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**FROM MONSTROUS TO THE OMISSION OF WOMAN'S NARRATION IN
INDONESIAN'S NOVEL BIDADARI-BIDADARI SURGA**
(Dari Monsterisasi menuju Nihilisasi Narasi Perempuan pada Novel Indonesia
Bidadari-Bidadari Surga)

Festi Himatu Karima, Wening Udasmoro, & Cahyaningrum Dewojati
Universitas PGRI Semarang

Jalan Dokter Cipto No.24, Kota Semarang, Jawa Tengah, Indonesia

Pos-el: festihimatu@upgris.ac.id

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Abstrak

Perempuan kerap dikisahkan berbeda oleh pengarang laki-laki, seperti halnya tokoh Laisa dalam novel Bidadari-bidadari Surga (BBS) karya Tere Liye. Laisa yang merupakan tokoh utama dan memainkan peran yang sangat signifikan dalam narasi ini, digambarkan dengan cara yang cukup menyedihkan dalam narasinya. Akibatnya, karakter ini dikaburkan oleh kehadiran karakter lain. Analisis deskriptif dengan perspektif gender akan digunakan untuk menunjukkan bagaimana pengarang menyembunyikan keberadaan Laisa dan berupaya menghilangkan sosoknya secara bertahap. Kajian ini juga menggunakan teori Braidotti dan Tuchman untuk menganalisis bagaimana proses monsterisasi dan nihilisasi terhadap tokoh Laisa dilakukan. Upaya Liye untuk menghapus karakter Laisa dari novelnya akan dianalisis menggunakan teori symbolic annihilation. Di akhir analisis, dapat disimpulkan bahwa pengarang dalam cerita ini, memiliki berbagai cara mendiskreditkan perempuan. Oleh karena tidak adanya kestabilan ideologi domestik.

Kata-kata kunci: Narasi perempuan, monster, pemusnahan, patriarki, gender

Abstract

Women are often narrated differently by male authors, as is the case with Laisa's character in Tere Liye's novel Bidadari-bidadari Surga (BBS). Laisa, who is the main character and plays a very significant part in this narrative, is described in a quite depressing manner in the narration; as a result, the presence of other characters obscures this character. Descriptive analysis with a gender perspective will be used to prove how the author conceals Laisa's existence and attempts to gradually remove her figure. This research also employs Braidotti and Tuchman's theory to investigate how the process of monsterization and nihilization of Laisa develops. Liye's efforts to remove the character of Laisa from his novel will be aided, however, if he makes use of the symbolic annihilation theory in the process. At the end of the analysis, it can be revealed that the author discredits women in many ways, owing to a lack of domestic ideological stability.

Keywords: Women's narration, Monstrous, omission, patriarchal, gender

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INTRODUCTION

A recent study investigated the brain mechanisms behind the perceptual processing of male and female bodies,

revealing differential cognitive perspectives within the human brain. It was found that perceptions of global cognitive processing, which means looking at a person's mental processes as

a whole, were used more when looking at pictures of men. The view of the body as a collection of elements, or local cognitive processing, is frequently associated with women's bodies. This finding suggests that the human brain tends to evaluate the male body in a more holistic or "global" manner, while it tends to assess the female body in a more specific or "local" manner. Moreover, Gervais (2011) suggests that these two distinct cognitive processes also impact our ability to perceive the fundamental distinctions in appearance between men and women. This discovery is important because it explains why women are frequently sexually objectified. (Gervais et al., 2011).

Based on the findings above, it is obvious that women are predominantly perceived as objects, an impression that originates with their biological domain and subsequently extends into both domestic and public spheres. The narration of gender stereotypes for women and men reveals distinct characteristics, yet it is important to acknowledge that these stereotypes are often intertwined with the internalization process experienced by all genders. Historically, there was a greater prevalence of men occupying positions within the public sphere, thereby leading to women being predominantly associated with the domestic sphere. This dynamic led to an inequitable distribution of tasks and responsibilities between men and women (Eagly, 1997; Koenig & Eagly, 2014). Despite some progress in the visibility of women in the public domain, gender stereotypes persist, particularly in relation to occupational roles. Women are often confined to positions that involve caregiving and service, while men tend to be associated with more competitive and assertive job roles (Eagly & Wood, 2013; Lippa et al., 2014). The fundamental trait that

distinguishes males from women is their inclination towards agency, which results in a greater sense of control. Conversely, women tend to have a more communal nature, prioritizing the establishment and nurturing of connections (Broverman et al., 1972; Eagly & Steffen, 1984). Not only are stereotypes found in real life, but also in narratives regarding women. There are still numerous narratives of women that do not represent women's interests, rendering women even more pitiful in the process.

