



## WOMEN SEXUAL OPPRESSION IN WENDA KOIMAN'S CURAHAN HATI SANG SPG

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**Abstract:** In the world of Indonesian literature, to day women and sex are two very important issues: many male writers often use sex as a trendy theme of literary work. Many male authors who do not leave sex as their central theme from year to year. Therefore, this paper tries to expose (1) how is the form of sexual oppression of SPG's body in this pop novel? (2) how is the author's perspective on female sexuality raised through the SPG's story reflected in this pop novel (3) how to do the effects of sexuality discourse faced by SPG in this pop novel? It uses descriptive qualitative. Data are taken from all descriptive concerning SPG body appearance to understand the narrative meaning of the body. Data are taken from all descriptive concerning SPG body appearance to understand the narrative meaning of the body. Women will be moved to choose instant success where they believe that the body beauty possessed by them will be able to bring them to the gates of success without having to do various difficult ways to get that success. Women now want instant success. They don't have to work hard, don't need to work, it's not important to study diligently. The most

important thing is only a beautiful decorated face, attractive appearance and graceful attitude. So that women like this are the same as electronic devices that quickly experience the ups and downs of their models and slowly disappear in circulation.

**Keywords:** *Sexual Oppression, Sales Promotion Girl (SPG), Discourse*

**Abstrak:** Dalam dunia sastra Indonesia saat ini perempuan dan seks merupakan dua isu yang sangat penting: banyak para penulis laki-laki yang sering menggunakan seks sebagai tema karya sastra yang sedang ngetren. Banyak pengarang laki-laki yang dari tahun ke tahun tidak meninggalkan seks sebagai tema sentral mereka. Oleh karena itu, tulisan ini mencoba memaparkan (1) bagaimana bentuk penindasan seksualitas tubuh SPG dalam novel pop ini? (2) bagaimana perspektif penulis tentang seksualitas perempuan yang diangkat melalui cerita SPG yang tercermin dalam novel pop ini (3) bagaimana kutukan dari diskursus seksualitas yang dihadapi oleh SPG dalam novel pop ini? Tulisan ini menggunakan deskriptif kualitatif. Data diambil dari semua deskriptif mengenai penampilan tubuh SPG untuk memahami makna naratif dari tubuh. Perempuan akan tergerak untuk memilih kesuksesan instant dimana mereka meyakini bahwa kecantikan tubuh yang dimiliki oleh mereka akan mampu membawa mereka pada gerbang kesuksesan tanpa harus melakoni berbagai cara yang sulit untuk mendapatkan kesuksesan tersebut. Perempuan kini jadinya ingin instant success. Mereka tidak usah bekerja keras, tidak perlu suntuk berkarya, tidak penting belajar tekun. Yang terpenting hanyalah wajah didekor indah, penampilan menarik, dan sikap anggun. Sehingga perempuan-perempuan seperti ini sama halnya dengan perangkat elektronik yang cepat sekali mengalami pasang surut modelnya dan pelan-pelan menghilang dalam peredaran.

**Kata Kunci:** *Oppresi Seksual, Sales Promotion Girl (SPG), Wacana*

## INTRODUCTION

In the world of Indonesian literature, today women and sex are two very important issues: many male writers often use sex as a trendy theme of

literary work. Many male authors who do not leave sex as their central theme from year to year. Nevertheless, not a few of them tell women as sexual objects that are worth talking about. Most of the themes contain images of sexual oppression experienced by women. This is because literary works in the form of novels have a function to break the way of talking about sexuality which is no longer considered a taboo. In addition, symptoms like this are considered as a step to mature the community to talk about moral or precisely sexual ethics. Discussions about sex and sexuality are very open and become a special attraction because of who defines and controls sexuality in this era.<sup>1</sup>

Thus, sexual problems always become a problem. In the name of sexual ethics, moral guards can prohibit anything that is considered to be lustful. In Indonesia, what is known as a petty novel where sex problems are also discussed as is. This is because sex problems have a broad discussion. Sex is not only in the genital sense but in life passion, libido, Eros. Hence, talk about sex that has been the object of regulation and limitation, but also talks about the passion of life which is always the appropriate forms. Talking about sex is talking about lack, about human encouragement that is always a partner, a challenging partner. Therefore, the sex talk depicted in the novel is also a special attraction to be studied.

