

# The Resistance Towards Male's "Boast" In Pemburu Dan Srigala Short Story by A.A. Navis: A Feminist Study

Sulastri<sup>1</sup>, Zurmailis<sup>2</sup>  
{sulastri.sasindo@gmail.com<sup>1</sup>, lilik\_sastra@yahoo.co.id<sup>2</sup>}

Faculty of Humanities, Universitas Andalas, Padang, Indonesia<sup>12</sup>

**Abstract.** Literary works have significant issues like the literary ideology in fighting for gender, how ideographic references are presented, what is used as justification, what is considered disturbing, and what is 'claimed' from something that is considered 'sacred' in culture. This article is aimed at examining those issues in Pemburu dan Srigala (Hunter and Wolf), a short story written by A.A. Navis. Navis' short story can be seen as a form of evaluation or reinterpretation of something that has been considered final in a society. He builds those ideas through his characters' denial and questions. By using Simone Beauvoir's view of existentialist feminism, the short story "Pemburu dan Srigala" by A.A. Navis can be peeled off, and the character's cultural identity can be dismantled. In this sense, the character's behavior is a complex network of interpretations of meaning when questioning one's identity. In other terms, the 'social construction' of ideas circulating in society as a product of culture and history, and the myths that develop in that society are questioned. Social construction is closely related to the values and order of society, so the relationship cannot be separated. Pemburu dan Srigala shows that irony, idioms, symbols, myths, and expressions are usually followed obediently by the community. However, this short story shows how those social constructions are questioned as seen in the resistance towards male's boast.

**Keywords:** existentialist feminism, male's boast, resistance, social construction

## 1 Introduction

The representation of women in literature, can be seen as one of the most important forms of socialization, as it gives an indication of the roles of women and men, what constitutes a recognized 'feminine' version, and targets for acceptable feminine aspirations. Feminists mention, for example, that in 19th century's fictions, there were very few women worked to earn a living unless forced due to necessity. Instead, the interest was focused on the selection of partner to be married by the heroine, which will determine her social standing and exclusively ensure her happiness and satisfaction in life, or to determine whether she would not obtain it. Therefore, it can be said that women experience discrimination.

Studying women's issues can be done in two ways according to the objectives of the study. First, an analysis examines the difference between feminine and masculine sensibility. Second, a study related to how culture influence the differences between feminine and masculine identities. This second issue is applied in this research.

The short story *Pemburu dan Srigala* or *Hunter and Wolf* in English by Navis has been analyzed by another researcher. Ferdinal Fajri in his study in 2017 has shown the significance of the use of 'animal terms' in the short story by using Semiotics. He states that the animal terms indicate instability and inequality in the society. Based on that research, the author thinks that the issue of feminism has not been addressed by the previous researcher. Therefore, this study will analyze the short story by using feminist theory. *Pemburu dan Srigala* can be used as a reference for investigation because the problem of demystification of male power seems to be expressed in the text and some of the data has met the requirements for a feminist study. How far the position of men as a result of the patriarchal system, how the relations of power, dominance, hierarchy, and competition are played, can be illustrated through the analysis of this short story.

*Pemburu dan Srigala* (hereinafter written as "PdS") provides an overview of the condition of men who live in the social level of Minangkabau society. The short story also indicates a vulnerable existence. What resonates in the story is the greatness that is said to have been obtained in the past. However, when it is tested again in the present, it turns out to cause problems that undermine the existence. Navis' short story was taken as the sample to examine the 'position and existence of men' in the text because the problem is presented as a theme in the storyline. Then the story develops towards the struggle for the existence of men. The existence of men is questioned through a process of male's demystification that produce its own truth. In this way, a balanced positioning process is created to obtain its existence and identity. The balanced position that is created is not to be fought, but instead found a way for self-existence to remain in the middle to maintain the authority of power and balance.

## 2 Methods

Feminist literary criticism that exists today is a direct result of the women's movement around the 1960s. From the important aspects, this movement was literary from the start, in the sense that it recognized the significance of the image of women propagated by literature and questioned its authority and coherence. In this sense, the women's movement has always had crucial concerns to books and literature, that feminist criticism cannot be seen as a branch division of feminism that are far away from the ultimate goal of this movement, but as one of the most practical way to influence behavior and attitudes in daily lives.