This study differs from others because it examines how male authors and male points of view portray the story of women in Tere Liye's novel *BBS* (Liye, 2008). Tere Liye's construction of the female narration could have appeared more sincere. The central female character in this novel is unfairly narrated, seems scary, and is purposefully omitted at the end of the story. He also described his character as a working machine and as a family's foundation. Using Braidotti's mother, monsters, and machines theory (Braidotti, 1997) and Gayle Tuchman's (Tuchman, 2000) symbolic annihilation (SA) theory, the author attempts to explain how the author describes women as monsters, as well as the author's efforts to omit her role from the story.

There are numerous studies that analyze *Bidadari-bidadari Surga* by Tere Liye. Afri, who conducted a comparative study with the movie version of the novel (2014). In the same year, Yanuar attempted to demonstrate the construction analysis of the female narration (Yanuar, 2014). On the other hand, Sipayung conducted research into the values of the novel's characters (2019). However, none of the studies discussed how the female was several times mistreated, or even having her role omitted by the end of the story. This has become the gap and the novelty of this research.

THEORETICAL FRAMEWORK

Gender and Women's Narration

The process of gender socialization takes time, which seems like God's will and cannot be changed, and it is understood as a nature that should be accepted between men and women (Fakih, 2008; Karima, 2018). However, gender problems emerged when cultural perceptions between women and men were questioned in our society (Asmaret, 2018).

Gender functions have become a big issue in society lately, especially when they affect a person's perspective and behavior, and finally, the communication pattern between men and women. Furthermore, it affects the relationship between gender and the linguistic factors they produce (Bucholtz & Hall, 2005), which leads to the conclusion that men and women speak differently (Eberhardt, 2017; Gray & Gray, 1993; Tannen, 1991). Therefore, sociolinguists rarely question the differences in speaking styles of men and women (Baker, 2014; Karima et al., 2022), and shift the question of gender relations to the question of how gender interacts with other identities and differences (Mendoza-Denton et al., 2008), so that the issue of differences in speech is also diverted. Since then, women have always found their way to be reflected in any occasion they meet, both spoken and written.

Women have no choice but to remain silent and adapt to their circumstances. In the end, feminists attempted to make women's life experiences more understandable. Feminists attempt, in various ways, to comprehend the feelings, motivations, desires, ambitions, actions, and reactions of the self without considering the influence of women's subordination to

men (Crary, 2001; Frye, 1990). Given that the feminist theory put forth by feminists is essentially an attempt to identify the forces and place the mechanisms against women as groups or individuals, Frye (1990) explains in her essay that it is impossible for there to be no friction during this process of women's actualization.

Betty Friedan (2001), in her book *Feminine Mystique*, has proven that women have always been narrated but are still in the domestic sphere. Based on the article, women have been seen sewing, carrying children, or doing anything related to their female duties and are not allowed to appear in the public sphere. On the other hand, Rosi Braidotti (2007), in her book *Biopower and Necropolitics*, explains the position of women who have emerged in the public sphere but are portrayed not only as mothers but also as monsters and machines (Braidotti, 1997). The monster in question is an ugly, scary figure and is sometimes disliked by others. Women as machines here are used only to the extent of their function as a means of reproduction. This shows that women are restructured wrongly and always from the men's perspective (Manlove, 2007; Mulvey, 1989), better known as the Male Gaze Theory. A gaze implies more than just looking and signifies a psychological relationship of power where the gaze is superior to the object of the gaze.

Mulvey's theoretical concept would lend substantial support to Braidotti's argument. Despite how powerful a woman is depicted in a text, it depends on the narrator. Often, the narrator narrates the character based on his personal experience, which is often of patriarchal experience, so the narrator's superiority in presenting his female characters greatly influences the way he views women, which is judged by his biological and

maternal nature (Collins, 2017; Mulvey, 1989).

Monstrous Women in a Woman's Narration

According to what Aristotle quoted by Braidotti (1997), monsters, in their book on the Generation of Animals (Henry, 2009; Platt, 2021), propose the human norm in terms of bodily organization as being based on a male model. Therefore, in the reproduction process, a boy is produced when everything goes according to the norm; the only time a female is produced is when something goes wrong or fails to occur in the reproductive process. Therefore, the female is an exception to the rule, a variant of the overarching concept of mankind (Braidotti, 1997). Moreover, she adds that by "monsters," I refer to a third type of discourse, namely the history and philosophy of the biological sciences as well as their relationship to different and diverse bodies. Monsters are human beings born with congenital bodily abnormalities. They also represent the liminal, the mixed, and the conflicted, as suggested by the ancient Greek root of the word "monsters," which is both horrible and magnificent, an object of abhorrence and adoration. Since the characterization of monstrosity by Geoffrey Saint-Hilaire in the 19th century, bodily abnormalities have been described in terms of "excess," "lack," and "deformation" of organs (Braidotti, 1997).