Among the number of novel writers who choose sex as the theme in his novel is Wenda Koiman with the title *Curaban Hati Sang SPG*. This novel tells the story of SPG's life that is close to the sensuality that is wrapped with beauty and the ability to offer products with sexy looks, and a seductive style of speech that can conquer the hearts of consumers. SPG is also arguably a profession that is quite close to her glamor although, in addition, they also

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<sup>1</sup> Linday Rae Bennett, Sharyn Graham Davies, Irwan Martua Hidayana, *Seksualitas di Indonesia* (Jakarta: Yayasan Pustaka Obor Indonesia, 2018), 2.

experience the exploitation of a lifestyle body as well as a negative assessment based on SPG where during the day selling products while selling her body at night becomes very interesting to explore further.

Nonetheless, the present century of modern capitalism has had a tremendous influence on shifting the concept of traditional sexuality. Women's sexuality is no longer something that should be taken care of only for their husbands but is something that can be a tool for making money. The sex industry provides an opportunity for them to earn money instantly through the practice of sexual exploitation of women traded to become commercial sex workers (PSK), and among those women who are 18 years old.<sup>2</sup> Therefore, according to Weeks, the community should need to control the erotic life of their people so as not to cause major problems in the process of social interaction. This is because what is defined as "sexuality" in essence and its implications differ in each individual as well even though the desires of sexuality come from the same individual but in different historical periods.<sup>3</sup> The sex industry is growing rapidly in metropolitan areas which influences the construct of sexuality in society.

Women's sexuality is a field of profit. Female nudity is used as a means of satisfying desire, erotic fantasy, and sexual exploitation. This can be seen with the number of night entertainment industries built along the streets of metropolitan cities. The large number of discos, nightclubs, massage parlors, karaoke and pubs/bars that nest in metropolitan cities become promising business fields. The construction of the public mindset on the conception of sexuality also contributed to the discourse on the sexuality of the night entertainment industry and its workers. The related

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<sup>2</sup> Linday Rae Bennett, Sharyn Graham Davies, Irwan Martua Hidayana, *Seksualitas di Indonesia* (Jakarta: Yayasan Pustaka Obor Indonesia, 2018), 225.

<sup>3</sup> Julia Surya Kusuma, *Agama, Seks dan Keskuasaan* (Depok: Komunitas Bambu, 2012), 161.

news appears one by one. This is because sexuality has always been the cornerstone of truth which is covered in certain interests. Sexuality is also an important concern for the state to maintain economic and political stability.<sup>4</sup>

This is what Foucault said that sexuality always has a connection with the power system. This can happen because sexuality is a core aspect of gender, identity, sexuality orientation, eroticism, pleasure, intimacy, and reproduction. From this power system, sexuality discourse was formed. Before this system operates, sex stands alone and lives on a subject. When the power relationship moves through a discourse strategy, the discourse about sex that is incorporated into the power matrix becomes sexuality. This process is referred to by Foucault as *the way in which sex is put into discourse*<sup>5</sup>.

Various constructs of sexuality that develop in social society are utilized by capitalism to reap as much profit as possible. capitalism and politics have the role of being actors of cultural transformation. The paradox behind the taboo of sexuality is the culture medium used to gain a lot of financial benefits. Sexuality is increasingly being displayed to the public. Passion for sexuality can boost the popularity of the products they create. From the process of producing this sexual desire, women are always objects. Their bodies are considered capable of increasing product sales. And this happens because their bodies are built by a cultural construction that makes women a tool to attract desire.

Through the problematic oppression of Indonesian women's sexuality, which has actually been confirmed by the existence of pornography laws and protection related to women's violence (UU No. 44 Tahun 2008)<sup>6</sup>

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<sup>4</sup> Ampy Kali, *Diskursus Seksualitas Michael Foucault* (Yogyakarta: Solusi Offset, 2013), 70.

<sup>5</sup> Ampy Kali, *Diskursus Seksualitas Michael Foucault* (Yogyakarta: Solusi Offset, 2013), 60.

<sup>6</sup> (UU No. 44 tahun 2008)

accompanied by the demands of patriarchal and religious ideology as an effort to curb women's sexuality indirectly gave birth to the ideology of sexuality and then socialized to the public through a discourse of developing sexuality that made a novelist *Curbatan Hati Sang SPG*, Wenda Koiman participate in conveying their point of view towards the developing discourse of sexuality which primarily positions women as oppressed parties. So that through this work, the author also helped create its own discourse in response to the State's discourse and existing media.

