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STAMBULDUAPEDANG SHORT STORY BY IKSABA BANU IN SLAVOJŽIŽEK'S  
SUBJECT PERSPECTIVE  
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ABSTRACT  
*The problem of this research relates to the subject in the short story of Stambulduapedang gathered in the collection of short stories SemangatHindia by Iksaba Banu. The purpose of this study is to explain the movement of the subject by using the Subject Zizek theory, which consists of the subject, radical actions, and awareness of cynicism and gazes to see the views of the author. The discussion results indicate the subject acts out of the symbolic order of her affairs by having an affair and intercourse. Then the subject experienced a deficiency so that he was in cynical awareness; namely, the subject knew what was done, not knowing the certainty, but still doing it. From this study, it concludes the subject failed to become a radical subject because of having cynical awareness and trapped in the uncertainty of the symbolic order. Likewise, Iksaba Banu, as the author, still fulfills the other who also experiences lack, so that he demands continuous fulfillment.*  
KEYWORDS: Subject, Radical Action, Awareness of Cynicism & Gaze

INTRODUCTION  
Literary work, in this case, is a short story written by a third country writer or a former colony with a background in colonial history that tends to emphasize the resistance in character as an expression of the attitude of the author. Iksaba Banu apparently took this step in a collection of short stories of *SemangatHindia*. However, this paper did not depart from the post-colonial problem as a theory to see how the work was written, even though the discourse is indirectly contained in it, but rather highlights the characters in the short story as the subjects acting.  
Characters in literary works cannot be separated from the author's presence. For Zizek (in Setiawan, 2016), the essential thing in literary works is how the characters and the actions they take make it credible within the range created by the author. Both figures in literary works and authors have the potential to occupy as subjects. Iksaba Banu, as the author, has a vital role in constructing the subject of the character as he wants or the other insistence. The actions of the characters are always within the scope of the author. The author's reach of him both directly and indirectly still overshadows the existence of the characters.  
Throughout the reading of the collection of short stories of Iksaba Banu, there is one impressive figure, namely the character in the short story entitled "Stambulduapedang" (hereinafter SDP). The figure in Zizek's perspective is called subjects. The subject created by the author often opposes the symbolic order. The short story has a background in colonial life. Sami is a *nyai* or mistress who preferred cheating from Mr. Adelaar and tried to get out of the shackles of the colonial symbolic order to reach freedom.

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*by* Muziatun Muziatun

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### ABSTRACT

*The problem of this research relates to the subject in the short story of StambulDuaPedang gathered in the collection of short stories SemuaUntukHindia by Iksaca Banu. The purpose of this study is to explain the movement of the subject by using the Slavoj Zizek theory, which consists of the subject, radical actions, and awareness of cynicism and gazes to see the views of the author. The discussion results indicate the subject acts out of the symbolic order of her affairs by having an affair and intercourse. Then the subject experienced a deficiency so that he was in cynical awareness; namely, the subject knew what was done, not knowing the certainty, but still doing it. From this study, it concludes the subject failed to become a radical subject because of having cynical awareness and trapped in the uncertainty of the symbolic order. Likewise, Iksaca Banu, as the author, still fulfills the other who also experiences lack, so that he demands continuous fulfillment.*

**KEYWORDS:** Subject, Radical Action, Awareness of Cynicism & Gaze

### INTRODUCTION

Literary work, in this case, is a short story written by a third country writer or a former colony with a background in colonial history that tends to emphasize the resistance in character as an expression of the attitude of the author. Iksaca Banu apparently took this step in a collection of short stories of *SemuaUntukHindia*. However, this paper did not depart from the post-colonial problem as a theory to see how the work was written, even though the discourse is indirectly contained in it, but rather highlights the characters in the short story as the subjects acting.

Characters in literary works cannot be separated from the author's presence. For Žizek (in Setiawan, 2016), the essential thing in literary works is how the characters and the actions they take make it credible within the range created by the author. Both figures in literary works and authors have the potential to occupy as subjects. Iksaca Banu, as the author, has a vital role in constructing the subject of the character as he wants or the other insistence. The actions of the characters are always within the scope of the author. The author's reach of him both directly and indirectly still overshadows the existence of the characters.

