalam Novel Kleting Kuning Karya Maria A. Sardjono". *Jurnal Unpam*. Vol. 1, No. 1, 2017.

<sup>12</sup> J. Soewadji. *Pengantar Metodologi Penelitian*. (Jakarta: Mitra Wacana Media, 2012), 51.

<sup>13</sup> Sudaryanto. *Metode dan Teknik Analisis Bahasa: Pengantar Penelitian Wabana Kebudayaan secara Linguistik*. Yogyakarta: Sanata Dharma University Press, 2015.

<sup>14</sup> Cresswel, J. W. *Research Design: Pendekatan Kualitatif, Kuantitatif, dan Mixed*. (Yogyakarta: Pustaka Pelajar, 2010).

figures found in the fairy tales according to their position among society. *Third*, the researchers identify the women's image inside the stories. *Fourth*, the researchers describe, interpret and conclude the female figures' image of the stories. This kind of procedure and analysis accommodate data analysis hermeneutically according to language and literature studies<sup>15</sup>.

## FINDING AND DISCUSSION

There are 10 (ten) fairy tales that were analyzed in this study, which were representative from NTT province. Those ten fairy tales are:

- (1) Loke Nggerang (Manggarai) is a girl who is descended from spirits. She is clever and knowledgeable. She is also very beautiful. Because of her beauty, King Bima forced her to marry. But she bravely rejected the king's love. As a consequence of this refusal, she was punished to death, and her skin was made into a drum.
- (2) *Bete Dou* (Belu), she is a princess, the King's daughter. She was secluded in order to maintain her chastity so that when her age was enough to marry, she was worthy of her future husband. But she rebelled and married a man of her choice. She was later executed.
- (3) *Nenek Wini*, (Sumba), she was a widow whom many men liked, but she always refused those proposals because she still loved her husband. The rejection brought a lot of bad retribution for her. She then held a grudge against the villagers and drowned the village into a lake.
- (4) *Kisah Lona Kaka dan Lona Lara* (Sumba)—The Story of Lona Kaka and Lona Lara, is a story of two siblings whom always got some conflict. The jealousy of the elder sister made her always endanger her younger sister's

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<sup>15</sup> Burhan Nurgiyantoro. *Teori Pengkajian Fiksi*. (Yogyakarta: Gadjah Mada University Press, 2012).



life. She even wanted to take away her sister's husband. However, fate said otherwise, the elder sister's life ended in younger sister's sword.

- (5) *Kisah Uto Bata* (Flores Timur)—The Story of Uto Bata—Uto Bata is a woman who is willing to sacrifice in marrying a demon whom guarded water to solve the drought that has hit her village.
- (6) *Bitu Nabak No Bikuku* (Belu), these two female figures were a noble woman and her maid. They were involved in a conflict over a man. At the end of the story, the noble woman killed the maid.
- (7) *Hera Alune* (Rote Sabu), This story also tells about a noble woman and a female ape whom fought over a man from Ndao.
- (8) *Putri Biru* (Manggarai), this story tells about a female character who fought her father (a genie) for the sake of her lover.
- (9) *Naifeto* (Belu), is an empress who rebelled against her husband, for the safety of her child.

The stories that are studied then sorted and coded, namely fairy tales 1 through 7 (code D1 to D7), followed by the title of the fairy tale (code abbreviated), the area code from which the fairy tale comes (abbreviated), and the data code that is sorted numerically. The data code in this study can be seen in the following table.

**Table 1 Data Codes**

No.	Title	Region	Fairytales Codes	Data Code
1.	<i>Loke Nggerang</i>	Manggarai	D1/LN/M	1 ... x
2.	<i>Bete Dou No Mane Loro</i>	Belu	D2/BD/B	1 ... x
3.	<i>Nenek Wini</i>	Sumba	D3/NW/S	1 ... x
4.	<i>Kisah Lona Kaka dan Lona Lara</i>	Sumba	D4/KLLL/S	1 ... x
5.	<i>Kisah Uto Wata</i>	Flores Timur	D5/KUB/FT	1 ... x
6.	<i>Bitu Nabak No Bikuku</i>	Belu	D6/BN/B	1 ... x
7.	<i>Hera Alune (Rote Sabu)</i>	Rote Sabu	D7/HA/RS	1 ... x