Seeing the themes and problems raised in the material object of this discussion, the most appropriate perspective and working method to use is Simone De Beauvoir's Existential Feminist perspective. Simone de Beauvoir sees the problem of women's oppression starting with the question "What is a woman?" (Beauviour, 1989). People assume that women are the only objects that "produce" children. The advantage of being able to give birth is considered a "weakness" of their body so that they begin to think that they cannot live without a man, especially if they believe that women are part of men (created from a man's rib). Therefore, women are defined as part of men and not vice versa. In this case, it is clear that men become subjects and absolutes, while women become objects or "the other".

From the opinion above, it can be understood that women are always considered non-essential beings because they are always seen as objects and the second set. The advantages they have such as giving birth are always considered a weakness where women cannot live without the help of men. This is not the case though. Men claim themselves as identity and women as others or men as subjects and women as objects. When more and more women

stand out, all these constructions and myths will be fragile and fade and eventually liberate women as other figures. Men look for "another figure" in women as nature and as a life partner.

Through their ambivalent feelings, men make women a source of inspiration as well as a world where men can conquer according to their will. Nature is a veil made of crude material in which the human soul is trapped, and women are the ultimate reality of uncertainty and limited presence (Beauvoir, 1989: 214). In his book *Second Sex*, Beauvoir (1989: 302) says that as "another figure", women are defined negatively, where women are figures who lack power. These weaknesses are then considered as fate that women must accept without being able to change. Women are then symbolized as night, chaos, and immanence. Their inability to understand reality is attributed to their lack of logic and ignorance.

Men always construct women through male structures and institutions. However, because women, like men, have no essence, women do not have to go on to be what men want them to be. Women can also be subjects, can be involved in positive activities in society. So that nothing else can prevent women from building themselves, and women can become beings who have the essence and certainly are not underestimated (Beauvoir, 1989: 265).

Beauvoir repeatedly says that despite biological and psychological facts about women, for example, their primary role in psychological reproduction is relative to the secondary role of men, women's physical weakness is relative to men's physical strength, and the inactive role they play in sexual relations is relative to the active role of men may be true, but we judge the facts depend on us as social beings. From some of the opinions above, it can be seen how women are made as the number two creature. Among them, women are used as nature, meaning that women are made objects of men because they are considered a place for adventure. Women are also considered as objects that produce children, whereas women should be used as someone who can be invited to work together in life. From here we can see that there has been marginalization against women.

Women decide to marry as an obligation, because of the pressure placed on them. Marriage is the only solution that is the most plausible, because they want a normal existence as a wife and mother, yet guarded secret and profound feelings will make the start of married life becomes difficult, which may make early life gets tough, that may prevent a balance and happiness from ever arriving (Beauvoir, 1989).

Furthermore, Beauvoir states that, "Marriage is intended to prevent women from men's freedom, but because there is no love or individuality without freedom, then she must give up love for a special individual to ensure she gets lifelong protection from men" (Beauvoir, 1989). Patriarchy according to Kamla Bhasin and Night Said Khan (1999) means the power of the father or patriarch. It relates to the social system that the father dominates over all members of his family, all property and resources - economic resources, and make all the important decisions. In line with this social system, there is a belief or ideology that men have a higher position than women, that women must be controlled by men, and are part of men's property. Moral and legal norms are also double standards, which give more rights to men than to women.

Existence is needed to fight discrimination that comes, Simone de Beauvoir (1989) states that the idealism of women's existence which is seen as a positive and realistic way of existence is the existence of women who involve themselves. Through existentialist feminism, Beauvoir offers the spirit of liberation for women from separation and alienation. Beauvoir invites women to fight together to destroy injustice towards the achievement of a free existence, so that women are not always placed as objects, but they can have positions as subjects.

