

The Woman Body in “Tolo’na I Ha’dara”: A Mamuju Oral Narrative

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Abstract. The study intends to illuminate the concept of Mamuju’s women beauty in Tolo’na I Ha’dara’s story and depict Ha’dara’s autonomy on her body. This folktale is also one of Mamuju’s oral narratives. It is hardly found that the study of it becomes crucial to preserve the culture represented since oral narratives reflect the civilization in the past. The study is conducted through descriptive analysis to explain that patriarchy was rooted a long time ago. The study finds out that beauty in Mamuju is a metaphor with pineapple shoot, lappa-lappa ‘savory food made of glutinous rice and coconut milk wrapped in coconut’s leaf,’ balurdako,’ and swing. Ha’dara has the autonomy of her body since the beauty is utilized to gain her will. However, a woman's weak body is also shown when she could not fight against Ca’bulung and even dies in his hand.

Keywords: woman beauty; oral narrative; Ha’dara; Mamuju; patriarchy

1 Introduction

The women, since their first creation on the earth, are positioned as inferior. In mythological stories, even in the holy books like the bible and the Quran, confirm it. The women's ribs are taken from Adam, and Adam is created first, then Eva. However, God's sexuality is represented as a man since Christ is portrayed in the man's body. Allah in Islam uses the word *huwa*, referring to he and many other narratives emphasizing women's positions as the second class. Those narratives construct the society hegemonically. Therefore, the discussion of women is never-ending matters. Many discursive have countered the mythological, cultural, and religious views of women.

However, women's studies still do not find the best way to deconstruct men's societal position. Social media could be seen as how the women react against other women or how they position themselves before the man in the community. It is still brightly clear that some of them have already consented with the narratives. In literary work studies, women's character appears dominantly at first, but in the end, they turn to be subjected to the superiority of patriarchy like Dewi's [1] writing on South East Asian literary works.

This paper discusses the image of women written in *Curi-Curita Basa To Mamuju's* [2]book. The book is one of the preserved oral traditions in the Mamuju language. Besides, it has not been analysed yet; the folklore, as stated by Brunvand [3], records habits that reveal everyday life transmitted orally from one generation to another. As part of folklore, oral literature records the civilization when it was alive and transmitted from one generation to

another generation orally. The main focuses are the past and its orality. The mother's transmission is usually done to her children, whether in lullaby or in leisure times. The oral tradition expresses cultural construction when it is essential to discuss how past life constructs women. It follows the statement that specific characters are derived from socialization and customs [4].

It is undeniable that the women group of social positions are superior, either in the social system or cultural product record. For instance, in Minangkabau, matrilineality exemplifies that an inferior position is not always stated for the women. Minangkabau has Bundo Kanduang as the ideal woman, but the illumination of Bundo Kanduang's superiority in Minang's tale is more symbolic than real [5], [6].

Many researchers have studied the women using classical objects like folklore. Among them, Krisna [5], in her research on Malin Kundang's story, infer that in this world, there is not a single discourse that is free from phallogocentric, even it is covered in the matrilineal slogan. [4][4][4][4][3]Ahmadi [7] reveals marginalization in Pulau Raas' oral tradition, Madura water. Women's marginalization in oral literature is puzzles, proverbs, and folk tales depicting women as weak sexual objects and portraying women as bitches. In traditional society, the ideal female figure was also unveiled by Hastuti [8], conducting a reading of the Wekoila myth. The Wekoila myth contains an idealized image of a woman in the communal imagination of the Tolaki tribe, namely a woman who is capable, or more precisely allowed, to take part in the public sphere, but must place her husband as a priority in her life.

The paper intends to fill the research gap, as mentioned earlier, using Curi-Curita Basa To Mamuju. Besides, it aims to illuminate the comprehensive description of women in Mamuju society since the story represents the women physically and implies the women's resistance and empowerment as the powerless in a patriarchal culture.

The image or image of women is the image that each individual has regarding the woman. According to Altenvernd [9], the form of a woman's image can be seen from the physical, psychological, and socio-cultural aspects of a woman's life, which is the background for forming a woman's image. In maintaining their image, women as individuals must play their roles well, namely as individuals, wives, and their roles in social society [9]. Critics of women who view the folklore "Tolo'na I Ha'dara" with a particular awareness show a type of female birth related to culture and human life in society. Reading folklore in women's presence means reading with the awareness of dismantling the presumptions and ideology of androcentric or patriarchal male power.