8	<i>Raja Reba Manggarai</i>	Manggarai	D8/RRM/M	1....x
9	<i>Raja Laku Leik yang Bengis</i>	Belu	D9/RLB/B	1....x

**First statement**, women’s psychology are dependent, nurturing, and caring characteristics. According to *Kamus Besar Bahasa Indonesia* (2008), *independen* is defined as “*yang berdiri sendiri; yang<sup>16</sup> berjiva bebas; tidak terikat pada pihak lain*—being independent; free-spirited; not tied to other parties”. Meanwhile dependent is “*tergantung (terikat pada); tidak berdiri sendiri*—dependent (tied to); does not stand alone”. According to Broverman<sup>17</sup>, independent is a masculine character and dependent is a feminine character. Women are considered to do not have any freedom, like at home, not independent, and attached. The following are data in fairy tales that show independent and dependent characters on the characters in fairy tales.

**Table 2. Masculine and Feminine Characters 1**

Independent	Dependent, nurturing, caring
(1) “ <i>Lebih baik aku mati daripada menikah dengan laki-laki seperti dirimu,</i> ” jawab Rueng tegas—“I’d rather die than marry a man like you,” Rueng replied firmly (D1/LN.M)	<i>Hermendo Lena datang bersama ibunya, ia yang memenangkan sayembara ini, dan karena itu ia berhak dikawini oleh pemuda Kire Oli yang datang dari negeri seberang</i> —Hermendo Lena came with her mother, she won this competition, and because of that she has the right to be married to the young man Kire Oli who came from across the country. (D8/KI/RS)
(2) <i>Bete Dou pun siap untuk sehidup semati bersama Mane Loro. Akhirnya, keduanya pun menikah tanpa sepengetahuan orang tua mereka masing-masing</i> —Bete Dou is also ready to live with Mane Loro. Finally, the two of them	

<sup>16</sup> Departemen Pendidikan dan Kebudayaan. *Kamus Besar Bahasa Indonesia* (Jakarta: Depdikbud, 2008).

<sup>17</sup> Broverman’s statement was noted in Nurhayati, E. “Memahami Psikologis Perempuan (Integrasi & Intercomplementer Perspektif Psikologi dan Islam)” *Prosiding Batusangkar International Conference*, 248.

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got married without the knowledge of their parents. (D2/BD.B)

- (3) *Hera Alure melarikan diri... sendiri. Ia menumpang perahu itu dan berlayar menuju negeri Sabu*—Hera Alure ran away... lonely. She boarded the boat and sailed to the land of Sabu (D7/HA/RS)
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From the data obtained, it is found that the female figures in the fairy tales emphasize independent characters rather than dependent characters. Ruang (D1 / LN.M) and Bete Dou (D2/BD.B/2) figures are described as figures whom defend their freedom, “*Lebih baik aku mati daripada menikah dengan laki-laki seperti dirimu*”; “*keduanya pun menikah tanpa sepengetahuan orang tua.*” “I’d rather die than marry a man like you”; “Both of them got married without the parents knowing.” Each of them did not want their freedom as a woman to be handled by others. They rebelled against people who tried to limit their freedom, especially the freedom to determine their own way of life. Hera Alure (D7 / HA.RS) also fought back by fleeing, “*Ia menumpang perahu itu dan berlayar menuju negeri Sabu*” “She boarded the boat and sailed to the land of Sabu”. Dependent character is only shown by one character, who is Hemdo Lena (D8 / KI / RS), only she was a female figure whom married at the will of her parents, “*Hermendo Lena datang bersama ibunya, ia yang memenangkan sayembara ini, dan karena itu ia berhak dikawini oleh pemuda Kire Oli.*” “Hermendo Lena came with her mother, she won this contest, and because of that she has the right to be married by young people, Kire Oli.” Eventhough this story has a happy ending, the character shown is that she is a woman who is tied to her parents’ choices.

**Second statement**, psychologically women always give in, approve, adjust to, and please others. Rude, assertive, fighting, and aggressive behavior, including verbally aggressive, are seen as images of men.