Throughout the reading of the collection of short stories of Iksaca Banu, there is one impressive figure, namely the character in the short story entitled "StambulDuaPedang" (hereinafter SDP). The figure in Žizek's perspective is called subjects. The subject created by the author often opposes the symbolic order. The short story has a background in colonial life. Sarni is a *nyai* or mistress who preferred cheating from Mr. Adelaar and tried to get out of the shackles of the colonial symbolic order to reach freedom.

Being the wife of a Dutchman was not entirely an advantage. Sarni was in two problems at once. First, her status as a singer was not a position considered positive by society in general. Secondly, however, this position promised the status of a woman's family to rise to a higher social status in the colonial context. Sarni's condition was not what she wanted. Her parents constructed her life.

As *anyai*, mistress, Sarni should be obedient and loyal to her Dutch husband. It is because her husband had bought her. She was entirely the right of her husband. On the other hand, she was also related to the intense racial segregation between whites represented by the Dutch and the natives represented by the Sarni's family. The relationship between the two tended to be hierarchical so that one (white person) was more dominant than the other (native). But Sarni's actions were just the opposite, against the order. She claimed that she is not a usual mistress, like many people's perspectives. She was initially not only a precious woman. But, this was contrary to what she did, she made an affair with Adang, a stambul player that she admired. This contradiction of sorts becomes Sarni cynicism.

From this brief description, Sarni's subject was of concern in this study. The main problem was the question of how Sarni, as a subject, acts in a symbolic order? This question will direct research to find out the subject's actions in the surrounding symbolic order.

SDP short stories compiled in a collection of short stories of *Semua Untuk Hindia*. Draji Gusti Ayu Sekarningrum from Airlangga University has studied this story also. Her research discussed the resistance of colonial women against patriarchy. The results are from the four short stories that were sampled, including SDP, showing female figures who opposed patriarchal culture. This resistance indicated that women had become free individuals. Subsequent research was carried out by Ahmad Fariq Alfaruqi using the perspective of post-colonialism. The conclusion drawn from her study is that figures from the Dutch racial background contain hybridity in character, attitude, and actions. It brought resistance to the dominant colonialism discourse.

While Riska Dewi Widyaningrum from Sebelas Maret University conducted in a similar type of research, her study focused on short stories for the Indies using a post-colonial perspective. She concluded the relationship between invaders and the colonized unbalanced, giving rise to ambivalence, hybridity, and resistance of the characters. In the end, she stated that this short story collection contained the values of character education, such as honesty, tolerance, religiosity, and so on.

The three studies above use a collection of short stories of *Semua Untuk Hindia* as material objects, while this research only focuses on one title, namely "*Stambul Dua Pedang*." All three saw that Iksaka Banu's short stories voiced resistance to colonial domination, both in a feminist and post-colonial framework. The three studies above can be united in common, namely freedom as a goal, both from the shackles of colonial discourse and feminism. However, the three did not see the characters individually as subjects who acted radically. The achievement of freedom could only be seen from the resistance of dominant discourses without looking further whether they are genuinely free or trapped in a new symbolic order. Besides, the three also did not relate how the author constructs the subjects in the short story. Therefore, this research becomes necessary and explain the characters in short stories as radical subjects using the perspective of the subject Slavoj Zizek. Besides, the problem of colonialism is not solely and so on approached using post-colonialism.

In exposing the subject, this study uses the theory of Slavoj Zizek. The concept to be used from Zizek's theory is related to the subject, radical actions, and cynical awareness and gaze. He bases the subject on Lacan's self-understanding

about the imaginary, the symbolic, and the real. The individual gets a position or introduction when it comes to contact with the language (Zizek, 2008). The real is the phase of the psychic region, which initially puts the subject in a position that is not lacking because the ego experiences perfect fulfillment. The symbolic world can explain the real. (Zamzuri, 2018).