This is because as the author of a text that has a literary political role on the concept of power and with the assumptions that refer to a culture that ultimately forms the existence of these texts so that the authors infiltrate discursive reality through the work of the text. In this case, Greenblatt argued sees a text as an independent entity and is a repositioning of a text in an original discursive reality when a text is created.<sup>7</sup>

Stephen Greenblatt began the assumption regarding this theory through their exploration of the political role of literature in the concept of power. Assumptions refer to a culture that ultimately shapes the existence of these texts which have a literary political role in the concept of power. Not only that, there are literary author assumptions that refer to a culture that ultimately forms the existence of these texts.<sup>8</sup>

Thus an analysis of women's sexuality formed by exploitation of their bodies while undergoing their profession as SPG becomes interesting to do. Nurfaidah (2017) entitled *Dampak Disfungsi Keluarga Terhadap Mitos Kecantikan Dalam Novel The Curse Of Beauty: Metrolifestyle Sales Promotion Girl* has analyzed the change of the character in the novel to the beauty concept

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<sup>7</sup> *Ibid.*

<sup>8</sup> *Ibid*

because there is a family dysfunction<sup>9</sup>. Her research focuses on SPG's beauty as the effect of family dysfunction in a different novel. Therefore, there are some research problems that are needed to be answered; (1) how is the form of sexual oppression of SPG's body in this pop novel *Curaban Hai Sag SPG* by Wenda Koiman? (2) how is the author's perspective on female sexuality raised through the SPG's story reflected in this pop novel *Curaban Hai Sag SPG* by Wenda Koiman (3) how do the affects of sexuality discourse faced by SPG in this pop novel *Curaban Hai Sag SPG* by Wenda Koiman?<sup>10</sup>

## METHOD

The research is focused on analyzing the representation of the sexuality of SPG in the novel "*Curbatang Hati Sang SPG*". The design of the research is descriptive qualitative. Data are taken from all descriptive concerning SPG body appearance to understand the narrative meaning of the sexual body. It applies Foucault's the politics of the body theory while it also uses Foucault's perspective to take a stance on women sexuality problem. In fact, sexuality also becomes the serious problem which is faced by women now.

According to Foucault "Sex is not only covering feeling and pleasure, low or prohibition but also the truthfulness and falseness. The truth about sex should become the essential thing, useful or dangerous, precious or frightened. In short, it is built as the truth bet". He also argues "sex depends on various body disciplines". It also becomes the instigator of the

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<sup>9</sup> Nurfaidah, Resti, *Dampak Disfungsi Keluarga Terhadap Mitos Kecantikan dalam Novel the Curse of Beauty: Metrolifestyle Sales Promotion Girl*. (Bandung: Balai Bahasa Jawa Barat, 2007), 2.

<sup>10</sup> Audra Jovani, Belajar Dari Desa: PKK sebagai Organisasi Gerakan Perempuan, *Jurnal Aristo: Vol. 4, No.1* (2016), 156.

appearance of every experiment and wisdom. It is a part of sexuality that creates economic-political from the desire to know.<sup>11</sup>

The body does not have freedom. It is like a machine controlled by a power. This phenomenon is called bio-power. In the development of capitalism, biopower is an essential element to growth reinforcement and obedience. Hence, politic of the body is a way to discipline and control the body according to the interests of the ruler, who in this case are the capitalists. This theory is used to reveal the power of the capitalist to control the SPG's body as like in "*Curhatang Hati Sang SPG*".

## **FINDING AND DISCUSSION**

### *SPG World Through the Fiction*

*Curaban Hati Sang SPG*, when hear the word SPG automatically the brain immediately concludes and imagines a sales promotion girl cigarette that we usually see with clothes that can be said to be quite mini. For some reason, every time we hear the word SPG, our minds are uncontrollably thinking about things that have a negative connotation, for example, naughty SPG, flirtatious, can be booked. But, no heart feeling. Honestly, some SPG is like that. And there lies the fault, they are too easy to be judged and judged until forgetting they are also human beings who have weaknesses. They have all been caught in the situation and the economy, so with them, no one wants to be mistaken or neglected by others so are the SPG. I am sure they already know the risk of being SPG that they will be underestimated by others, not even that they are often abused because of their profession but they still choose the job, because of their difficult position.

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<sup>11</sup> Rahayu S Hidayat, *Seks dan Kekuasaan Sejarah Seksualitas Michael Foucault* (Jakarta: Gramedia, 1997), 168.



But however SPG is human, they also want to be appreciated and respected. Want that other person to respect their work. Apart from that, I personally admit to selling SPG, I mean selling a product is not easy, we must be able to promote a product. You definitely think if it's hard to just sell this, everyone can. Wrong, in my opinion, being SPG is easy, it's not easy to just be able to sell and promote a product, but you also have to be able to work under pressure. They have sales targets every week. Just imagine if you are the SPG, a gadget product with one unit worth 5-8 million and targeted in a week must sell 5 units, of course, that is not easy. But well, in fact, many buyers are hypnotized and want to buy their products, how they are and what tricks they use.

