

TRANSFORMATION OF WOMEN'S OBJECTIFICATION IN THE NOVEL *SITTI NURBAYA: KASIH TAK SAMPAI* TO *NURBAYA* MUSICAL SERIES

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INTRODUCTION

- ❑ In patriarchal societies, women tend to be seen as weak and powerless creatures, making them vulnerable to objectification, which is often carried out by men.
- ❑ Objectification occurs when someone views or treats another person—typically a woman—as an object (Nussbaum, 1995, 256-257).
- ❑ In the creation of literary works, authors will always be influenced by the spirit of the times (*Zeitgeist*) that exists during the writing process.
- ❑ The novel *Sitti Nurbaya: Kasih Tak Sampai* by Marah Rusli is one of the novels that marked the birth of modern Indonesian literature, published in 1922 and written in High Malay, which is still known today as Indonesian canonical literature.
- ❑ The musical series *Nurbaya*, directed by Naya Anindita and Venytha Yoshianthini, has six episodes and was released in 2021 through the Indonesia Kaya YouTube channel.

LITERATURE REVIEW

- ❑ Tjaraka & Tjahjandari (2024) examined the anti-colonial traces of Balai Pustaka literature in the novel *Sitti Nurbaya: Kasih Tak Sampai* using a literary sociological approach and Stuart Hall's concept of representation.
- ❑ Febriani & Efendi (2022) analyzed sociological aspects in the novel *Sitti Nurbaya: Kasih Tak Sampai*, such as polygamy, nobility, Minangkabau customs, and children's sacrifices for their parents.
- ❑ Jain and Bhasin (2022) discuss two Indian films that address the issue of objectification of women: *Jhanak Jhanak Payal Baaje* (1955) and *Geet Gaya Pattharon Ne* (1964).
- ❑ Jauhari (2019) analyzed the objectification of women in the film *Aladdin* through A. J. Greimass's actantial structuralism approach.
- ❑ Wahyuningtyas et al. (2018) analyzed the transmedia adaptation of the game *Touken Ranbu* into a musical drama.
- ❑ Ramadhanty (2020) examined resistance to objectification in the novel *Mash-Up Pride and Prejudice and Zombies* from the classic novel *Pride and Prejudice*, using a comparative literature approach.

METHOD

- ❑ The objectification of women can be identified through seven things: (1) being treated as a tool, (2) being treated as an object that lacks in autonomy and self-determination, (3) being treated as an object that has no agency, (4) being treated as an object that interchangeable, (5) being treated as an object that lacks in boundary-integrity, (6) being treated as an object that can be owned, and (7) being treated as an object whose experiences and feelings need not to be taken into account (Nussbaum, 1995).
- ❑ Adaptation is a change from one type of work to another, which can include translation and adaptation activities. Medium is used to express and achieve ideas, thoughts, or feelings. Another term often used in relation to transformation is adaptation (Damono, 2018, 13) .
- ❑ An adaptation is a work that has been transposed from another, previously known work. Adaptations are considered new works, not “second” works, because they have undergone an interpretive process that has been adjusted by the creator (Hutcheon, 2006).
- ❑ The research method used in this study is verbal and visual text analysis. The texts analyzed are the texts in the novel *Sitti Nurbaya: Kasih Tak Sampai* and the dialogues in the musical series *Nurbaya*. Furthermore, the visual data are the scenes of the musical series. This research uses the Miles and Huberman data analysis model, which includes (1) data reduction, (2) data presentation, and (3) drawing conclusions (Sugiyono, 2013).

FINDING AND DISCUSSION

Being treated as an object that can be owned

Tatkala kulihat ayahku akan dibawa ke dalam penjara, sebagai seorang penjahat yang bersalah besar, gelaplah mataku dan hilanglah pikiranku dan dengan tiada kuketahui, keluarlah aku, lalu berteriak, "Jangan dipenjarakan ayahku! Biarlah aku jadi istri Datuk Meringgih!" (Rusli, 2019, 150–151).

Episode 1 (23.19)

"Sulaiman akan terima akibatnya! Setelah habis Sulaiman, Nur kan jadi sasaran. Anak gadis idaman kan jadi kepunyaan. Satu lagi wanita yang jadi kebanggaan. Puaslah keinginan. Karena aku tlah punya...harta tahta wanita. Perlu kau segalanya agar bisa bahagia. Semua ada harganya. Mata hati harus buta. Kuhalalkan segala cara, agar kupunya semua...harta, tahta, NURBAYA...."