The preceding explanation makes it clear how the form of misogynistic (Johnson, 2006) discourse will be shaped, particularly in terms of how women's discourse will be shaped. Misogyny in women's discourse is frequently used to emphasize the role of women who are not considered, whose existence is questioned and doubted, and who, to

make matters worse, are portrayed in an ugly manner, as we have frequently observed. The misogynistic narrative of the existence of women who are constructed in an ugly manner is so tightly constructed that 'difference' is considered a derogatory and structural necessity of a patriarchal system, which can only view 'difference' negatively. Similarly, in BBS stories, women with all their strengths are presented from a negative, inappropriate perspective.

Omission of a Woman's Narration

The term symbolic annihilation was coined by George Gerbner, who was concerned about the absence of women in television, a fictional world that signifies social life and possesses social force. The absence of women is viewed as a symbol of women's destruction. Even when women were not introduced, they were only exposed to limited content on television, such as love and home issues. In contrast, men can play any role, proving that women's presence on television is indeed restricted (Gerbner & Gross, 2017).

Gaye Tuchman goes beyond Gerbner's idea and finds that the presence of women in television media is a symbol of how society really is. People desire to see women-related content on television; therefore, the mass media indirectly socializes viewers' behavior (Putri & Saktiningrum, 2021; Tuchman, 2000). Tuchman recognizes that symbolic annihilation methods result in three distinct outcomes: omission, trivialization, and condemnation (Tuchman, 1979a).

Omission is an attempt to remove, delete, or not mention women in the media. This absence occurs because women are deemed inconsequential, and their interests do not require media consideration. The media neglects

women due to trivialization. The last is the condemnation, specifically the media's bashing of women. This indicates that an attempt has been made to present women in the media, but it is used to condemn the existence of women and portray them as negative characters (Tuchman, 1979b, 2000). It was widely believed that women could not securely trust their sense of judgment. Instead, it must rely on the beneficent authority of the portion of the population fully endowed with reason—specifically, males, but more specifically, upper- and middle-class men (Hafner-Burton & Pollack, 2002).

In this novel, the author attempts to conduct symbolic annihilation, mainly by omitting the character Laisa, who plays a crucial role. Laisa's character disappears from the public sphere of this story as a consequence of the media's attempts to diminish the presence of women through the practice of SA.

RESEARCH METHOD

This is qualitative descriptive research that employs a feminist approach to illustrate how males narrate women in many different ways. This approach focuses on the misinterpretation of women and their stereotypes in literary works.

The data source for the study is the *Bidadari-bidadari Surga* Novel, written by Tere Liye and published in 2008. The data taken is comprised of phrases, sentences, and paragraphs containing narratives of women stereotypes. In addition, the literature method was used to acquire research data, which was then processed and analyzed using interpretive techniques (Creswell et al., 2004).

There are several steps involved in this methodology, including interpretation, reading, studying, coding, presenting, and narrative interpretation.

All collected data will be analyzed by the objective of the research, which is to describe the forms of monsterization (Braidotti, 1997) and nihilation (Tuchman, 2000) of the woman character in the novel as evidence that women's discourse is not always on the side of women. The primary source of data is a novel entitled *Bidadari-bidadari Surga* written by Tere Liye, and the source of the data is derived from a specific quotation gathered from the novel above. Regarding the methodology employed for gathering data in order to get some scientific facts about the many ways that female writers condense women's narration in their works. The scientific data was obtained through the process of exploration and analysis, resulting in a written composition that highlights incidents of the objectification and marginalization of women. Later on, the data from the facts in the BBS novel will be analyzed using descriptive analytics based on the theories of Braidotti and Tuchman, in order to demonstrate the process of monsterization and nihilation of women's roles.

DISCUSSION

Laisa: From Monstrous to the Omission of Woman's Narration

This chapter will discuss how Tere Liye, the author of BBS, attempts to narrate Laisa, a pivotal female figure in the plot, uniquely. The different approaches to narrating Laisa in the BBS narrative should not be disregarded because these indicate that Liye sees a domestic problem that derives from his experiences and practices that lead his subconscious to narrate a woman from a negative perspective. Liye introduces two approaches to narrating Laisa in the story. The first is to portray Laisa as a monster. Because women are viewed as flawed,

imperfect, and full of imperfections, the monster figure in women is frequently shown by Braidotti. Although Laisa is the main character in BBS, her name is frequently mentioned and plays a significant part in the development of other characters. Laisa, on the other hand, who is in a prominent position as the primary character, is rarely seen narrating herself. Other characters, primarily her younger brothers and mother, invariably narrate Laisa. Laisa is portrayed as a sister who is physically highly different from her younger siblings. Laisa's appearance is described as terrible, as is her attitude toward her younger siblings, which is portrayed as nasty. This is sometimes referred to as a woman's monster figure. This monstrous figure can be seen not only in the physical qualities but also in the attitude and behavior that Laisa frequently exhibits in front of her younger siblings.

The second way Liye narrates Laisa is by letting her gently fade away. By not allowing Laisa many opportunities to describe herself at the novel's commencement, the process of her disappearance has already begun. Laisa dies at the novel's end after being diagnosed with stage 4 lung cancer. Further analysis will be offered below in order to be more specific in analyzing Liye's tendency to discriminate toward women in the novel.