**Table 3. Masculine and Feminine Characters 2**

Rude, assertive, belligerency, and aggressive, including verbally aggressive	Succumb, approving, adjusting self, and pleasing others
(1) <i>Lona Kaka pun mulai menyusun siasat untuk menghilangkan nyawa Lona Rara agar dapat merebut suaminya</i> —Lona Kaka began to plan a strategy to murder Lona Rara, so she could take her husband (D4/KLLLL.S)	(1) <i>Sang Raja pun menyuruh putrinya untuk tinggal di atas pohon itu. Mulanya, sang Putri menolaknya, karena ia tidak ingin hidup kesepian. Namun, setelah dibujuk oleh ibundanya, akhirnya ia pun bersedia</i> — The King also told his daughter to stay in the tree. At first, the Princess refused, because she didn't want to live lonely. However, after being persuaded by her mother, she finally agreed ... (D2/BD/B).
(2) <i>Lona Rara meloncat keluar dan menikamkan pisanya berkali-kali ke arah dada kakaknya</i> —Lona Rara jumped out and stabbed her knife repeatedly into her sister's chest (D4/KLLLL.S)	(2) <i>Mendengar kata-kata yang sudah mulai keras itu, Bitu Nahak tak berbuat apa-apa lagi. Ia tak dapat mengikuti suara hatinya melainkan kemauan Bikuku yang harus diturutinya</i> — Listening the words that had started to be louder, Bitu Nahak did nothing else. She could not follow her conscience but her will to obey Bikuku. (D6/BN/B)
(3) <i>Parang diangkat dan diayunkan ke perut Bikuku. Perutnya terbelah menjadi dua bagian</i> —The machete was lifted and swung at Bikuku's belly. His belly was split into two parts (D6/BN.B)	(3) <i>Sebenarnya, Naifeto tidak setuju dengan permintaan suaminya itu, tentu ia tidak akan sampai hati menghabisi nyawa anak kandungnya sendiri. Namun karena takut kepada suaminya yang kejam itu, ia terpaksa</i>
(4) <i>Putri Biru mendoakan dan melemparkan telur ke arah ayahnya. Telur itu tepat mengenai dahi Empo Rua dan ia meninggal seketika</i> —Putri Biru prayed and threw eggs at her father. The egg hit Empo Rua's forehead and he died instantly. (D9/RRM/M)	
(5) <i>Sedih dengan cerita tersebut, ia pun menyepi dan bertemu dengan Marapu, yang berjanji akan menuntut balas atas sakit hatinya</i> —Saddened by	

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the story, she went alone and met Marapu, who promised to revenge her hurt. (D3/NW/S)

*mengiyakan pesan tersebut*— Actually, Naifeto did not agree with her husband’s request, of course she would not have the heart to kill her own biological child. But because she was afraid of her abusive husband, she was forced to say yes to the request.

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Based on the data obtained, there are five data showing female characters whom are aggressive, tough, and like to fight, while the data showing women’s attitudes that yield and adjust themselves are only three data. It can be concluded that in this sample of fairy tales, the masculine characters shown are as much as 71% while the feminine characters shown are 39%.

The masculine characters shown by Lona Kaka and Lona Lara in (D4/KLLL.S) and Granma Wini (D3/NW/S) from Sumba Regency, “*berjanji akan menuntut balas atas sakit hatinya*—promised to revenge her hurt feelings”; “*menyusun siasat untuk menghilangkan nyawa Lona Rara*—Devise a strategy to murder Lona Rara’s life”; “*meloncat keluar dan menikamkan pisanya berkali-kali*—jumping out and stabbing the knife many times”... The three female characters from Sumba took actions about killing other people’s lives. The same thing was done by the figure of Princess Biru from Manggarai Regency (D9/RRM/M) who was able to murder the life of her father (a genie descent). “*Telur itu tepat mengenai dahi dan ia meninggal seketika*—The egg hit his forehead and he died instantly.” Next is Bitu Nahak (D6/BN.B) from Sabu Regency who is able to sear a sword in open war. The feminine character shown in the fairy tale, that shown by the attitude of giving in and agreeing to something, is an attitude of ‘momentary’ meaning which in the next plots, these three female characters rebelled against their dissatisfaction.

**Third statement**, emotional psychology of women are crying easily and easy to empathize with. The characters which are stated above includes into feminine characters and it is identified to women. The opposite of these characters is logical, tough, and not easy to empathize which is considered as masculine characters. The following is the data for these characters in the ten sample tales.