### 3 Results and Discussion

A.A Navis' PdS suggests a subject-object relationship. This short story tells about a man who is known as a mighty hunter from a past story that puts him as the greatest man in the hunting arena. The position that has been occupied would be immortal, if only not for a news of another hunter who is able to capture an enormous deer. The news had provoked the mighty hunter's sons to bet that his father would be able to catch a bigger and more ferocious game. They bet, if the father can't do it, then they are willing to be stripped in the middle of the market. The mother who heard the children's request to their father, stated that their father was only good at hunting "female animals".

For the sake of pride, although the hunter knew that the news about the moose was a hoax, he set out on a horse tired after his night being ridden by the woman who lived at the crossroads. Horses and hunters were both tired. In the midst of the fierce sun. In the hunting field, the hunter was actually hunted and defeated by the animal he was hunting, so he had to run while taking off his clothes, returned to the village and knocked on the houses of his wives, but all of them closed the door. His children refused to acknowledge him, "Our father was a mighty hunter, not a scared and naked man", they said.

Subject-object relationships can be seen through some of the markers, which implies linkages to relationship of men and women in the text. The relationship between the hunter and his prey wolf. The relationship between hunters and their children that requires him to hunt, the hunter with his wives, with his horse, and the hunter with his social environment. There are differences in relation and meaning that is not always constant in that relation, a symbol that is always metamorphosed.

When the discourse about relations and positions is produced, by raising the meaning of how the 'power' of each character plays and correlates in a relationship simultaneously, then men are considered to have authority, and many women consider themselves to be servants of the man who holds authority over them. However, the woman in this short story rejects the subject-object relationship.

Subject-object relationships can be seen through the signal, that suggests linkage of relationship between men and women in the text. The relationship between the hunter and his prey wolf. This relationship can also be seen as a relationship between ruler and the ruled, between the hunter who dominates, subjecting the wildness of nature through stories he displayed in social space, so that the man dubbed as the mighty hunter, the conqueror. In reality, nature cannot be subdued. As Beauvoir states "women are always constructed by men, through male structures and institutions. But because women, like men, have no essence, women don't have to continue to be what men want them to be". They can establish their position and show their strength.

When initially emerged to fight the oppression of women in culture that Navis demonstrated but then, the symbol of the 'faithful riding horse' became a reaction to the conflict raised by the text. Inadvertently, the horse symbolized as a woman that is placed as a marginalized party. In the next stage, the character has a dialectic with 'Aku' (himself as the main character). When the problem of oppression against women arises, it may be because of the patriarchal system that the word 'faithful ride' which is inadvertently present in the text, has used the text's facts to show the form of male power.

Therefore, it will build an image of how a series of male identities and masculine behaviors are tough, arrogant and full of pride, a super active human male like a hunter (strong, aggressive, arrogant, curious, ambitious, full of planning, responsible, original, having the desire to always compete (Tong, 1998:72-73) has been shown by Navis in PdS.

Women are only treated as faithful "Riding Horse" that became the pride of the hunter, who wearily still accompany his journey. However, in cultural relations of how the role of women as riding horses, on one side, occurred as a result of women being subordinated. But on the other hand, the matrilineal system background in the story has been overshadowed by a patriarchal form that is not easy to get rid of. Instead, it seemed to challenge all forms of restraint on it. It is the voices built in challenge that are currently being seriously scrutinized. The voice is packaged in the uncertainty of men in the matrilineal system. The issue is uncovered through this research.

In Minangkabau which upholds matrilineal system, women have several different labels of thought. So, here is depicted that, first, traditional women are considered, subordinated, if women are bound to the roots of tradition, from a series of obstacles from the customs of their environment, it will limit women and men in positioning themselves, thus she will be in the position of the other, secondary in terms of identity and function. However, outside of the customs and traditions as described by Navis, women who were initially considered objects, then positioned as subjects.

In the following quote from the short story "PdS" it can be seen that this position is as follows: "... because of his prowess in hunting women....., tired of entertaining all of his younger sibling's mistress..... cursing the woman who beat him last night..." (Navis, 1990:68-69). This quote shows how in this short story women are placed in the position as objects of hunting for the hunter (the character). Women become a means of satisfaction (pleasure) for his manly desire. However, the opposite position is then raised, how men try to provide services to women, and more explicitly said about the fatigue he felt after he was beaten (conquered) by the woman he met last night. The man who got the title of the mighty hunter, has become the object of desire for women. Its position has moved from subject to object.