According to Zizek (in Setiawan, 2016) that the subject is the self-awareness to negotiate with what captures the subject such as society, law, and even himself because the subject is constructed and sewn by his external space makes him look for something that is not part of him. The subject is then not always eroded by his condition. Still, instead, there is an awareness of his 'absence' so that it pushes him to internalize his negativity impulse to find the essence of the subject itself. The subject subjected to the symbolic order makes it divided. On one side, the subject is confronted with the real one but cannot fully achieve it. Besides, the subject is also in a vulnerable position to keep following the symbolic.

The symbolic order is never perfect. It always contains deficiencies in it. The subject can understand the existing symbolic order and interpret it according to the subjectivity possessed. The subject is emptiness. One still feels lacking. It continues to change and process in the motion of reality (Wattimena, 2011).

The subject itself determines whether he will reach the real or remain trapped in the symbolic. In simple terms, he will become radical when he can go beyond the symbolic order and not occupy the new symbolic order. Such subjects are subjects that are in a deflated condition. The next implication is the subject's actions.

According to Zizek (in Setiawan, 2016), actions can be a radical when associated with momentum or spontaneity. One means that it is not a process that involves plans, goals, intentions, and so on. These actions go beyond the Symbolic, social order, 'ideological' order, etc. It is like breaking away from all constructive morality. Therefore, this action is more correlative with ethics than moral values. Zizek (Akmal, 2012) also defines radical action as an act of breaking or rejecting oneself and attachment to objects that are owned and loved, so that the subject gets free space.

Cynical awareness in Zizek's perspective is the result of his thought criticizing Marx's false consciousness. In the globalization era or present-day ideology, people do not mean they do not know what they are doing. They do know what they do as the suppression that the symbolic order is full of lies, gaps, which have trapped the subject but continues to do without any desire to go to the real. The subject rejects a particular symbolic order but is caught in a new symbolic order or the other. That is how ideology or symbolism works utilizing cynicism in the subject. When they want to reach this freedom, the subject experiences a lack that results in being trapped in the process of fulfillment that never ends. Zizek (1993) states that the other is the same as a lacking subject. It means that the other has never existed, and the subject is trapped in an incomplete signification of it, causing a never-ending fulfillment.

## **METHOD**

This study has two objects, namely formal objects and material objects. Formal objects are aspects to discuss in the assessment. This aspect is related to specific theoretical or epistemological issues (Udasmoro, 2012). At the same time, a material object is an object that will become data in research. The purpose of this research material is the short story SDP by Iksaka Banu. The formal object is the subject in the short story.

After obtaining these two objects, to collect the data, the researcher refers to the technique, namely by listening to the significant linguistic units in the short story text that are the source based on the theoretical concepts used (Faruk, 2012). Data collection is done by paying close attention to words, sentences, and paragraphs related to Zizek's subject concepts. At this stage of data collection, the short story readings are repeated to understand in detail and classify through words,



sentences, and paragraphs then correlated with the actions of the subject. The next step is data analysis. At this stage, the data were analyzed using the critical discourse analysis method (see Apriyanto & Nurhayaty, 2019; Diako, 2012; Mason, 2002; Nakane, 2011), namely analysis using all language tools and linking the data findings with the theoretical framework of Zizek's subject. The first step is to find the characters and symbolic spaces that surround the characters. Secondly, it finds desires and classifying the types of subject actions associated with the subject in Slavoj Zizek's perspective. Thirdly, it connects the subject's activities with the fulfillment of the call from the author. After this stage is completed, it presents descriptively.

## DISCUSSIONS

### *Nyai (Mistress): Symbolic of Shackles*

In reading the short story of SDP by Iksaka Banu, Sarni came from an economy class that was not rich but also not too poor. Her father worked as a clerk, who was previously appointed from a weigh interpreter. After Sarni chanted from Adelaar, her father enjoyed the new position. Nyai, in the colonial period, was a mistress of Dutch gentlemen residing in the Dutch East Indies. They became a couple. It was complicated to call her a real wife because Dutchmen only want to fulfill sexual desires. In general, they came to the Dutch East Indies alone to work. Only some who were lucky can bring their couples or women. Loneliness, as a soldier or government employee, was undoubtedly inevitable. However, they were prohibited from marrying indigenous women and have children. It became something hesitated that this will eradicate European blood in themselves. As is known, Europeans feel more superior and civilized compared to other nations, especially with the natives. Then, they usually secretly took indigenous women to be a couple while living in the Dutch East Indies. Sarni became *Nyai* of Mr. Adelaar because of the wishes of her parents, not from Sarni's willingness.