Well, in the SPG novel *Curahan Hati*, the readers will be invited to look at the other side of SPG, I mean we have always known that SPG stands for Sales Promotion Girl but through this novel, the reader will be guided to know another SPG abbreviation, Smart Passionate Gorgeous.

At first, this book tells about Rere who has a tuition fee of 1 million on his campus and really have to pay the next morning, with the insistence of having to pay tuition fees on his own in a night that really makes his life difficult. then he was offered a job as a dancer in a club with his girlfriend but instead of being a dancer he ended up being told to be a striptease, yes a stripper.

Rere is then unwilling and prefers to escape at the last moment. However, he instead had to pay compensation of 10 million because he had broken the contract he signed hastily and without reading. Rere starts looking for a solution with work hard because he already works as an SPG he just has to receive more job events more often. Then came the figure of Rendy, who was driving a cellphone unit from Rere, the Rere he already had a girlfriend named Sammy who worked as a personal trainer in a

Gym place, with his profession he was blessed with a form that was fantastic for women. In the middle of Rere's journey near Rendi, and then working together to build an online sales blog. But Rere's dream was not only there, Rere was then offered to be a model, from a nude model, a bikini model, but in the end, Rere became a model and brand ambassador a Muslim outfit where Rere was required to use hijab. At the same time, Rere also got offers from his former boss at a cellular company to become a Project Trainer by providing conduct training for the beginner of SPG.

### *Sexual Oppression of SPG's Body*

Giddens, quoting Foucault, defines sexuality as a social construction that operates within the domain of power. It is not just a biological impulse that finds or does not find its release.<sup>12</sup> Previously in the sexology tradition, sexologists treated sexuality as a psychological and biological phenomenon, often drawn on a medical model that considers all differences in heterosexual norms that are narrowly defined as pathological.<sup>13</sup> But then Foucault shows that sexuality is not an inner or biological drive, but is a form of behavior and thoughts that are subdued or forged by power relations, which are carried out for other purposes outside the interests of sexuality itself.<sup>14</sup>

Therefore, the idea developed later is how to narrow the entire sex to the extent of its reproductive function (heterosexual) in a legal marriage and only for adults. For this reason, a variety of planning strategies are used, which often do not take into account the diversity of impacts. Instead of regulating citizen sexuality, it is precisely the intensification and spread of various discourses and practices of sexuality. In this case, the female body is

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<sup>12</sup> Ratna Batara Munti, *Demokrasi Keintiman, Seksualitas di Era Global* (Yogyakarta: LKIS, 2005), 26.

<sup>13</sup> *Ibid*

<sup>14</sup> *Ibid*

qualified as a comprehensive body full of sexuality. Thus, it is not biological sex that produces discourse, but it is precisely the discourse that produces sexuality. It is the discourse of knowledge-power that constructs the reality of sexuality. In essence, sexuality is the result of the construction of social knowledge or power.<sup>15</sup>

This condition also appears in Wenda Koiman's *Curaban Hati Sang SPG* novel. The female body here is seen as central to the role of biological reproduction so that the identification of women emerges that women are less able to think and are socially and politically inferior to men. Therefore, jobs that are suitable for women are jobs that rely solely on their physical abilities such as the Sales Promotion Girl (SPG) profession which is very suitable for SPG because it only relies on women's sensual abilities in attracting customers' days.

Sebagai SPG sebagian besar seragam yang pernah gue pakai lumayan seksi, tapi masih ada pantse-pantesnya bahkan ketika harus mobile di tempat umum.<sup>16</sup>

"As an SPG, most of the uniforms I've used are pretty sexy, but there is still a decent fit even when I have to be mobile in a public place.

The above fragment of the dialogue shows the author's point of view that how women's bodies have been used as an arena of power to control their sexuality with the use of an open-minded when they have to do SPG work, which sometimes we know that there is no connection between the sexy clothes they have to wear and the products they sell. Instead, there is that they must feel uncomfortable with all the seduction they receive as long as they peddle their goods with such indecent clothes.

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<sup>15</sup> Sara Mills, *Critical Discourse Analysis Michael Foucault* (New York, Routledge, 2003), 30.