Men have gripped women when they declare that the ownership rights over women is in the hands of men. 'Women' have been placed in ideological constructs, only as male desires and fantasies. However, what Navis next describes is complicated and ambiguous at the threshold when dealing with the sensitive situation of reading the text in its entirety. The text has described that domination only happens in the formal order in public spaces, the real order in the text, female has a strong position as conquerors.

The power that places men as subjects only exists in discourses that are created by men through boasting. He had lied to his children about his prowess, deceive people who are also only half believing, but are not able to deceive his wife who were adamant that her husband only a skillful hunter of "female", the term for wild women (women who was not in their private room), but is in his adventure of satisfying cravings. The superiority that he tries to build in the public sphere, cannot place his wife as an object, showing his powerlessness in the private sphere. Men it must defend the supremacy discourse they created, when their existence is questioned in public spaces. He must prove himself, and make sure his sons, who one day will also exist in the public sphere, have pride and not humiliated. His son who consumed the boasting about his father, as his father had touted, has trapped men to prove their existence. The Hunter is placed in a dichotomy, he is vulnerable when dealing with the outside world, when the outside world demands proof by giving 'ridicule and scorn'.

Even though the ridicule/scorn was a lie made up by his own son, his fears and anxieties arose. He realized that to make 'brag' story is a demarcation line in the search for self-identity of 'Aku', he said, "His son was devoured by lies, eaten by the brags of the hunter who is known for his prowess" (Navis, 1990: 66), but in fact that hoax was a veil that protected his 'pride'. The boast has become a medium of exchange, like someone who places a bet in a

gambling arena's bartering, if lucky he can win, but if unlucky he will lose. The hunter was trapped by his own 'brag'.

The short story PdS shows the male perspective by the way the characters act and behave. The male character strengthens his existence by performing the act of 'boasting' as the Hunter does repeatedly, which puts him in a certain position. The position by itself became monopoly and manipulation of patriarchy, which install man to arranging events, and how to cope with the bet/barter for eternity. The act of his children risking the position he had comfortably occupied, had shaken the existence of the Hunter. His children so believed in his father's might, "It was seen in their eyes that is amazed in seeing their father" (Navis, 1990:66). If the image that has been built cannot be maintained, it will degrade his prestige and pride as a mighty hunter. He has succeeded to deceive his children with brags. His son has been consumed by lies, not only about himself, but also 'fake stories' that are blown by the public in public spaces. He knows about the truth but has been trapped by his own lies.

The boast that was originally born as a personal desire to build self-existence, developed into a public lie. Personal ideas that are not in accordance with reality have become collective ideas, which provide confirmation of male power. Exploration of personal experience as a form of 'power' that is present both in presentia and in absentia cannot be positioned remotely. If you look at the storytelling background that related to the matrilineal cultural environment, it can be understood how identity is manipulated in order to have an existence so that 'power' can be maintained, not interfered with by the matrilineal system.

In the Minangkabau matrilineal environment that became the background of the story, tradition such as chatting, making stories, bragging, or boasting become something that is considered normal (in Minangkabau language it is known as 'maota'). The place for meeting and boasting practice for the men are lapau. Lapau (coffee shop) apart from being a place to unwind after working hard, and to build friendships, it also functions as a place for exchanging information, most of which are true and some of which are doubtful. Therefore, the stories that develop in lapau are often called 'ota lapau' (boast).

The hunter's might as a story that is repeated in the lapau has become a myth that grows in the collective space, with it formed an icon about him. On the other hand, the role of lapau in the collective life of Minangkabau men can be understood as a form of compensation, because he does not have power in the rumah gadang which is the territory of the women, mother and wife. AA Navis in his book *Alam Takambang Jadi Guru* (1986) describes customary provisions which put the men as the guardian and custodian, without full rights in ownership.

Lapau and boasting later became Minangkabau men's games. Through the 'ota' they build their own existence and imagine what their abilities might not reach. Though perhaps they realized that they were doing nothing more than strategy, tactic, and cunning that without them knowing they believe in themselves as the truth. By looking at how the authors to show characters, the problems presented can be regarded as a representation of social, ideological criticism of the environmental collective which later became culture in the middle of powerlessness against some decisions customary for men.