Laisa's Monstrous Figure

There are two things that are found in this sub-chapter, namely how women are narrated to have the temperament of a mother but also have the potential to become monsters, and how from the beginning this story was built, the narration of the main female character in the novel *Bidadari-bidadari Surga* (BBS) slowly but surely started to disappear.

Furthermore, it will be discussed in several topics below.

Laisa's character is a woman in a novel entitled *Bidadari-bidadari Surga* (BBS), who is the story's center. Laisa is told she is an orphan and has a pretty sad past. His mother died when he was little, while his father was a drunk who married Mamak Lainuri. While married to Laisa's mamak, Laisa's biological father was always throwing tantrums because of his persistent drinking habit. In the end, he died drunk. Laisa was well cared for by Lainuri's mother. When she was six, her mother married her husband and had four children who became Laisa's younger siblings. But some time later, Babak died. Mamak Lainuri worked hard to support her children. Laisa is a compassionate child, so she becomes susceptible to the condition of her family. In the end, Laisa struggled with Mamak Lainuri to support their family. He also worked in the fields and sometimes went into the forest to look for everything that could be used for their family life. This shows that Laisa has excellent affection for Mamak Lainuri, who can be said to be her stepmother, and for her stepsisters. He raised his younger siblings with great affection, as befits a mother.

Seeing how Laisa is presented in the paragraph above, it can be concluded that Laisa's character has a positive value among other characters. Laisa also has traits in herself, which, if she borrows Wollstonecraft's term, is a motherly attitude, a woman's outward and positive side. The concept of the eighteenth-century mother was variously identified in popular discourse as both angel and demon, governed by a feminine emotionalism that may be the source of her most positive traits or the foundation of uncontrollable evil (Todd, 2000). Both favorable and unfavorable depictions of motherhood stressed women's alleged emotional rather than intellectual

character and the "monstrosity" that this innate emotionality posed the risk of awakening.

Laisa, a figure who has a positive role in this novel, is narrated in a tragic form.

Kedua anak perempuan itu sebenarnya berbeda umur cukup jauh. Yang besar sudah sekitar enam belas tahun, yang kecil baru enam tahun. Tapi karena perawakan yang lebih besar sepertinya tidak akan tumbuh normal, sebaliknya yang lebih kecil tumbuh lebih cepat, maka mereka seperti berbeda umur dua-tiga tahun saja. (BBS, 2008)

The two girls are quite different in age. The big one is about sixteen years old, and the little one is only six. But because the bigger stature didn't seem like it would grow normally, on the contrary, the smaller ones grew faster, then they were like two or three years apart. (BBS, 2008)

It was explained that Laisa's body portion was called abnormal. She has a stocky body, is short, and is even said to be as tall as his younger sibling, who has a 10-year age difference and indeed will never grow normally. In another text, Laisa is described as having black skin and curly hair. Even in describing Laisa, Tere Liye did not hesitate to be racist and focused on Laisa's physical deficiencies.

"Kami tidak mau pulang. Tidak mau. Kau bukan Kakak kami, kenapa pula kami harus menurut!" Ikanuri mendesis tak kalah galak. Wajah anak berumur sepuluh tahun itu mengeras. Kalimat itu benar-benar membungkam waktu. Selaksa senyap di bawah pohon mangga. Seekor elang melenguh di atas sana, suaranya seperti dibatukan udara. Terdiam. Laisa sempurna membeku.

"A-pa.... A-pa yang kau katakan?"

"Kau bukan Kakak kami! Kenapa pula kami harus nurut"

Ikanuri mengatakannya sekali lagi. Lebih lantang. Lebih kencang. Beranjak berdiri, malah melawan semakin berani.

"LIHAT! Kulit kau hitam. Tidak seperti kami, yang putih. Rambut kau gimbal, tidak seperti kami, lurus. Kau tidak seperti kami, tidak seperti Dalimunte dan Yashinta. KAU BUKAN KAKAK KAMI. Kau pendek! Pendek! Pendek!" (BBS, 2008)

"We don't want to go home. We don't want to. You are not our sister; why should we obey you?"

The ten-year-old's face hardened.

That sentence effectively silenced them. It's quiet under the mango tree. An eagle moored above, its sound rocking the air. Fall silent. Laisa, perfect freeze.

"Wh... Wh-what did you say?"

"You are not our sister! Why do we have to obey?"

Ikanuri said it one more time. Louder. Firmer. Get up, even.

The fight is getting bolder.