<sup>16</sup> Wenda Koiman, *Curaban Hati Sang SPG* (Jakarta: Story House, 2013), 6

Not to mention the many sexual harassments they have to receive due to their clothes that are too sexy that can invite the lust of bad guys. Then, sexual harassment was reversed as a form of oppression against women, so here women are no longer victims but as perpetrators of crime. Men view sex as an instrument that is physically oriented to sex itself.<sup>17</sup>

“Ya yaaaaa yaaaa, harus ada komposisi karbo sehat, protein dan sayuran sehat.... Gak boleh berminyak.... Blaaa blaaa. Siaaaaap deh, Pak Trainer”.<sup>18</sup>

"Yes yaaaaa yaaaa, there must be a healthy composition of carbo, protein, and healthy vegetables ... It can't be oily ... Blaaa, bro. Siaaaaap, sir Trainer”

As the author has described in the dialog snippet above, it can be seen that wearing SPG clothes must be based on a beautiful body shape. And of course, to get a good body, it takes care that is not easy. Among them is that they have to maintain their meal portions and of course not a few of those who have to go on a strict and torture diet to get satisfying results. Although satisfaction is actually satisfaction for men who look at them. The implementation of these strict rules of self must be routinely done. And not only that they are also required to judge and criticize their own bodies. According to Wolf, the hatred of women in certain parts of the body actually arises not because their body parts are less beautiful, but because of deep sexual shame.<sup>19</sup>

Dua SPG itu, dua-duanya Cuma jago dandan. Sama sekali lemah di *Selling*. Mana pernah mereka baca panduan tentang produk? Mana ngerti mereka fitur yang dijual? Kalau ada pelanggan yang diandalin Cuma rayuan aja, genit-genitan doing. Tapi yaaaaah, bagus mulu rezekinya, achieve target mulu.<sup>20</sup>

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<sup>17</sup> Annastasia Melliana S, *Menjelajah Tubuh Perempuan dan Mitos Kecantikan* (Yogyakarta: LKIS, 2006), 134.

<sup>18</sup> *Ibid.*, 23.

<sup>19</sup> *Ibid.*, 42.

<sup>20</sup> *Ibid.*, 28.

“The two SPGs, both are only good at grooming. Very weak at Selling. Where have they read the product guide? Do you understand what features are being sold? If there is a customer they rely on, just flirt, flirt. But yeah, well, good luck, achieving the target continuously

Based on the text above, it can be seen how the author's perspective in describing the weak position of women in the economic field. Where with the labeling of the weak power that is attached to them so that they have first been seen as weak beings who can only rely on their physical superiority in working not with their skill abilities. This condition makes them only busy dressing up, thinking about the appearance of constantly criticizing their body parts that are not good. They must judge and criticize their own bodies from the outside just as men see their bodies, and at the same time must deny their own bodies from within.<sup>21</sup>

“Kata Vita sih, dongkrak dulu badan sampai seratusdelapan puluh centimeter dan luluran tiap hari kalau mau dapet job kayak begituan. Ya yay a mimpi. Beda ama dia yang cangcing mengkilap, semampai dan gampang banget dapetin job di pameran mobil”.<sup>22</sup>

Vita said, the first jack is up to one hundred and eighty centimeters and scraps every day if you want to get a job like that. Yes, yay a dream. It's different from the one who is shiny, slender and easy to get a job at a car show

Based on the dialogues fragments above the author shows his views on a form of female body oppression on a standardized beauty image that requires women to inevitably change their body shape like standardized beauty standards to boost their popularity and success. According to Nanang Pranoto, Beautiful and sexy body, beautiful face, brilliant skin, plump breasts

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<sup>21</sup> Marisa Rueda, Marta Rodriguez, Susan Alice Watkins, *Feminisme untuk Pemula* (Yogyakarta: Resist Book, 2007), 138

<sup>22</sup> *Ibid.*, 40

are packages that are pursued almost every woman so that her beauty equals the goddesses who live in fairy tales.<sup>23</sup>

Thus, body image that is formed and deliberately imposed by them by capitalism through the formation of body images that are spread with the help of mass media and advertisements of a number of beauty products has been successful. They do not know at all or maybe they have been blinded by the conditions they experienced where they have become subjects who adhere to all forms of oppression and attributes that surround their bodies ranging from clothing, makeup and hair, accessories to support appearance, high heel etc. Absolutely, they do this to support their career as SPG but in addition to supporting their careers this they also do to show how fashionable they are among their peers so that they have unwittingly been in a battle arena that was started by themselves. the clothes use make statements in which there is a statement.<sup>24</sup>

### *Negative Image of SPG's World*

Negative images never seem to be separated from women. Since the beginning, the social construction of gender has experienced a stereotype that men are always above women. This can be seen clearly by a number of stereotypes that begin to appear in the smallest institutions in the community, namely the family. The number of parents who believe that the abilities of boys and girls are different.<sup>25</sup> This has an impact on everything

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<sup>23</sup> Naning Pranoto, *Her Story Sejarah perjalanan Payudara, Mengungkap Sisi Terang- Sisi Gelap Permata Perempuan* (Yogyakarta: Kanisius, 2010), 1.