Placing himself as the Mighty Hunter and the center of attention, no longer be seen in terms of personal existence, but in essence highlighting habitus culture, man who imagines himself as a knight, in establishing its existence. This is done with irony, because the cultural background that guides the matrilineal way of thinking has been compromised by the superiority of the male Hunter. In the power relations of men (as master hunters) their existence is always overshadowed by the existence of other people's tensions, namely the "liyan" (his children and wife). The ego of the man never achieves the essential because it is always seen as inessential by his environment.

The Hunter becomes the center of the story, but ironically, the Hunter becomes Aku who has no home, no children, only pseudo power. Even though he is most busy making "story" about his superiority. The children were amazed to hear the 'brag'. He is a hunter who is always on the move. He built fantasies about the success of hunting wolves, lions, deer, and coyotes.

The hunt in Pds is an irony, hunting is not in physical form, hunting a never-ending quest for what is never obtained. As de Beauvoir puts it: "History has shown us that men have always kept in their hands all concrete power: since the earliest days of patriarchy, they have thought best to keep woman in a state of dependence; their codes of law have been set up against her; and thus, she has been definitely established as the other. This arrangement suited the economic interests of the males; but it conformed also to their ontological and moral pretensions" (de Beauvoir, 1989).

The personification of the 'master hunter' embraces the superior territory to be achieved as an aspiration for a man. The word 'hunter' in place right to test himself and achieve goals to be accomplished. Every personification, of course, requires someone to try hard so that ideals can be achieved. Sometimes this effort is not in accordance with the level of human ability. Thus, there is how to be 'male' in nature and toward the superior it is, must be in accordance with the capacity of its own. Although the story is packaged and produced constantly, the struggles and fights that invite admiration, but in fact, its existence has been stripped away. The hunter has become the hunted, from the subject he has turned into the object.

The Hunter's failure to conquer the wilderness designated as the male range, places him from a central position to another. Bullets and gun 'cannot save him from the wolf hunt up to the doorsteps of his wife, showed the fragility of existence. The rifle he held and the backpack he carried did not prove his worth. The position of the 'other' has created alienation against him. Positive hunters are colored with various explanations such as the events that accompany them with various bets and trade-offs, such as the danger that lurks at any time. His children are stripped naked when the bet/barter loses as illustrated in this quote: "If the bet loses, we have to be naked in front of the crowd in the middle of the market, Father...." (Navis, 1990:66). This bartering/betting greatly lowered his self-esteem as a man, which was later proven in reality, that the exalted self-esteem was just a myth.

The text PdS shown their falsity patriarchal world. The Aku hunter yearns for a shelter, a safe and comfortable resting house. He wants to make private space a place to return to, when he loses in his adventures and hunts in public spaces. However, the process of meeting the two regions requires negotiation in determining identity. When his identity in the public space is lost, then in the private space he is also not recognized. "You are not our father; our father is mighty. He's not like you, naked", answered his children behind the door" (Navis, 1990: 74). His acknowledgment of his existence as a master hunter finally ran aground, when the children closed the door for him. Hunters are constantly chasing after conquering the wilderness, not being hunted by a herd of wolves that should be the target of their hunt.

The falsehood of the patriarchal world was responded to by his children and wife by letting Aku naked and locked up outside the house. Because the irony of men being confined outside has reconstructed the adage 'takuruang nak di lua, taimpik nak di ateh' (confined wants to be outside, squeezed to be on top). This myth represents the form of male ideology as well as shows a symbolic order in which the order speaks of the imaginary thoughts of men (Iregaray in Lechte, 2001).

The idea of non-essential representation has been polarized by the matrilineal system that influences it. So that the power made by the man has been exposed. That in the end, what the

dreaded happened, not the children, but instead he himself participated stripping off himself. That is, his self-esteem is humiliated, has been released, and his dignity is destroyed.