"LOOK! Your skin is black. Not like us, white ones. Your hair is in dreadlocks, unlike ours, straight. You are not like us, not like Dalimunte and Yashinta. YOU ARE NOT OUR SISTER. You're short! Short! Short!" (BBS, 2008)

The rejection of Laisa was also represented by her younger siblings, who disobeyed her so openly. Ikanuri and Wibisana, who were believed to have been extremely active as children, frequently made fun of Laisa, stating, "You are not our sister; your skin is black, your hair is in dreadlocks, and you are small, short," and there are still many angry and frustrated reactions from her younger siblings. This statement assumes

that Laisa's presence and excellent characteristics are meaningless in contrast to her physical appearance, which is frequently the focus of Liye's judgments throughout the novel. Instead, Liye emphasized Laisa's anatomy, defined by functional limitations, excesses, and organ deficiency.

Laisa's arduous efforts to educate her younger siblings are also noted in a separate piece. Several times in the narrative, it is described how Laisa frequently loses her temper, scolds and even beats her younger siblings if they disobey, and misses school to play in the Lahambay forest.

"KAU BENAR-BENAR TIDAK TAHU MALU! MAU JADI APA KAU KALAU BESAR NANTI??" Kak Laisa keras memukul lengan Dalimunte dengan ranting. Yang dipukul menyeka hidungnya yang kedat. (BBS, 2008)

"YOU REALLY HAVE NO IDEA. SHAME ON YOU! WHAT DO YOU WANT TO BE WHEN YOU GROW UP? " Laisa struck Dalimunte's arm with a branch. Dalimunte wiped his congested nose. (BBS, 2008)

In the quotation above, the words in bold are when Laisa scolds her younger sister, Dalimunte. It was not enough to scold, but Laisa also hit Dalimunte's arm hard with a branch, which caused Dalimunte pain. Laisa also does not hesitate to scold her other siblings. As in the text below.

"DIAM!! Kalian benar-benar tak tahu malu! Semua orang bekerja di cadas sungai, kalian justru di sini. MENCURI MANGGA!"

Kak Laisa semakin galak, semakin dekat, tangannya cepat mematahkan salah satu ujung dahan semak belukar." (BBS, 2008)

SHUT UP. You guys are so shameless! Everyone works on the river rocks, you

guys are right here. STEALING MANGO!"

Laisa was getting fiercer and closer; her hand quickly broke one end of a bush branch. (BBS, 2008)

Laisa's anger peaked when she learned that her younger siblings were skipping school. She didn't hesitate to scold her younger siblings quite hard while breaking a tree branch that she would use to beat her younger siblings who skipped school. Laisa's attitude is based on her sense of responsibility as an older sister towards her younger siblings, who act incorrectly. However, the good side of Laisa being very fierce and tending to be cruel to her sister was not explained in detail by Liye. The narration of a woman's positive and negative attitudes emphasizes the emotional nature rather than the rational nature of women, which is then considered the ugliness of a woman, a female monster that can rise at any time, and all beliefs in this theory implicitly represent the interests of men in narrating women (Yasmin et al., 2020), thereby obliging women to submit to the narrative of men.

"Andai kata Kak Laisa ada di sini, kau pasti sudah dipukulnya dengan sapu lidi berkali-kali!" Wibisana menarik nafas pendek, memperlamban langkah kaki, papan elektronik yang bertuliskan angka 9. (BBS, 2008)

"If Kak Laisa were here, she would have hit you with a broom many times!" Wibisana took a short breath, and slowed down his steps, and the electronic board with the number 9. (BBS, 2008)

The preceding quotation also mentions that Wibisana and Ikanuri often reminisced about how their step-sister, Laisa, treated them rather severely, even striking their bodies with a broom several times if they made a mistake. This was

something that happened frequently. What Ikanuri, Wibisana and Dalimunte communicated indicated that Laisa's strict attitude toward educating her younger siblings made a lasting impression on them. This is especially significant considering that the narration of this novel is provided by a male author who has indirectly let go of his childhood experience, which was dominated by men's perspectives. According to Liye's reasoning, the extremely prevalent patriarchal cultural structure will also affect the narrative patterns of male authors. The predominance of men in the world of novel narratives is also a source of great concern. Dalimunte, Wibisana, and Ikanuri are all examples of symbols that Liye uses to represent his male aspects.

Laisa's exposure to public figures in this novel is also very limited, all of which lead to conclusions about how the character and habits formed by Laisa while being an older sister and only bad traits and bad physical appearance are also often echoed by Liye. Her younger brother mainly relays Laisa's stories, and she rarely explains herself.

Laisa is a representation of a lady molded by the rigors of life. Since she was an infant, her biological mother abandoned her, and when she was a child, her alcoholic father did the same. Since being introduced to this story by other characters, Laisa's life has never seemed more promising. She lives with her stepmother and stepsisters, and her sorrow is exacerbated by the fact that she is physically dissimilar to her lovely and faultless sisters. Laisa has numerous disabilities, a black complexion, curly hair, a stocky build, a low stature, and an odd gait. This monster-like depiction is frequently applied to women to dramatize their plight, and legitimate women as characters with potentially frightening characteristics. Her existence represents

the mentally weak and easily offended side of women, which gives rise to the monster side of women, namely, in addition to their physical condition, which can easily deteriorate, their psychological side, which is known to be exceedingly delicate and highly agitated. Braidotti (1997) distinguishes human monsters into three different figures, the position of women is not in figures who frequently violate the law or morals. Still, women are known as monsters because individual women are often blamed for everything that happens around them, so when other people catch all the aggravating negative symptoms of a woman, it is used as a weapon to attack women, labeling her as a weak figure and sometimes turning irrational.