<sup>24</sup> Aan Mei Handoko, Fina Nurjannah Umbala, Zulfahmie Resky Suganda dkk, *Identitas Perempuan dalam Majalah* (Yogyakarta: Lingkar Media, 2013), XIV.

<sup>25</sup> Haris Herdiansyah, *Gender dalam Perspektif Psikologi* (Jakarta: Salemba Humanika), 100.

that women do include the social and economic environment. In many cultures, men are crowned as the main breadwinners while women are positioned as additional income earners, no matter how much men and women earn.<sup>26</sup>

Like wise with the negative image that is always attached to women who work as SPG who work only by relying on body beauty to negative images where they have a double profession as entertaining women, illegal wife or even commercial sex workers.

“Yang gue sebut perubahan berarti adalah bahwa: di empat tahun terakhir ini, gue tetap harus jadi Sales Promotion Girls. Just SPG, tanpa embel-embel lain”<sup>27</sup>

"What I call meaningful change is that: in the past four years, I still have to be a Sales Promotion Girls. Just SPG, no other frills"

Based on the above dialog quotations through the author's perspective, it can be seen that many think negatively about women working as SPG. Therefore, even in the novel, the author seems to want to emphasize that the negative view is not entirely true. There are also some of them who actually become SPG without what kind of side work they are accused of. These negative accusations that have not been fully correct have indirectly made them in positions that are disadvantaged because of the ing of negative label that are attached to them. Generally, women who come from stereotypes attached to them. For example, marking that starts from the assumption that women are preening is in order to provoke the attention of the opposite sex.<sup>28</sup>

“Catat aja nomer gue”, gue gak ngerti kenapa bisa langsung nyebutin nomer gue. Hal yang jarang terjadi mengingat gue paling pelit dengan yang beginian. Nomor utama pula, bukan nomor di

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<sup>26</sup> *Ibid.*

<sup>27</sup> *Ibid.*, 19.

<sup>28</sup> Mansour Fakh, *Analisis Gender dan Transformasi Sosial* (Yogyakarta: Pustaka Pelajar, 2013), 16.

handphone ecek-ecek yang gue bawa buat cadangan kalo-kalo dengan sangat terpaksa ada customer yang minta nomor dan harus gue kasih".<sup>29</sup>

"Just write down my number", I don't understand why I can directly mention my number. Things that rarely happen remember me being stingy with this. The main number is also, it's not a number on the cell phone that I just made a spare for when I was forced to have a customer who asked for a number and I have to give it".

Based on the author's point of view, the description of the dialogues above states that the negative image attached to women who work as SPG is not entirely from themselves. However, many of their male customers use their role as sellers of a product to initiate their mode of action by asking for mobile phone on the pretext of contacting them instead if they are interested in their product. But in fact, this is only one of the ways they approach the SPG then, they are entangled by their seduction. Nevertheless, SPG is the one who is always blamed for inconvenient events that will befall them. So every case of violence or sexual harassment will always be associated with the stereotype of women as temptations.<sup>30</sup>

"Waduh, jatuh". Trik lama, bandot! Biar gue nunduk! Beneran mau ngintip dada gue nih orang. Dengan kesal dan hati-hati gue menjemput flyer tadi. Bisa sih gue ganti dengan ganti flyer lain, tapi tata contact standar yang gue pelajari kita harus membantu pelanggan, termasuk untuk case ini".<sup>31</sup>

"Wow, fall". Old trick, bandit! Let me bow! Really want to peek at my chest, guys. Annoyed and cautious I picked up the flyer. I can replace it with another flyer, but the contact standard that I learned we have to help customers, including for this case."

Based on the views of the figure described in the dialog above, it can be seen that how many problems that are often faced by SPG when doing their work, among them are they often have to deal with masher customers

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<sup>29</sup> *Ibid.*, 35.