**Table 4. Masculine and Feminine Character 3**

Masculine: Logical, steadfast, and not easy to empathize with	Feminine: Emotional, easy to cry, and easy to empathize with
<p>(1) <i>Ia tersesat. Ia berjalan menyusuri hutan itu mengikuti ke mana arah kakinya melangkah. Ia duduk sambil bernyanyi mengungkapkan kekesalannya terhadap tindakan kakaknya</i>—She got lost. She walked through the forest following where her feet were going. She sat while singing expressing her frustration at her sister's actions. (D4/KLLL/S)</p>	<p>(1) <i>Untuk mengisi kesepiannya, setiap hari ia menyibukkan diri dengan menyulam dan mengayam tikar. Pada malam harinya, ia selalu melantunkan lagu-lagu sedih, seakan melukiskan kesepiannya hidup sendirian</i>— To fill her loneliness, every day she busied herself with embroidery and weaving mats. At night, she always sang sad songs, as if describing the loneliness of living alone (D2/BD/B)</p>
<p>(2) <i>Ia ingin sekali merawat dan membesarkannya. Namun, di sisi lain ia harus melaksanakan pesan suaminya. Dalam keadaan bimbang, ia pun berdoa meminta petunjuk kepada Tuhan. berpikir keras, akhirnya ia menemukan jalan keluar</i>—She was eager to care for and raise her. However, on the other hand she had to carry out her husband's request. In a state of doubt, she prayed for directions to</p>	<p>(2) <i>Lona Rara pun tidak sanggup menahan air mata. Ia menangis tersedusedu meratapi kepergian Ayah dan Ibu yang sangat dicintainya</i>—Lona Rara could not hold back her tears. She cried bitterly lamenting the passing of his father and mother whom she loved so much. (D4/KLLL/S)</p>

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- God. She thought hard, finally found a way out. (D10/RLB/B)
- (3) *Pada saat ini ia melupakan isterinya yang sedang menantikannya di depan pintu gerbang. Putri Biru mengetahui yang telah terjadi*—At this moment he forgot his wife who was waiting for him at the gate. Princess Biru knew what had happened. (D9/RRM/M)
- (4) *Suatu bari Raja Bima bersama pengawalnya mendatangi rumah Rueng untuk melamarnya. Rueng mengetahui rencana kedatangan itu. Dia tidak mau karena tidak mengenal dan mencintai Raja Bima. Maka ia segera mengubah dirinya menjadi batu*— One day, The King Bima and his bodyguards came to Rueng's house to propose to her. Rueng planned of arrival. She didn't want because she either didn't know or love King Bima. So she immediately turned herself to stone. (D1/LN/M)
- (3) *la menangis mengenangkan nasibnya yang malang*—She cries at the memory of her unfortunate fate. (D7/HA/RS)
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The data above are the responses of female figures when facing conflicts. From ten fairy tales, four female characters show tough and logical attitude, while only three characters show emotional attitudes and cry easily. Lona Lara, Putri Biru, Rueng, and Permausuri are female characters who are able to think logically, decide things quickly based on reality. They act

according to the truth that they hold. Three female figures who show emotional character and easily cry are Lona Kaka, Bete Dou, and Hera Alune. But in the story line, they only cry once. The only really emotional character is Hera Alune. Based on these data, it can be concluded that masculine characters are 57% while feminine characters are 43%.

**The fourth statement,** women’s psychology are coward and sensitive. Based on some studies, preschool girls and boys are both adventurous and courageous. But getting older, girls are often scared and justified to be afraid, while boys are ridiculed when admitting and showing fear. Likewise, as adults, men tend to be taboo in admitting they are afraid and anxious about something.

A courage character is one of the characters that represents a masculine character. According to KBBI, the word ‘berani—brave’ means *‘mempunyai hati yang mantap dan rasa percaya diri yang besar dalam menghadapi bahaya, kesulitan, dan sebagainya; tidak takut (gentar, kecut)—* having a steady heart and great self-confidence in facing dangers, difficulties, and so on; not afraid (trembling, afraid). Meanwhile, the word ‘lemah—weak’ in KBBI means *‘tidak keras hati; lembut; tidak tegas—*not hard-hearted; soft; not strict.’