In another quotation, Laisa is denied the right to be a woman who seeks happiness. She felt the desire to have a spouse as a woman, but owing to her bad physical condition, various matchmaking processes could not be carried out after the men saw that Laisa's body is not what they expected. Laisa was forced to accept her condition.

"Kau tahu, jika suami merasa tersiksa melihat wajah dan fisik istrinya, dan juga sebaliknya, mereka tidak akan pernah menjadi keluarga yang baik. Bukankah kau juga tahu kisah tentang sahabat Nabi, yang meminta bercerai karena fisik dan wajah pasangannya tidak menenteramkan hatinya—" Laisa tetap berkata ringan. (BBS, 2008)

"They will never make a good family if the husband is tormented by his wife's face and body, and vice versa. Don't you also recall the incident of the Prophet's acquaintance who filed for divorce since his spouse's body and face did not inspire confidence?" Laisa continues talking gently. (BBS, 2008)

In this instance, Laisa was compelled to acknowledge her deficient physical condition, which was the only aspect of her that Liye emphasized, not another, especially when Laisa's arranged marriages failed multiple times. Laisa's monstrous physique caused the men she was engaged to abandon her; some even departed the house abruptly upon seeing her monstrous appearance. To describe women as monsters is to portray women unusually and unconventionally. Both men and women may encounter difficult times, but when women experience challenges, their responses are invariably seen negatively.

Attempts at misogyny are evident in Laisa's narration, which is also described as brimming with sister love and responsibility. However, Liye remembers it differently, as though what Liye accomplished was odd and beyond the control of women. Laisa shoulders all of her family's burdens and focuses on her business to send her younger siblings to school, but she does not attend school.

Memberikan perlindungan. Memberikan janji-janji yang selalu ditunaikan. Mengubur cita-citanya sendiri demi adikadiknya. Bahkan hingga saat ini, ketika tubuhnya terlihat amat lemah, Kak Laisa tetap berusaha tersenyum menyuruhnya tidak menangis. "Kak Lais selalu menyimpannya sendirian, demi kami.... Kak Lais selalu mengalah, demi kami—" Kalimat Dalimunte terhenti, dia tak kuasa melanjutkan hanya bisa mencium jemari tangan yang terkulai lemah itu. Berbagai kenangan masa lalu berdesing memenuhi kepalanya. "Kak Lais bekerja sepanjang hari membantu Mamak demi kami, Kak Lais mempermalukan diri demi kami, Kak Lais bahkan menerobos hujan deras,

tidak peduli dingin, jemari tangan menggigil demi kami..." (BBS, 2008)

Offering protection and offering promises that are always kept. She sacrificed her principles for the benefit of her younger siblings. Even now, when her body appears frail, Kak Laisa attempts to cheer her up by encouraging her not to cry. "Sis Lais always stayed quiet for our sake... Sis Lais always acquiesced for our sake—" Dalimunte's sentence halted, he could not continue, and all he could do was kiss the fingers of his drooping hand. His mind is filled with a multitude of memories. "Sis Lais spent the entire day assisting Mamak for us, Sis Lais embarrassed herself for us, Sis Lais even released torrential rain for us, and no matter how cold it was, her fingers shook for us..." (BBS, 2008)

Menggeleng, "Lais tahu Mamak tidak punya cukup uang untuk membeli seragam baru Dali. Biar Lais yang berhenti sekolah. Lagipula Lais anak perempuan. Buat apa Lais sekolah tinggi-tinggi. Biarlah Dalimunte yang sekolah. Lais membantu Mamak mencari uang saja. Dengan begitu nanti Ikanuri dan Wibisana juga bisa sekolah.... Juga Yashinta...." Putri sulungnya menyentuh lengannya. Menatap dengan yakin dan mengerti benar apa yang telah dikatakannya. (BBS, 2008)

She made a headshake "Lais is aware that Mamak cannot afford to purchase Dali a new uniform. Let Lais cease attending school. Ultimately, Lais is a female. Wibisana may also attend school.... Also Yashinta...." Her eldest daughter touched her arm. Confidently regarded him and grasped precisely what he had said (BBS, 2008)

In this quote, Laisa is denied her rights to attend school, be happy, have a life partner, and even speak to express her feelings. The existence of Laisa in the novel, which is tragically narrated as a monster, reinforces the perception that has been built by society so far that women are weak creatures and have a higher disability risk than men. The moral challenges faced by women are manifested in the form of monsters, which Foucault describes as terrible behavior, and the source of the problem here is how women have to face the normative approach of men, from their families and from the institutions that support them (Braidotti, 1997; Foucault, 1997).