*“Sebulan kemudian, aku resmi menjadi Nyonya Cornelia van Rijk, berpisah rumah dengan orangtuaku. Ibuku sedih, tetapi Ayahku melihatnya menikmati kedudukan barunya. Naik jabatan, dari juru timbang menjadi juru tulis. Sewaktu aku hendak diboyong ke rumah dinas perkebunan, Ayah datang menengok. Tetapi aku menolak bicara dengannya. Sampai kini Ayah juga tetap tidak mau menjelaskan, bagaimana Adelaar, suamiku itu, bisa sangat kebetulan lewat depan rumah kami sepulang berburu. Tidak lewat Pulosari yang sesungguhnya lebih dekat ke jalan raya.” (Banu, 2018: 20)*

*“A month later, I officially became Mrs Cornelia van Rijk, separated from my parents' house. My mother was sad, but my father seemed to enjoy his new position. Promotion, from scales to scribes. When I was about to be carried off to the plantation official residence, he came to see. But I refused to talk to him. Until now, my father also still did not want to explain how Adelaar, my husband, could be very coincidental through the front of our house after hunting. Not through*

*Pulosari, which is closer to the highway. &quot; (Banu, 2018) "A month later, I officially became Mrs Cornelia van Rijk, separated from my parents' house. My mother was sad, but my father seemed to enjoy his new position. Promotion, from scales to scribes. When I was about to be carried off to the plantation official residence, he came to see. But I refused to talk to him. Until now, my father also still did not want to explain how Adelaar, my husband, could be very coincidental through the front of our house after hunting. Not through Pulosari, which is closer to the highway. " (Banu, 2018)*

In this context, colonial symbolic order had constructed Sarni. Her family, as a symbolic order, fettered her. She was

married to a Dutchman, but it was not on her own. After being married by Dutchman, wives usually change their name. As Sarni, she had a Dutch initial, Mrs. Van Rijk. She was an independent individual who does not belong to herself. At that time, her body and soul were lost. It was not a part of free-self Sarni.

In the historical context, indigenous families gave or married their daughters to Dutchmen motivated to save economic conditions. Therefore, Sarni's father, who worked as a weight interpreter, became a clerk after his daughter married Adeelar. Besides, their lives would be more respected. Sarni's father enjoyed his new life. It could not be released that the lifestyle of Europeans is considered better and civilized than the natives. They, the natives, competing to imitate and follow it. Sarni, as a mistress, in many cases, did not always get a benefit. Sarni conveyed this description in the following dialogue.

*"... hidupsebagainyaisepertiberjudi. Takada yang pasti. Takada yang abadi. Sering kudengarnasibmalang para nyai, harus angkat kakidarirumahbersamaanak-anakmereka setelah sang suamimenikah dengan wanita Eropa. Sering kali merekaturun pangkatmenjadi moentji (wanita tunasusila) di tangsi-tangsi tentara." (Banu, 2018)*

"... life as a mistress is like gambling. Nothing is certain. Nothing lasts forever. I often hear the unfortunate fate of the mistress, having to leave home with their children after the husband married a European woman. Often they are demoted to moentji (female prostitutes) at the corps of soldiers." (Banu, 2018)

Sarni also consciously stated that she, as a subject, could not escape the fate chosen by the environment for her. This impression was also confirmed by the character Adang by saying that mistresses are prostitutes and poor people. The status as mistress deemed unfavorable for Sarni. They are not legal wives. Their position was more often as a fulfillment of lust, and who are not fortunate, they also do a variety of homework. After Dutchmen finished their service in the colony, the mistresses would be abandoned and have no rights to the children resulting from the mixed marriages. Sarni understood the consequences as a mistress, but she could not refuse or demand not to do. It was not only shackled by symbolic family but also broader than that is social symbolic. Sarni even doubted that Adelaar was a husband; he was rarely at home because he often served, and had not been given any children for some time.