The image of the 'Hunter' is an inherently emotional order. The 'Hunter' needed an independent personification. But the Hunter finally defeated and lose self-existence in the public and private spheres. The confusion between the emotional imagination as a mighty man has been opposed to that of a naked man. It shows that all the symbolic order by markers that are phallic, the "sexuality" is always conceptualized based on the parameters ancient phallic impact of male identity be ironic, mighty shameful distortion has demonstrated superior somersault that was. This asserts complete control over the weaknesses of superior men. He was not only not admired anymore but also abused.

The 'mighty' man is described as having stripped off his mighty clothes to reveal his ugliness, innocence, and powerlessness. "stripped" is a state that Aku is afraid of for his children's bet in the middle of the market, how his shortcomings will be revealed. However, what is hidden and in the aversion of the things he doesn't like and his effort to improve his appearance with mighty clothes is revealed at the end. The shame of being naked is overpowered by the fear of being chased by the prey. In nudity he then ran to the house of his children and wives, and his 'family' closed the door for him.

The demolition of the stereotype that men are okay, not ashamed to be naked, the discourse of the experiment as a tribute to patriarchal values has been blasphemed by the incident. The body that is an important part no longer belongs to women alone, even men have been disturbed by this 'nudity'. The parameter "atrophy" (sexual organs) gives rise to a very strong impression that the size of the symbolic order has been overturned. That is, the problem of 'naked' as a metaphor has moved from the 'personal' to the 'social'. Father's sense of 'mighty' protective nature has been silenced. Thus, the moral importance is not on the status of "personal self"---but on the "other" 'liyan', with the meaning of the word 'liyan' cannot be reduced from one representation to another (Iregaray in Lechte, 2001).

Now what needs to be investigated is how to disrupt the male power circuit produced by the PdS text. When the discourse of self-esteem is functioned as a disruption of the 'truth' that has been built in the patriarchal discourse to seize power, then the description of the Aku has been defined as someone who has been 'stripped' and 'strip himself'. The position of 'private' and 'public' territory that a man has to maintain and protect is now an irony. But the area is now liberated. The male area is looking for a place so that his voice can be heard that his voice has been discordant. The voice is emitted into a wide enough space how to maintain self-respect when the forms of 'stripped and be stripped' become irony. When self-respect has been exposed, it is directed towards ugliness, because clothing is a sign of identity, in the Minangkabau adage it is stated 'Pakaian panatuik malu ' (clothes cover shame) which means that clothing is a symbol for dignity and self-esteem, as well as pride.

The loss of prestige, dignity, self-esteem and pride puts the bargaining position lower. He lost his position, occupation, function and even his personality, when the hungry wolf that was his prey pounced on him, before he had time to digest what his wife and children were saying. Masculinity actually loses its existence not because of the insistence of feminism, but because of an inadequate ability to survive.

The PdS text shows that different cultural backgrounds cause differences in the sensibility of characters. The sensibility of male characters is even more highlighted in PdS. The husband is described as a man who is restless and depressed, jealous of the abilities of other characters and immature. He killed his own brother because his brother was more admired and received public praise. The hunter only declared his wife insolent, when the truth she was telling was undeniable. Women are described as more mentally stable. The PdS text elicits a reversal of



the mental position of what de Beauvoir describes. Men are the ones who have to fight to have a position, while women are firmly in the position they occupy. The hunter's wife, very understanding of her husband's condition, he is a knowledgeable character, mentally strong, because of that she can confidently measure and tell her husband's capacity, that he is only able to hunt female animals. "The great thing is that your father hunts female beasts" (Navis, 1990:66).

Freedom of the mother in delivering it shortly shows his fighting arena of power relations. The woman who lived on the corner of the street that the Hunter had visited the night before his departure went hunting, was also steady in her position. She could beat the man in physical defense. The above perspective arises because of the double attitude experienced by men and the dilemma that continues to be emphasized that men are mighty against the system they face. There are biases in the cultural struggle. Hunt for men is not only a place at once pleasure, but also a space. If in ancient societies hunting was an attempt to get game to survive, where hunting had economic value, hunting in PdS was only a way to strengthen self-esteem in the social space. It is strengthened by something that is not essential. The reinforcement is to ensure that there are strengths from other parties outside of him that he cannot avoid. Perhaps that power influenced him so much, convinced him, that he willingly and consciously followed the will that influenced it. The hunt that is detached from the interests of the private space is what makes the relationship that must be maintained between the two spaces disperse.