FINDING AND DISCUSSION

Being treated as an object that interchangeable

... barangkali Datuk Meringgih inilah yang mendatangkan sekalian malapetaka itu, sehingga ayahku sampai jatuh sedemikian. Sudah itu dengan sengaja dipinjami ayahku uang, supaya ia jatuh pula ke dalam tangannya... Akan tetapi, dengan perjanjian apabila dalam sepekan itu tiada juga dibayar hutang itu, tentulah akan disitanya rumah dan barang-barang ayahku dan ayahku akan dimasukkannya ke dalam penjara. Hanya bila aku diberikan kepadanya, raksasa buas ini, bolehlah ayahku membayar utang itu, bila ada uangnya (Rusli, 2019, 146).

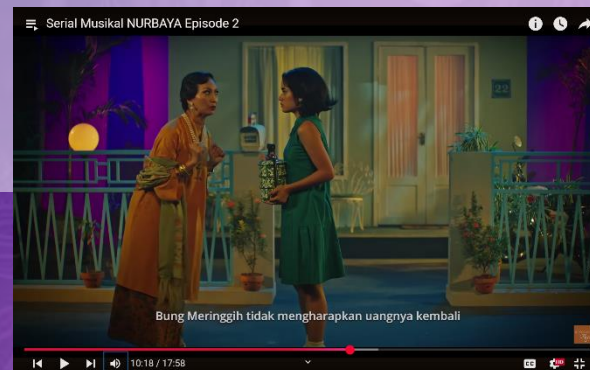
Episode 2 (10.10)

Nurbaya: *"Pasti butuh bertahun-tahun melunasi hutang itu, Etek?"*

Etek Rahma: *"Nur, ini sudah jalannya Yang Maha Kuasa. Bung Meringgih tidak mengharapkan uangnya kembali. Justru, Bung Meringgih ingin menjadi anggota keluarga kita."*

Nurbaya: *"Maksud Etek?"*

Etek Rahma: *"Bung Meringgih ingin meminangmu sebagai istri."*



FINDING AND DISCUSSION

Being treated as an object whose experiences and feelings need not to be taken into account

...Sungguhpun aku tahu akan sekalian itu, tapi hendak juga kutanyakan pikiranmu, supaya jangan sampai menjadi sesalan kemudian han, karena engkau sendirilah yang dapat memutuskan perkara ini. Jika sudi engkau menjadi istri Datuk Meringgih, selamatlah aku, tak masuk ke dalam penjara dan tentulah tiada akan terjual rumah dan tanah kita ini. Akan tetapi, jika tak sudi engkau, niscaya aku dan sekalian kita yang masih ada ini, akan jatuh ke dalam tangannya (Rusli, 2019, 148).

Episode 2 (11.59)

Nurbaya: *"Harta jangan dipamerkan! Cinta bukan dagangan!"*

Etek Rahma: *"Nurbaya, oh, Nurbaya. Persetan dengan cinta! Tak guna engkau menikah dengan yang kau cinta. Bila ayahmu, Nurbaya, habis di penjara! Nurbaya jangan durhaka!"*



FINDING AND DISCUSSION

Resistance to the objectification of women

“... Dari Tuhan yang bersifat rahman dan rahim, kita telah dikurangkan daripada laki-laki, teman kita itu. Sengaja kukatakan teman kita laki-laki itu, karena sesungguhnya demikian walaupun banyak di antara mereka yang menyangka, mereka itu bukan teman, melainkan tuan kita dan kita hambanya...Lagi pula segala pekerjaan laki-laki menambah kekuatan badannya dan tajam pikirannya, tetapi pekerjaan kita perempuan dan rumah ke dapur dan dari dapur ke rumah, menjaga anak memasak mencuci dan membersihkan rumah tangga; sekali-kali bukan pekerjaan yang menambahkan kekuatan dan pikiran (Rusli, 2019, 261–262).

Episode 4 (12.35)

Nurbaya: *“Hai, Isabella dan penghuni Taman Edan! Dengarkan aku. Aku punya rencana agar kita semua terbebas dari Meringgih.”*

Lakeees-wara: *“Akhirnya ada perempuan edan yang mau melawan Meringgih. Apa ide edanmu, Nak?”*

Nurbaya: *“Kita akan menuntut Meringgih di pengadilan. Dengan bukti yang kita semua punya, dia pasti habis.”*



CONCLUSION

- ❑ In the original text published during the colonial period, female characters—especially Sitti Nurbaya—are often represented as objects of suffering in a patriarchal structure legitimized by masculine customs and domination.
- ❑ Through adaptation analysis and objectification theory from a feminist perspective, this study compares the representation of female characters' bodies, voices, and agency in the two mediums.
- ❑ The results show that the *Nurbaya* musical series not only reproduces the narrative elements of the novel, but also deconstructs the traditional role of women.
- ❑ This digital adaptation provides greater space for female characters to show agency, resistance to customary control and male power, and express their identity through musical and visual performance.
- ❑ This study concludes that the digital medium opens up the possibility of a more progressive reinterpretation of the representation of women in classical literature, while challenging the forms of objectification previously present in colonial and patriarchal narratives.

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THANK YOU!

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