**Table 5. Masculine and Feminine Characters 4**

Masculine: Courage and achievers	Feminine: frightened and Sensitive
(1) <i>"Lebih baik aku mati daripada menikah dengan laki-laki seperti dirimu," jawab Rueng tegas. Rueng memiliki ilmu gaib yang diwariskan Ibunya—</i> "It's better for me to die than to marry a man like you", Rueng replied firmly.	(1) <i>Sang Putri pun semakin gemetar ketakutan, karena ia merasa bersalah—</i> The Princess was trembling even more with fear, because she felt guilty. D2/BD/B.
	(2) <i>Segera Bitu Nabak mengajak Bikuku untuk kembali saja tidak usah meneruskan perjalanan karena</i>



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- Rueng had magic that inherited from her mom. D1/LN/M
- (2) *“Tolong rawatlah Onu Muti, tapi jangan sampai Raja mengetahui rahasia ini!”*—Please take care of Onu Muti, but don’t let the King know this secret! D9/RLB/B
- (3) *Pada hari yang keempat timbulah niat jabatnya, ia ingin membalas dendam kepada Kire Oli dan permaisurinya karena perlakuan atas dirinya yang tidak wajar*—On the fourth day, her bad mean arose, she wanted to take revenge on Kire Oli and his queen for their unfair treatment. D7/HA/RS
- (4) *Sementara ia terus menyusuri hutan lebat itu hingga hari menjelang malam*—While she continued her journey through the dense forest until evening,
- (5) *Uto diminta untuk menjadi istri Nitung (bantu penghuni mata air itu). Uto ternyata mau menerima*—Uto was asked to become the wife of Nitung (the spirit who lived in the water spring). Uto apparently accepted. D5/KUB/FT
- (6) *Empo Rua mengadakan rencana untuk membunuh Lenganjan bersama isterinya Putri Biru. Tetapi sebelum peristiwa itu terjadi Putri*
- sudah dua kali ayam berkokok*—Immediately Bitu Nahak invited Bikuku to come back instead of continuing the journey because the cock crowed twice. (D6/BN.B)
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- Biru menganjurkan agar mereka kembali ke kampung halaman suaminya—Empo Rua planned to kill Lenganjan and his wife Princess Biru. But before the incident happened, Princess Biru recommended that they return to her husband's hometown. D8/RRM/M*
- (7) *Saya bermaksud pergi kepada nenek di Aikepaka untuk belajar seni ikat motif, celup-celupan dan tenun-menun. Relakanlah saya, Ayah dan Ibu, demi hari depanku. Hera Alure memanggil dewa laut dan dewa angin untuk menolongnya dalam perjalanannya—I intended to go to my grandmother in Aikepaka to learn the arts of binding, dyed and woven. Give me, Father and Mother, for my future. Hera Alure summoned the God of the sea and the God of wind to help her on her journey (D7/HARS/3*
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According to the data presented, only 22% of female characters show fear. Dominantly, all the characters are presented by the image of women whom has courage. For point psychologically weak and underachieving women, women whom cannot achieve something are because there is a fear of success, it is not based on they are unable to achieve. This opinion is

strengthened by Maslow’s study in 1942 that women who have a strong belief that they are valuable tend to be independent, assertive, and successful. In the fairy tales as the data, one of the characters is Hera Alure, she has a strong desire to learn and be smart. She also has the confidence to encourage herself, “*Saya bermaksud pergi kepada nenek di Aikepaka untuk belajar seni ikat motif—I intend to go to my grandmother in Aikepaka to learn the art of binding motives.*” Rueng is also a female figure with some achievements, she is able to change herself into anything, so she has the courage to declare her rejection of the King’s love, “*Lebih baik aku mati daripada menikah dengan laki-laki seperti dirimu—I would rather die than marry a man like you.*” Another striking figure is Naifeto, she fought against her violent husband, by doing dangerous tactics, in order to protect her child, “*Tolong rawatlah Onu Muti, tapi jangan sampai Raja mengetahui rahasia ini—Please take care of Onu Muti, but do not let the king know this secret!*”

Women’s psychology are passive in sexual matters and only become sexual objects for men. Men are stereotypically imaged for sexual matters as more dominant, more active, have greater urges, are easily aroused, more aggressive, and always start sexual activity first. Women are more submissive, passive, waiting, longer aroused, shy, less interested, difficult to be moved physically.