This symbolic order was categorized as the bound, taking Sarni as a subject subjected to the colonial rule, which made her feel no freedom. The subject Sarni experienced pressure and direction from her parents and the environment. One was a common thing in the colonial order. On the other hand, the offer to be mistress is to get the glory of living with a European man. The proposal was a kind of guarantee, but it has been set on the ideology of colonialism, from these fetters, the subject is gaining awareness and trying to make movements to escape from the symbolic of Shackles, to gain freedom in the subject's knowledge.

### **Cheating and Sex: Radical Actions (?)**

In the next stage of reading the short story of SDP, the subject acted out of the shackled symbolic order. In Žižek's perspective, actions to get out of the symbolic by removing everything that was attached, such as ideology, morality, violating norms, and discarding new social consensus. It could be said to be radical actions. It means that these actions are similar to careless actions because an individual is the result of hegemonic ideological construction.

The action out of the symbolic order carried out by Sarni's subject was an affair with Adang, a stambul player whom she admired. One night, Sarni met Adang, and they made love.

*"... Tetapi lelaki itu justru menarik tubuhku. Kemudian, bersamaan dengan gerak mengayun ke bawah yang indah,*

sebuah pagutan bergelora hinggap di bibir.” (Banu, 2018)

“Akuilah, kau memang sundal. Berkhianat pada suami saat ia sedang tugas ke luar. Bercinta dengan pemain stambul (Adang). Tapi aku tak peduli. Aku tergila-gila padamu sejak kau nekat naik ke panggung pada hari keduabelas, melemparkan bungkus berisi bros emas kepadaku.” (Banu, 2018)

“... But that guy just pulled my body. Then, along with the excellent deals, a deep kiss was on my lips.” (Banu, 2018)

"Admit it, and you are a bitch. You betrayed the husband when he was on duty outside—making love with stambul players (Adang). But I do not care. I have been crazy about you since you were determined to go onstage on the twelfth day, throwing a packet of gold brooches at me.” (Banu, 2018)

At that time, Sarni did not deny it. She enjoyed their making love until it was over in a long breath that indicated satisfaction, a climax. Sarni acted radically at that time because of opposing the symbolic order. She was a mistress of Mr. Adelaar, who was supposed to be obedient. When she was making love with Adang, she was not Mrs. Van Rijk (a name when she was still Adelaar's wife), but rather herself. Sarni also stressed that her fate was unfortunate by saying, "Swear." She did not want life to end like that.

Sarni, as a subject, had moved beyond the symbolic order. She had a fantasy about the life she wanted to live. Choosing Adang, someone she loves, is a freedom choice. She is not bound by the position of Adang, whether an employee a rich man. Sarni had an ego by refusing and moving herself to negate the prevailing social norms. She felt that there was an irregularity in the colonial order about the question. *Nyai* (mistress) was the status desired by parents to make their lives better and more respectable. It was not the status desired by women, but they also cannot refuse it. The affair and sex committed by Sarni were considered an act out of her domain as a mistress.

Zizek said if the subject acted radically, it has to fulfill the aspects of the moment of emptiness or spontaneity. The subject was independent of the exteriority that is judging it. Radical action is an act outside of consciousness without a plan and a purpose. On the other hand, the affair with Adang made the distance to her symbolic of Shackles as a mistress. But as a subject, Sarni had an issue behind her protection by giving money or bribing Adang's friends not to tell her arrival to Mr. Steenwijk. She was like an opera owner. One becomes planned or done through strategy. Besides that, Sarni wanted to be free from her status. Still, her relationship with Adang was not like a holy relationship because she received the money in an envelope from Adang. She got paid after having sex with Adang. The meeting and their relationship were explained to have happened five times.