According to Sugihastuti and Suharto [9], post space is a concept outside colonial or traditional boundaries, even before those boundaries appeared; a hybrid, fluid, and moving space so that it has no more limitations. The body becomes the last room of Upstone's postcolonial theory so that the body becomes private or personal space. Two things about reading beauty are examined from two sides: the image of female beauty, the ideal body, and the beauty myth of the female character Ha'dara. Furthermore, Warren conveys [10], capitalization of women's body and natural reduction co-occur as an effort of power domination. The view is used to criticize women's bodies' politics, which is essential in their bodies.

2 Research Methods

The source of the research is the folktale Curi-Curita to Basa Mamuju compiled and translated by Abd. Rasyid and Adnan Usmar [2] in 1998. Pusat Bahasa publishes it in Mamuju

language and Indonesian translation. The data research is selected focusing on the female character and her beauty, entitled "Tolo'na I Ha'dara." The study is limited to analyzing a female character named Ha'dara based on the theme of beauty, beauty metaphors, and women's position in Mamuju society. The data collection uses the library and comparative methods with reading and note-taking techniques. The analysis is conducted using a descriptive-analytical method with a critical interpretive technique.

3 Result and Discussion

3.1 The Image of Mamuju's Women in Tolo'na I Ha'dara Story

Tolo'na I Ha'dara's story involves four women characters, namely Hadara, the main character, Tirilla, Ha'dara's mother, and Ca'bulung's mother. Ha'dara is figured as having an ideal face and body. In line with Prabasmoro's [10] opinion, the body has a hierarchy of meaning, a beautiful and not beautiful body, normal and abnormal, ideal and not ideal, and other binary oppositions. In the study of the body, the Ha'dara character in the folklore "Tolo'na I Ha'dara" is a character who has an ideal body and beauty. The physical description of Hadara repeats many times in the story. Her loveliness alludes to classical metaphor, as written below. *Apa adhi apa urunna anna' diang roca-roca di lalang di Palece. Passalanna bandi ti I Ha'dara tomalolo, lappu gasna to Palece, lattera kini-kini' na to ilalang di Palece, jarammi tambalunganna pandudu' na to Palece* [2].

Translation

What is the beginning, there is crowded in Palece village. The problem is that Hadara is a beautiful girl, gaslight, dim lantern, and clear mirror of Palece's society.

The story's opening concludes the story wholly, which all problems occurring in Palece village is the beautiful girl Ha'dara. Ha'dara's gorgeousness is represented bright as the gaslight, dim and clear as a lantern. All descriptions of Ha'dara's beauty focused on the bright shining attracting anyone who meets her. Nevertheless, Ha'dara's loveliness is also depicted as faint in the sense that her beauty anesthetizes and hypnotizes people who look at her. Moreover, Ha'dara always seductively conducts as if to lure and to call man get closed with her. The contestation between the riot and Ha'dara's figure as the troublemaker appears stigmatized Ha'dara, a beautiful girl who causes her village's nasty affair. Labeling as a teaser in the beginning story, which metaphors as a dim lantern, is concretized by the brave action of Ha'dara when she persuades Tuan Guru Wattata, a smart excellent of Tinambung. The following quotation narrates her as a teaser.

.... *Melam-melamba mo lao i Ha'dara di bibirinna uwai, tarrus nakka'nyo' anning i tuang guru di Renggeang, nawokko naong lawena, battuanna lambang' o ai di Palece. Apa pole' na pogau tuang guru di Renggeang, mokai nissaur gammar, tarrus toi tia maka'nye anning anna nawokkoi naung lawena Battuanna, mekkakke'u di Renggeang namatinga' di Palece* [2].

Translation

Ha'dara walks by the water and keeps her eyes on Tuan Guru in Renggeang village while biting her lips to come across in Palece. Tuan Guru Renggeang does not want to fail in style. He also is continuously winking and biting his lips. It means, since his departure from Renggeang, Palece is his aim.

Renggeang village, the location where the river separates with Ha'dara's town, Tuan Guru Wattata domiciles. Across the river, Ha'dara's action of winking and biting her lips implies erotic sense. Eroticism exposed by Ha'dara openly means herself as the woman whose will to decide to whom she would be attracted. She is aware of being admired by many people. It drives her self-confidence. Explicitly, the story also mentions that she does it indeed to invite Tuan Guru from across the river. It turns out to be a tit for tat. Like the buffalo controlled its eyes, Tuan Guru comes across the river to meet the beautiful Ha'dara.