The father tries to maintain the warmth, affection for his son by boasting about his prowess that causes pride. When greatness is lost, love and pride are also lost. So it was reasonable when the Hunter came with disdain, they closed the door of the house tightly, not allowing him to enter the private room. "And when the hunter reached the threshold, the door was closed and locked from the inside. He banged the door with both fists and shouted too. - Open the door. Open the door. But the door remains closed" (Navis, 1990:73). The identity presented in the text is a traditional practice of what is called 'solidarity or objectivity'. As mentioned above, men's belief is to free themselves from oppression. When 'self-esteem' becomes strongly idealized by men, those who have their own thoughts are rejected by their standard of measure. Confinement becomes hope for comfort and self-protection. But as a person who has neglected his private space, he doesn't get that comfort and self-protection.

The title AA Navis chose seems to be well calculated. Pemburu dan Srigala is not much different. They have the same character. The wolf by nature also has the nature of a 'hunter'. A very appropriate representation because between wolves and hunters both have the nature of 'pursuing, seeking, getting, obtaining without stopping to run to hunt prey'. So as Helene Cixous stated in her book *The Laugh of the Medusa*, writing itself is a patriarchal colony, biases as men are very acute as a form of judgment whenever talking about women. However, AA Navis takes a distant position, looking at the character relationships he creates. Hunters are placed in the position of losers, and women are placed as those who know their own ideological position.

Apparently, Navis is indeed a unique writer compared to other male writers living in Minangkabau. Navis comes from an egalitarian family, gender issues are not issuing that he has never directly highlighted in his works. But rather uniquely, the atmosphere is felt in the biases of the characters that appear briefly. Of course, you have to be serious and in-depth look into it. Therefore, perhaps it is feminist-friendly from the presence of his unique experience. Matrilineal seems to have its own connotation by Navis to compensate for the absence of male identity in the matrilineal system. It's just that Navis is also aware of another

possibility, he could be challenging and questioning the superiority of the system in the eyes of men.

## 4 Conclusion

The short story "Pemburu dan Srigala" or PdS is a reversal of the image of the powerful masculinity of sensibility that must be hunted from the natural environment where the wild was originally the object of hunting. Moreover, it shows how an object changes its position into a subject. In this case, the hunter who imagined his might through boasting about the conquest of all-natural wildness, was hunted and eventually lost his existence. The hunted hunter, constantly seeking refuge, undressed as a precious human being, knocks on every door of the 'conquered woman' and the proud children of his. Yet they deny his presence. He is the husband of the woman and father to their children is a mighty hunter, not a ragged man who are almost naked and frightened.

There is a strong irony in the relationship between private and public in this short story: a man who, according to the Minangkabau cultural tradition, is the owner of the external environment, is no longer able to maintain his existence. The outside world, the area that has been known as the territory of freedom, has become a threat to his life, to his own existence. Wild nature and women reject the presence of the hunter as a symbol of patriarchy. AA Navis as a male author shows a reaction and partiality to women and nature, that pride and boast as a male, which is embedded as a mighty hunter, is refuted by the failed hunting event, and the crushing defeat of the hunter. His identity became unrecognizable, which made his children and wives unwilling to accept his presence, his missing existence. There is a tendency to maximize the role of women when the male character is dead.

On the other hand, in this short story there are subjective biases that may appear outside of awareness as a result of penetrating occupied territory, other realms or other experiences which for him are difficult to fully describe. This means that at the real level and at the symbolic level, the "other" which is symbolized becomes the same as oneself. According to Irigaray, psychoanalysis, language, and culture have been directed that the position of women is directed at a weaker balance, but the cultural background that underlies in this work, places women in a realm where full authority can be possessed. Similarity between hunter and wolf, the two icons used in the short story show how, desire, ambition is invincible. The hunter and the wolf became identical figures, his inability to budge and admit the weakness of the patriarchal he exalted had destroyed him, he was defeated by the wolf in himself.

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