### Sarni's Cynicism

In her narrative, Sarni had a background and intent that would invalidate her as a radical subject. For instance, when she admired Adang, she considered that Adang's voice is hugely charismatic. She loved him as a fencing warrior when he was playing stambul, and when he expressed love and wanted to marry her. Sarni was so touched to hear it. Then she felt that she did not get satisfaction from Mr. Adelaar so that during her seven years of marriage, she did not have children. One is because Mr. Adelaar left more often than stayed at home. In the end, she chose Adang, even though Mr. Adelaar had sent a letter stating that she would be considered as a real wife if he won against Adang in a fencing match.

.... Teringat kembali opera klasik “Pranacitra-Rara Mendut”, yang dipentaskan oleh Adang dan teman-temannya



*di Pasar Gambir. Apakah kami akan bernasib sama seperti kedua tokoh dongeng itu? Semoga pahlawan stambul itu tidak keras kepala dan bersedia pergi bersamaku. Entah ke mana.* (Banu, 2018)

... Remembering the classic opera "Pranacitra-RaraMendut", which was performed by Adang and his friends at Pasar Gambir. Are we going to meet the same fate as the two fairytale figures? Hopefully, that stambul hero is not stubborn and willing to go with me. I do not know where he will bring me. (Banu, 2018)

The quote above showed that the subject, Sarni, decided to choose an uncertain symbolic order. Between Adelaar or Adang, the author had not described who the winner is. By the author in the short story. On the one hand, Sarni had moved from the previous symbolic shackles, but she had not yet gotten the fullness of her actions. She experienced a lack that led her stuck in the fulfillment that never ended. Sarni's cynicism reinforces this as a radical failed subject because she acknowledged and was aware that when she was having an affair with Adang, it was not a good deed. Sarni admitted she was failed to be a good wife. In another narration, she also considered herself that she is not a bitch, but still having sex with Adang.

In the concept of action, Sarni was only *to do not to act*. In her fantasy, after marrying Adang, she would get sexual satisfaction and have children as she desired. She shifted to a new symbolic order, even though she knew that what she wanted could not be ensured successful, marrying Adang. She still did it and chose Adang over Adelaar. She hoped to be taken away by Adang somewhere. Her doubt reflected the uncertainty that Adang had practiced fencing, but he was considered unable to withstand the Adelaarpassado attack. It is where Sarni moves into a cynical subject who already known that her destiny is uncertain, but she still does what she chooses.

#### **Sarni and Iksaka Banu**

In observing the relationship between the subject of the figure and the author, Žižek, used the term gaze. The gaze is different from the point of view, which has an understanding as to the author's subjectivity. It presents in the narrative, which shows that it is the power of the author's perspective (Setiawan, 2016). The gaze considers more on the author's views obtained from how the author answers the call from gaze in the external realm of himself. Therefore, it lies in the author, which is the symbolic order.

The problematic thing is *the other* is a symbolic construction that always makes the subject connected to its relation. The subject must answer and fill in the gap between himself and *the other*. While *the other* is also being a lack, causing a split. When the subject fulfills the call of gaze, so the Symbolic subjectivity appears. Besides, if the request of gaze becomes a vital call, the real subjectivity will appear.

Sarni was in the shadow of Iksaka Banu as the author. The author told the story using *I* (Sarni), a first-person perspective. Sarni was a subject facing the problem of getting out of symbolic shackles by not being charmed by Mr. Adelaar or going to marry Adang, her affair, and the man she loves.

*"Kuputar kunci pintu kamar. Kulucuti kebaya putih berenda berikut seluruh pakaianku, tapi tak segera beranjak mengenakan baju ganti. Justru kuraih lagi amplop cokelat itu. Kutatap kesekian kalinya dengan berlaksa perasaan."* (Banu, 2018)

*"... Kemarin sore, datanglah surat dalam amplop cokelat ini. Meski teramat sulit, pilihan harus ditentukan."* (Banu, 2018)

<sup>1</sup> 'I turned the room door lock. I stripped the white lacy kebaya along with all my clothes, but I did not immediately change my clothes. I retook the chocolate envelope. I stare it for many times with feeling hurt.' (Banu, 2018)

"... Yesterday afternoon, a letter arrived in this brown envelope. Although it is challenging, I must make a choice." (Banu, 2018)

Adelaar challenged Adang to play fencing in a field to determine who has the right to be Sarni's husband. Through the letter of challenge, Adelaar emphasized that he sought and considered Sarni as his wife. Something different from the general assumption when a Dutch has a woman in his house. Most of them only become the mistress and only as a sex slave. What Adelaar did became a different kind of symbolic order. The following is what Adelaar said in a letter to Sarni.