Formerly, Tuan Guru Wattata knows that a man is living in Ha'dara's house, named Ca'bulung, who does any needs and business of Ha'dara's home. Tuan Guru conveys his reluctance to get closed with Ha'dara since he is ashamed and afraid of Ca'bulung. However, Ha'dara convinces him. Indeed, she compares herself with Ca'bulung that even her soles of feet could not be compared with Ca'bulung's face. Ha'dara's statement metaphors her soles of feet with Ca'bulung look shows that the girl knows her superiority of having a beautiful body and lovely face. She often repeats her excellence, either in front of Tuan Guru Wattata or even before Ca'bulung's mother, who comes to propose her for Ca'bulung.

Ha'dara's utterance irritates Ca'bulung's mother very deeply. She goes back home and moans about being ashamed and torn. Ca'bulung then brings his keris and comes to Ha'dara's house to wreak his anger because of her mother's self-esteem. Right under the room of Ha'dara, he hears Tuan Guru is blowing the flute alone with the lovely girl. Among the flute's sound and their conversation, Ca'bulung catches on Ha'dara's pride of herself that humiliates Ca'bulung's mother.

Being jealous and angry, Ca'bulung insists on revenge. He waits for Ha'dara and Tuan Guru along the path to the river. When both of them across, Ca'bulung blocks their ways and asks Ha'dara's intention when saying his name. However, Ha'dara denies and says the contrary, but Ca'bulung ascertains himself. He then comes forward and unsheathes his keris.

Mappawalimi i Ca'bulung, "dao panarang loso-losong. Ingganana pau-paummu uissan nasangai bacami Sahada'mu, andiat tamatemu". Nara'bi dami gayanna sappulo lima lekkona, ummarra' dami Ha'dara naiyamo paunna "dama' tori' mupatei Ca'bulung iau ana' sabua-buana' iamma'. Inggannai tia pattandai mo' o imang, imang inna nanioroi" [2].

Translation

Ca'bulung answers Ha'dara's utterance, "don't you dare to boast. All of your conversations, I know, it is better if you testify that there is no God but Allah, there is no other way, you must be dead". Suddenly, he pulls his fifteen-indented keris out, but Ha'dara shouts, "do not kill me, I am the only daughter of my mom. Well, decide whom Islamic priest will marry us".

Ca'bulung is obsessed with accomplishing his retaliation. Ha'dara must die! That is the proper vengeance for this woman. Ha'dara begs Ca'bulung to discourage. Ha'dara offers Ca'bulung to marry her immediately as long as he does not kill her. Howbeit, Ca'bulung has already been in amok. Ha'dara dies in his fifteen-notched keris. Tuan Guru, a martial arts warrior, returns to his town and takes the weapon to avenge Ha'dara. He kills anyone meeting him in the path, and many victims fall in Palece village. The story's denouement is the death of Tuan Guru, caused by the stone thrown by a man in Palece village, which precisely hits his fontanel.

According to Benedicta [11], the body's discourse that men want is a sexy and ideal body. The ideal body is awakened discursively to the detriment of the woman herself. Like what

happened to the character Ha'dara, her beauty brought havoc for herself. The ideal body of Ha'dara cannot maintain her body construction because she died in the hands of Ca'bulung, which she refused.

The illustration above shows that Ha'dara represents Mamuju women's image, the beauty bestowed, and the gift to get what she will. By her loveliness, she gets Ca'bulung's service and devotion that Ca'bulung does all his household affairs. However, Ha'dara is enamored of handsome and educated Tuan Guru Wattata. Tuan Guru returns the winking and seductive face of Ha'dara's attraction. By her death on Ca'bulung's keris, Ha'dara accounting on Ca'bulung's passion for her still tries to use it for bargaining with him. She begs not to be killed and wants to marry with Ca'bulung Ha'dara in exchange. However, the glorious body of all the time could not help her. Ha'dara dies in Ca'bulung's hands. Indeed, Ha'dara stops living caused by her gorgeous body and other body too.

3.2 The Positioning and Power of Women Body

As the ideology, patriarchy is manifested through women and their bodies. Tolo'na I Ha'dara story represents the woman's and her body. Ha'dara, as the main character of the story, is formerly illuminated having authority on her body. She has free will to fall in love with any man she wants. The statement below affirms it.

Ma'uam bomi i Ha'dara "eee luang guru! mua' i ea'bulung mai namu pau daopa mai pappau. uli'u anna uli'na i' da dhuai siumbu. Pale' lette'u anna rupanna i Ca'bulung i' da ruapai si'angga" [2].

Translation

Ha'dara answers again. "Eh, Tuan Guru, if you mean Ca'bulung, you do not need to. My skin and his skin are not equal; even my sole is not worth his face. Ca'bulung does not commensurate with me.