In the context of Laisa, the monster discourse in this novel is classified and governed by scientific discourse, which composes one by one the abnormalities of Laisa's figure. She is not as flawless physically and emotionally as the average lady. Physically, she was disabled. She had a rough temperament and was far from the gentle nature that a woman should have. From a biological standpoint, her reproductive function was infertile. In addition, these forms of monsterization impact male narratives and the concept of males viewing women and interacting with them, and contributing to household ideology (Gevirtz, 2014).

Woman's Omission in Masculine Narration

This narrative has been constructed since its inception. Laisa is frequently referred to by name. The fact that Laisa's name is mentioned approximately 1020 times demonstrates the significance of her part in this story. However, most of Laisa's novels are delivered from the point of view of other characters, such as Laisa's stepfamily members Dalimunte,

Yashinta, Ikanuri, Wibisana, and Mamak Lainuri. The presence of Laisa is from the beginning to the end of the narrative, but only through the recollections of her half-sisters and Mamak Lainuri. Laisa's existence is comparable to a shadow that always follows her family and everyone in the plot throughout each period. It is terrible, though, because this is precisely the source of issues in the women's narrative process. As described by other characters in this narrative, Laisa's state demonstrates that her existence is insufficient to establish a connection between people. Laisa's half-sisters, Dalimunte, Yashinta, Ikanuri, and Wibisana, frequently depict her role in actualization. Even though the four younger siblings love and appreciate Laisa, who has sacrificed a great deal for them, how Laisa is presented in this narrative is insufficient to convey her presence. This even demonstrates Liye's unwillingness as the author to depict women's experiences positively, as Laisa's portion of the speech was silenced from the moment she was introduced.

Since this story's development began, Laisa has been subjected to narrative limitations. If you pay close attention, Laisa is shown as a character who significantly impacts each family member. Laisa has done numerous things to ensure the financial stability of her family. However, beginning with her efforts to assist her stepmother in the fields, she should have paid more attention to her entitlement to an education. Laisa is saddled with various chores that are not only household-related but also part of the traditionally male responsibility of earning a living. The three remaining men in her family are all Laisa's younger brothers, although they do not contribute significantly to the family's economic well-being. In this story, only Laisa is sacrificed; she bears the moral burden of assuming the

responsibilities of the deceased Babak (father).

Laisa's involvement in this story is eliminated gradually through various methods. As stated previously, the endeavor to delete Laisa's narration begins with describing Laisa from the perspective of another character, removing Laisa's voice from the beginning of the story. The absence of her role to define herself directly indicates her limited narrative space, which permits her role to be poorly described or even eliminated at the story's conclusion.

The quest to eliminate the heroine begins with a scenario concerning Laisa's stage 4 lung cancer.

Terbaring lemah karena kanker paru-paru stadium IV. Penyakit yang disimpannya sendiri sejak sepuluh tahun silam. Karena ia tidak ingin merepotkan adik-adiknya. Bagi Laisa, yang berhak merepotkan itu adik-adiknya, bukan dia. Setiap kali kunjungan dua bulanan, Laisa tetap riang menyambut anak-anak. Tertawa mengajak mereka melakukan banyak hal. Itu pula yang membuatnya bisa bertahan selama ini. Sepuluh tahun kanker itu seolah tak kuasa menggerogoti fisiknya. (BBS, 2008)

She was lying weak due to stage IV lung cancer. A disease that kept itself for ten years ago. Because he didn't want to bother his brothers. For Laisa, her younger siblings had the right to bother her, not her. Every time she visits every two months, Laisa is always happy to welcome the children. Laughter invites them to do many things. That's what allowed him to survive this long. Ten years of cancer seemed unable to undermine his body. (BBS, 2008)

From the quotation above, it is clear that Liye attempts to eliminate Laisa as

the protagonist, who has had a significant role in developing this plot. The omission of Laisa's narrative at the story's beginning by these other individuals indicates that Laisa's character was undoubtedly premeditated, as Laisa belongs to the category of "Others," or the *voiceless*. Why is Laisa chosen to represent "the Others"? Due to Laisa's equal capability to that of men, her presence is unique. Laisa is the pillar of the family; her disability does not diminish her desire to provide for all the family's necessities so that her half-sisters might realize their ambitions. However, because all of Laisa's efforts were deemed unfeasible, her female figure, which was the central issue, was eliminated. Her habit as a woman who should have feminine attributes is removed and replaced with masculine ones that should be a strength for Laisa's character but are depicted in a narrative full of misery since Laisa must sacrifice her youth, her education, and her life to pay for it.