<sup>30</sup> *Ibid*

<sup>31</sup> *Ibid.*, 29



who deliberately seek opportunities in the narrowness to do indecent acts against the SPG. And of course as an SPG they are not allowed to be rude to their customers but they must remain relaxed and polite to them. This unpleasant incident stems from the assumption of women's biological functions in which women are only recognized in their biological roles and functions. Therefore, it is natural that they always get treatments which are a form of sexual harassment of themselves. Every inch of a woman's body contains a sex appeal magnet, and that depends on who the man looks at.<sup>32</sup>

“Apa enaknya kalo lebih lebar? Kan enakan yang sempit. Oooo... enak dunk ngusap-ngusapnya. Masa di sini nyobanya”.<sup>33</sup>  
"What's better if it's wider? Narrow effort. Oooo ... it's nice to wipe it. The time here is trying it"

In other parts of the manuscript according to the author's perspective, it can be seen that the negative image of women inherent in themselves actually always leads to violence against women. One form of examples from the above expressions is that they are always harassed by men by giving nasty comments or insults. This could be categorized as a mild level of sexual violence against women, among others, men making whistles with a cheeky tone, giving nasty/insulting comments, poking around a woman's body with their hands, poking around a woman's body with a tool under the pretext of joking, and teasing or terrorizing that leads to the invitation to have sex.<sup>34</sup>

Although sexual violence against women actually comes from several factors, it can be triggered by unequal gender relations, influenced colored by injustice in relations between sexes, which are closely related to power. Gender inequality is the difference between the roles and rights of women and men in a society which puts women in a lower status than men.

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<sup>32</sup> *Ibid*

<sup>33</sup> *Ibid*, 30

<sup>34</sup> *Ibid*

Privileges owned by men as if making women as property of men who have the right to be treated arbitrarily, including by means of violence. Besides that, gender-base violence or power inequality in the community can also be a cause of sexual violence against women. In addition, a patriarchal culture which is a system of male domination and superiority and the control system of women where women are controlled can also be a cause of sexual violence against women.<sup>35</sup>

“Oke, permisi, gue langsung beresin dan ninggalin dua pasangan aneh itu. Mala ... Mala.. kan gak boleh nyerobot pembeli rekan satu tim begitu. Dan, tingkahnya itulah yang bikin SPG suka dinilai negative”<sup>36</sup>

"Okay, excuse me, I immediately fix and leave the two strange pairs. Mala ... Mala ... can't just grab a teammate buyer like that. And, that is what makes SPG like being rated negatively.

Based on the data citation above, it can be seen from the author's point of view that SPG negative perception sometimes arises from their own behavior. Slim body shape, beautiful face with clothes and accessories that clad their bodies so that it looks more stunning and spoiled seduction coming out of each mouth they are used as their weapons to intentionally approach their consumers, most of whom are johns. This incident is an impact on the consumption era where people are very deified of consumption. And this century is very hard for women because in an identical century by manipulating everything related to women. The temptation of brands, imaging, and labels has become so intensive and

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<sup>35</sup> Sugihastuti, Itsna Hadi Saptiawan, *Gender dan inferioritas Perempuan* (Yogyakarta: Pustaka Pelajar, 2010), 177.

<sup>36</sup> *Ibid.*, 72.

extensive that it attacks women and the role of sophisticated technology has imprisoned women not to rebel and take it for granted voluntarily.<sup>37</sup>

“Oke, fee... selalu jadi kartu As yang gak bisa gue bantah dengan prinsip-prinsip gombal yang memang kenyataanya selalu nyerah kalo udah berhadapan dengan duit”.<sup>38</sup>

"Okay, the fee ... always becomes an ace card which I can't argue with the principles of rag that is actually always giving up when I've been dealing with money"

Based on the data above the author's view it is clear that all forms of sexual oppression experienced by women to the negative image that is always attached to them to the rise of the perception of the female body as a commodity that is worth buying or selling are nothing but a factor of money. Money becomes a real reason that cannot be denied by its existence so that everyone wants to do anything with any effort including selling their bodies. Women are still regarded as sex objects. It is considered a commodity that can be sold, rented and purchased. This seems to be a general assumption reinforced by the mass media. And the women accepted it.<sup>39</sup>

Here, women have experienced violence. Violence can be said as a form of action taken against another party, the individual or more, which can cause suffering to other parties.<sup>40</sup> The conditions experienced by women as described by the author of this novel show that violence actually originated from gender discrimination. Violence experienced by them can be categorized as sexual violence where, in the sexual violence women experience sexual abuse from mild to moderate levels such as mischievous whistling, blinking of the eyes, jokes, and banter that lead to sex as

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<sup>37</sup> Anang Santoso, *Bahasa Perempuan Sebuah Potret Ideologi Perjuangan* (Jakarta: Bumi Aksara, 2011), 157.

<sup>38</sup> *Ibid*, 100

<sup>39</sup> Idi Subandy Ibrahim, *Life Ectasy Kebudayaan Pop dalam Masyarakat Komoditas Indonesia* (Yogyakarta: Jalasutra, 1997), 105.