It shows that beauty gives Ha'dara power to negotiate her feeling. Tuan Guru is afraid of falling in love with Ha'dara since Ca'bulung always helps her. However, Ca'bulung's help means nothing. He still does not have the bargaining power. His position is weak since love and service are different things for Ha'dara. In Ha'dara's opinion, Ca'bulung does not fit to be her husband. They are not equal physically. Therefore, she does not want Tuan Guru to change his mind about Ha'dara considering Ca'bulung's service in Ha'dara's home. Tuan Guru does not need to feel uncomfortable with it since Ca'bulung does it without being asked.

Moreover, the Ha'dara's body is her strength. The beauty makes Ha'dara has the capital to allure the men; Tuan Guru, a man seen comes across the river. She has confidence that Tuan Guru will come to her after seeing her beauty. It shows that she confirms that her beauty will make her wish comes true.

Mendukuni mecawa-cawa i Ha'dara tomalolo ia mo napambaliang i Ha'dara "uissam bandiiau, iya rno iting sambaling wattata tommuane to pola di tana ugi'. kepala sikola di Tarnhung" [2].

Translation

“Get down and say at Ha'dara, the beautiful girl answers him. "I do know that across from it is the Wattata, a virgin who came from Bugis land, the principal of the school in Tinambung.”

Besides, the body's autonomy embedded in Ha'dara is the systematic and simultaneous effort of women to raise awareness of their bodies. Like Foucault [12] states, “there are no relations of power without resistances; the latter are all the more real and effective because they are formed right at the point where relations of power are exercised.” Ha'dara's reasoning for power is one that is greedy for ideals. Reasoning resistance can then depart from the desire to choose what it wants. Reason for power always refers to a utopia requiring all emancipations, included ideals and the power of the will to choose. The power of Ha'dara wants to see his body's autonomy as power over himself. A woman has freedom when she could control it. The controlling means determines the body's direction. Ha'dara's decision to prefer Tuan Guru than Ca'bulung depicts that she owns her body.

Also, in the story, Ha'dara's beauty is narrated mostly. No statement does show Ca'bulung's reason for service at Ha'dara's home. However, his will to propose Ha'dara when he sees Ha'dara and Tuan Guru drinks from the same glass and flirts each other shows his feeling for Ha'dara. It reveals the meaning of his service at Ha'dara's home. He does not serve merely to help, but he loves Ha'dara. Ha'dara knows it, but she does not care and even let Ca'bulung keep serving her family. Ha'dara is aware of her beauty, and it is used to benefit her. It shows that her beauty makes a man does everything for her.

Ma'uammi i luang guru "eee Ha'dara tomalolo, marakkea' masiri' loa'. Lamar mesa uarakke', marakkea' di Ca'bulung tomangeppor di bayammu, toma'balaja luttut' alio, inggannana pappogauang pura nasang napagau di bayammu" [2].

Translation

Then Tuan Guru replies, “Eh, Ha'dara, the beautiful girl, I am afraid and shy too. First, I am worried about Ca'bulung, who stays at your home, who buys your daily need, and all your home affairs are in his hands.

It implies Ca'bulung's important role in Ha'dara's home. He sacrifices his life for Ha'dara to present his love. However, it means nothing for Ha'dara. She even humiliates Ca'bulung in front of Tuan Guru, the one who becomes Ca'bulung's rival for getting Ha'dara's love. Ha'dara's position in negotiating her body becomes weak since Ca'bulung knows about it. He kills Ha'dara even Ha'dara persuades and promises to marry Ca'bulung. Unfortunately, Ca'bulung insists on killing her. The death of Ha'dara exposes that she does not have the real autonomy of her body. Her body is weak. It could not be used to negotiate to save her life like she does when choosing Tuan Guru than Ca'bulung. Also, her body does not resist when Ca'bulung threatens and kills her. She dies quickly in Ca'bulung's hand.

Ha'dara's body image cannot be described as a form of beauty. The body cannot be defined as a biological fact or an organic entity [13] since it consists of body and abstract things like mind. From this opinion, it can be concluded that Ha'dara's body is presented in folklore as a space that builds a dialectic between oneself as a body and ambivalent reality leads to a restless body, a body that kills itself because of its beauty. Ha'dara's death perpetuates patriarchal culture dominating the women since the men are shown more power than the women at the end of the story.

4 Conclusion

The story of Mamuju's oral narrative, "Tolo'na I Ha'dara," describes the women with a lovely face and uses it to benefit. She feels superior to it and even insults people caused by it. However, the story perpetuates patriarchy. The women must surrender and subject to men's power.

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