**Table 6. Masculine and Feminine Characters 5**

Active Sexually	Passive Sexually
<p>(1) “<i>Dalam ketermenungannya, tiba-tiba muncul dalam pikirannya ingin merebut suami adiknya. Ia tinggal menunggu waktu yang paling tepat untuk menjalankan niat busuknya itu.</i>” (In her reflection, suddenly an idea came to her mind, wanting to grab her sister’s</p>	<p>(1) <i>Setelah diadakan sayembara Petu Htuta ternyata Hermando Lenalah yang memenangkan sayembara ini, dan karena itu ia berbak dikawini oleh pemuda Kire Oli dari negeri seberang</i> (After Petu Htuta competition finished,</p>

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husband. She was just waiting for the right time to realize her rotten intention.)

- (2) *Hal ini menimbulkan kebencian pada Bikuku. Ia menuduh Bitu Nahak merampas suaminya. Untuk menyelesaikan perselisihan itu, maka mereka berduel.*

(This caused hatred for Bikuku. She accused Bitu Nahak of stealing her husband. To resolve the dispute, they duelled.)

- (3) *Akhirnya ia mengeluh dan berkata, "ya ... seandainya ada orang yang menemu kan bajuku, biarlah aku menjadi isterinya"*  
(Finally she complained and said, "yes ... if someone finds my clothes, let me be his wife.")

- (4) *Ketika suaminya meninggal, seorang penduduk kampung mencoba untuk memperistrinya. Namun karena rasa cinta yang dalam, Nenek Wini menolak pinangan tersebut.*  
(D3/NW.S/3)

(When her husband died, a villager tried to take her as a wife. However, because of her deep love, Grandma Wini refused the proposal.  
(D3 / NW.S / 3)

- (5) *"Engkau harus menikah denganku," kata Raja Bima. "Lebih baik aku mati daripada menikah dengan laki-laki seperti dirimu," jawab Rueng tegas.*  
(D1/LN.M/3)
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Hermendo Len won this competition, and because of that she had the right to be married to the young Kire Oli from across the country.)

- (2) *Laki-laki itu memintanya kepada saudara Uto untuk merelakan adik perempuannya, menikah dengan pria itu.*

(The man asked Uto's brother to give up his younger sister, marrying him.)

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(“You must marry me,” said King Bima. “I’d rather die than marry a man like you,” Rueng replied firmly. (D1 / LN.M / 3))

- (6) *Bete Dou pun siap untuk sehidup semati bersama Mane Loro. Akhirnya, keduanya pun menikah tanpa sepengetahuan orang tua mereka masing-masing.* (D2/BD.B/2

(Bete Dou is also ready to live with Mane Loro. Finally, the two of them got married without any knowledge of their parents. (D2 / BD.B / 2))

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Based on the data contained in the novel, 75% showed a sexually active attitude. This activity is generally shown by choosing a partner independently, such as the Princess Biru who expresses love openly, that is, “*seandainya ada orang yang menemu kan bajuku, biarlah aku menjadi isterinya—if someone finds my dress, let me be his wife*” or the character Bete Dou whom married by her own choice, “*keduanya pun menikah tanpa sepengetahuan orang tua—both of them got married without the knowledge of their parents*” or Grandma Wini and Rueng who rejected unwanted love, “*Nenek Wini menolak pinangan tersebut—Grandma Wini refused the proposal*”; “*Lebih baik aku mati daripada menikah dengan laki-laki seperti dirimu—I’d rather die than marry a man like you*” or Bikuku, Lona Kaka, and Kera Betina who dare to seize others’ husband, “*pikirannya ingin merebut suami adiknya—her mind wants to take her younger sister’s husband*”; *Ia menuduh Bitu Nahak merampas suaminya—She accuses Bitu Nahak of stealing her husband*. Only 25% of the data shows that female figures are resigned to their choice of parents or family, this passivity is represented by Hermendo Lena and Uto Wata.

## CONCLUSION

According to the research results, it can be concluded that the determination or grouping of masculine and feminine characters (gender construction) in ancient time was not a definite grouping. The line of identification about this is a character that must be in men and this is a character that must exist in women is very biased or not strict. There are many meanings shown, in fact, female characters have a very prominent position compared to male characters. The data showing masculine characters were 69% while the data showing feminist characters were 31%. Thus, it can be concluded that ancient society through fairy tales gave a moral value that women were actually as the same as men and were able to do many of the same things as men, such as achieving, having relationships, being independent, having courage, resisting oppression, and others which are commonly considered to masculine characters.

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