<sup>40</sup> *Ibid*

experienced by Rere figures while serving half-hearted male visitors who deliberately teased him. Things like this happen not only once, except for several times Rere must face the same sexual problems. Among them is when she has to offer his products from person to person while the prospective buyers prefer to tease him and not even ignore the explanation of the product. Some of these conditions can be seen in several scenes described by the following author:

“Waduh, jatuh. Trik lama, bandot! Biar gue nunduk! Beneran mau ngintip dada gue nih orang. Dengan kesal dan hati-hati gue menjemput flyer tadi. Bisa sih gue ganti dengan ganti flyer lain, tapi tata contact standar yang gue pelajari kita harus membantu pelanggan, termasuk untuk case ini”.<sup>41</sup>

“Wow, fall down. Old trick, bandit! Let me bow! Really want to peek at my chest, guys. Annoyed and cautious I picked up the flyer. I can replace it with another flyer, but the standard contact system that I learned we have to help customers, including this case”.

“Apa enaknya kalo lebih lebar? Kan enakan yang sempit. Oooo... enak dunk ngusap-ngusapnya. Masa di sini nyobanya”.<sup>42</sup>

"What's better if it's wider? Narrow effort. Oooo ... it's delicious to wipe it. The time here is trying it”

“Apanya yang dilihat? dih Bapak ini, matanya langsung ngelirik dada gue. Padahal seragamnya gak terlalu rendah belahan dadanya”.<sup>43</sup>

"What is seen? at this guy, his eyes immediately glanced at my chest. Even though his uniform isn't too low in his cleavage”

"Then what can you do? Yes, ask for the product but just look at me, don't see what I pointed at ”.<sup>44</sup>

“Minta PIN BB Kamu, nanti kalau berminat saya BBM”.<sup>45</sup>

Although the dialog snippets above are just what the author describes in his novel, events like that are often experienced by some women in real life. It is undeniable that women have always been a magnetic force by

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<sup>41</sup> *Ibid.*, 29

<sup>42</sup> *Ibid.*, 30

<sup>43</sup> *Ibid.*

<sup>44</sup> *Ibid.*

<sup>45</sup> *Ibid.*

men who only see women from their sexuality. Its existence is always adored by every eye who admires the beauty and beauty of its body.

The data above also shows what forms of sexual, psychological and physical violence they experienced when they undertook the profession as SPG. It seems very clear that women are only seen as beautiful creatures who adorn the world so they are very worthy to be displayed, seen, exhibited and enjoyed by the general public. Plus, with a dress, accessories and make up will be able to increase their sexual appeal so that many evil eyes are able to take the opportunity to do things that are actually unjustifiable or even categorized as obscene acts such as deliberately doing tricks dirty to peek at the private parts of women or do all forms of mode action so that the women are entangled with deadly seduction to satisfy their lust.

Thus, without realizing that their dirty deeds have plunged these women into dark life and given false consciousness that through their beauty and beauty and beauty, they will be able to get the money easily. However, when they have succeeded in getting it there is nothing left of the woman. They only live as a used item that is more suitable to be thrown away and placed far away from the owner. Thus, women will be moved to choose instant success where they believe that the body beauty possessed by them will be able to bring them to the gates of success without having to do various difficult ways to get that success. Women now want instant success. They don't have to work hard, don't need to work, it's not important to study diligently. The most important thing is only a beautiful decorated face, attractive appearance and graceful attitude. So that women like this are the same as electronic devices that quickly experience the ups and downs of their models and slowly disappear in circulation.<sup>46</sup>

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<sup>46</sup> *Ibid.*

## CONCLUSION

Women seem to have never been separated from sexuality problems. Since time immemorial women have never escaped the shackles of gender formed in sexual oppression. Like wise with the literary world that has never abandoned the female sex theme in its storyteller. Both female authors and male authors always choose sex as a staple for their stories. This is because the author through the creation process is always influenced by the conditions of the surrounding environment. Like wise with the author of the SPG Hearted Outpouring novel by Wenda Koiman, which was inspired by the world of SPG, which was filled with sexual oppression that was formed by their body communities that were easy to sell, trade for reasons of a number of insignificant amounts of self-esteem. Those who were taken away and pawned by their trapped in the world of prostitution.

So that it can be said that the pop novel by Wenda Koiman is an embodiment of discourse built by the author in opposing the discourse of sexuality that develops in a society where people always assume that women become weak beings who only have second sex positions in the society so that the work suitable for them is only domestic work. However, through the character Rere raised by the author in his novel, he was able to boost the shackles of such patriarchal culture. Now, women are no longer weak creatures who only struggle with domestic work, but they can also do public work despite the various forms of obstacles they have to go through.

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