"Tapi kata dokter, kanker paru-parunya sudah stadium IV," Ikanuri menelan ludah. Senyumnya terhapus. Stadium IV? Itu berarti tak ada lagi kemungkinan untuk operasi. Terdiam. Wibisana melepaskan kue donut yang dipegangnya. Bagaimana mungkin mereka selama ini tidak tahu? Umur Laisa hampir empat puluh (tepatnya tiga puluh tujuh tahun) ketika akhirnya kesempatan baik itu datang. Kesempatan baik? " Kau sungguh-sungguh?" Dalimunte bertanya sekali lagi. (BBS, 2008)

"But the doctor said her lung cancer is stage IV," Ikanuri swallowed hard. His smile was wiped away. Stage IV? That means there is no longer a possibility for surgery. Fall silent. Wibisana let go of the donut she was holding. How could they not have

known all this time? Laisa was almost forty (thirty-seven years) when the excellent opportunity finally came. Good chance? "Are you serious?" Dalimunte asked once again. (BBS, 2008)

By describing Laisa as having stage 4 lung cancer, the author tries to remove her from the text. Laisa has been afflicted with this illness for a decade, but she prefers to conceal it from her younger siblings. This suggests that the author intended to omit Laisa's character. This absence is a sign of Liye's protest over his disdain for Laisa's enormous responsibilities as the family's matriarch. In the instance of Laisa in BBS, the woman is responsible for earning a living and supporting her family in the absence of the guy, who is often expected to shoulder this responsibility. Typically, a guy who heads the household and provides for his family is portrayed with perfection and respect, but this is not the case for Laisa. So many things are concealed and only revealed through the other personalities mentioned in the preceding paragraph.

Tersenyum. Mamak sudah kehilangan kata-kata. Memperbaiki tudung rambutnya. "Ya Allah, terima kasih atas segalanya.... Terima kasih...." Kak Laisa mendesah pelan.... "Ya Allah, Lais sungguh iklas dengan segala keterbatasan ini, dengan segala takdirmu.... Karena, karena kau menggantinya dengan adik-adik yang baik...." Nafas Kak Laisa tersengal. Satu dua. (BBS, 2008)

She smiled. Mama was at a loss for words. Fixing her hair. "O Allah, thank you for everything.... Thank you...." Sis Laisa sighed softly.... "O Allah, Lais is really sincere with all these limitations, with all your destiny.... Because, because of you

replace them with good younger siblings...." Sis Laisa's breath was short. One two. (BBS, 2008)

This quote illustrates how Laisa has accepted all of her terminal conditions. This suggests that women in Indonesia are compelled to accept whatever reality is provided to them. Furthermore, this conduct illustrates that women are accustomed to being marginalized and regarded as insignificant on every occasion centered on them (Karima et al., 2022; Wandira et al., 2021). Identical to Laisa, who has made substantial sacrifices for her family but whose existence is disregarded and even eliminated.

"O Allah, Lais is really sincere with all these limitations, with all your destiny.... Because, because you replace them with good younger siblings...", "O Allah, Lais is really sincere with all these limitations, with all your destiny." Sister Laisa was short of breath. (BBS, 2008)

Even when allowed to narrate herself at the end of the story, Laisa prefers to express her gratitude since she has good younger siblings and has forgiven herself for everything that has occurred to her. This exemplifies the plight of Indonesian women in general, who are compelled to submit to their circumstances and accept all social stigmas given to them.

CONCLUSION

The conclusion that can be drawn from the preceding analysis is that Liye, as the author, demonstrates an inability to narrate female characters. He tends to restrict Laisa's position and role as a woman with specific responsibilities like a man to replace the man's position in the family (Bapak/father). Another quotation

shows that he describes Laisa as a biologically flawed figure or as having a defect that distinguishes her from other people in general. In addition, Liye worsens Laisa's condition by gently eliminating her figure by narrating her from others' perspective. As if Laisa does not deserve her own awareness. There are only a few moments of Laisa's dialog, which is insufficient to portray her as an outstanding woman. This demonstrates Tuchman's theory of a pattern of female omission. Omission signifies that women tend to be underrepresented or removed from the media representation space; narratives against women are omitted (Tuchman, 2000), and this is reinforced by the scenario of Lisa's disappearance, in which she was diagnosed with cancer and made her to die. Her death is an attempt to eliminate Laisa as the story's female character, who became the essential point of the story. She was the one who sacrificed for her sister and brothers, as she was the outsider of the family. As a consequence, she developed feelings of indebtedness, which ultimately led her to sacrifice her education and be single in order to help Mamak Lainuri support the family.

The way Liye portrays Laisa's role within the family indicates that there is instability in domestic ideology (Francus, 2012). As an adopted child, Laisa carries more weight and responsibility than her stepsister. Her domestic role becomes more complex, and it is still not enough until she is removed or omitted at the end of the story.

It has been detected that the symbolic annihilation in this novel is manifested through Laisa, a woman who has consistently been denied her rights as a person. She has the right to education, the right to be heard and communicate, and ultimately, the ability to fulfill her role as a biological woman. Tragically, the author depicts her as a monstrous

figure. Her story ends with her being omitted and eliminated.

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