"Tentu kau tahu, tak banyak orang Belanda memanggil pasangan bumiputra dengan sebutan 'istri. Kupanggil kau 'istri' karena sejak awal aku mencari istri. Seorang wanita yang bisa menjadi tempat berbagi, di meja makan, di tempat tidur, dan di tempat-tempat di mana dukungan dan pertimbangannya diperlukan. Kuabaikan pandangan dari para sejawatku. Aku tahu pilihanku. Dan di antara banyak alasan lain yang lebih serius, aku mencintaimu karena engkau menyukai buku dan opera. ..." (Banu, 2018: 22 – 23).

"Of course you have known this. There are not many Dutch people who call the natives as wives. I call you 'wife' because from the beginning I was looking for a wife. A woman that can be a place to share, at the dining table, in bed, and in areas where her support and consideration are needed. I ignored the views of my friends. I know my choice. Among millions of more serious reasons, I love you because you like books and operas. ..." (Banu, 2018).

The author's response to a summons seemed to be entirely implicit in the narrative when Sarni ran away from home before Adelaar returned from her duty of fencing competition with Adang. Although Sarni was hesitant and extremely fearful, the author narrates it as follows.

<sup>1</sup> "... Yang jelas, Adelaar adalah juara pertama lomba anggar di klubnya tahun lalu. Adang tak akan sanggup menahan satu peluang pasado darinya. Teringat kembali opera klasik "Pranacitra Rara Mendut", yang akan dipentaskan oleh Adang dan teman-temannya di Pasar Gambir. Apakah kami akan bernasib sama seperti kedua tokoh dongeng itu? Semoga pahlawan stambul itu tidak keras kepala dan bersedia pergi bersamaku. Entah ke mana." (Banu, 2018)

<sup>1</sup> ... The point is, Adelaar was the first champion of the fencing competition at her club last year. Adang would not be able to withstand a pasado opportunity from him. Remembering the classic opera "Pranacitra Rara Mendut", which will be performed by Adang and his friends at Pasar Gambir. Are we going to meet the same fate as the two fairytale figures? Hopefully, that stambul hero is not stubborn, and he will go with me. I do not know where he will bring me." (Banu, 2018)

The stambul hero above referred to Adang. Sarni preferred Adang to Adelaar. Iksaka Banu appeared to propose negotiations on the symbolic order that shackled Sarni as a nyai (mistress). Besides, Iksaka Banu narrated Sarni against the symbolic order. On the other hand, he also gave a different view of the symbolic order. The offer of that view was that Adelaar wanted to make Sarni indeed his wife. Iksaka Banu fulfilled what is not gaze but is not a desire that ends in certainty. The author's subject was in a position of distrust of the symbolic order, even though there is a different offer. Sarni prefers to fill his emptiness with uncertainty and anxiety again so that the vocation makes the author in symbolic subjectivity.

## CONCLUSIONS

The subject Sarni in the SDP short story took actions that kept her away from the symbolic by having an affair and having sex with Adang, a stambul player. The symbol of the colonial order shackled Sarni. The order was a mistress must obey and fear her Dutch lord. Apart from that, being mistress wasn't her wish. She was chosen by the family symbolic. The subject Sarni experienced shortcomings in her, so she strove towards the real.

However, Sarni's efforts failed when she experienced cynicism. When she had sex with Adang, she felt that she could reach the real. The act sought to awaken herself from the condition of shackles by the symbolic. But her actions are in uncertainty. First, she was not very sure that she could be with Adang, but she left the Adelaar's house. Third, regarding the author, Iksaka Banu seemed to move out of the symbolic but still within the scope of *the other* who felt the lack, so it demands further fulfillment.

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# STAMBULDUAPEDANG SHORT STORY BY IKSACA BANU IN SLAVOJŽIŽEK'S SUBJECT PERSPECTIVE

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