



Women's Hair as Beauty Myths in Hair-Quake Metropop


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Received 25 July 2022; accepted 8 March 2023 published 13 June 2023

	ABSTRACT	KEYWORDS
<p>The object of this research is the discourse about women's hair in the metro pop novel <i>Hair-quake</i> (2014) by Mariskova. This study aims to show how beauty myths construct women's hair. The method used in this research is descriptive qualitative, with a feminist literary criticism approach. Through closed reading, documentary techniques collected data in words, phrases, and sentences. The data are then interpreted and analyzed with the relevant theoretical basis. In this study, the theory of Synnott, Manning, and Wolf is an appropriate idea. The result of the study is an understanding that hair is a female identity symbol, both physical and private, as well as public. Its existence continues to be defined by trends constructed and disseminated by the media and dominant parties. The beauty myth in the novel <i>Hairquake</i> operates in work, culture, and female sexuality. The protagonist, as an adult woman, single, intelligent, and independent, still interprets her body through negotiations with the values offered by other parties. The value of this study is the knowledge that hair styling is not just a fashion but has a series of meanings.</p>	<p>female hair; identity symbol beauty myths; metro pop trend</p> <p>This is an open</p>  <p>access article under the CC-BY-SA license</p>	

1. Introduction

In many cultures, hair plays an important role in developing social constructions of the body. Hair care rituals can have symbolic and religious meanings, and many social taboos are centered on hair [1, p. 42]. There is a view that haircuts and grooming can convey messages about a person's beliefs, lifestyle, and commitment. A person's morality, sexual orientation, political preferences, and socioeconomic status can be estimated from the choice of hairstyle (Pergamen 1999: 44). hair is also a magical attribute because it is considered a place for certain souls and powers, which may remain even after the hair has been cut. Hair is not only correlated with beauty because "its social, aesthetic, and spiritual significance has been intrinsic to their sense of self for thousands of years" [2, p. 28].

This understanding of the importance of hair may have inspired several Indonesian contemporary fiction writers to raise the theme of hair in their work. One of them is Mariskova, a female metro pop writer called *Hair-quake*. The novel is his first work, published on April 13, 2008, and reprinted in 2014 by Gramedia Pustaka Utama. The two hundred and eighty-eight (288) page piece of fiction revolves around the complexity of the work and romance of the female lead character, Andita Soekardi, who is further complicated due to the unruly condition of her hair. Certain perceptions of her hair have been constructed since childhood, so they are sedentary and difficult to change.

Apart from *Hair-quake*, the hair also turns out to be used as a focus in other novels, such as *Cinderella Rambut Pink* by Dyan Nuranindya (2010), *Rambut Annisa* by Zaynur Ridwan (2013), *Rambut Persahabatan Minmie* by Syadriana Rachma Paramita (2013), and *Hari Potong Rambut* by Clara Ng (2018). In the Western context, Rapunzel's story shows that hair is an important body attribute for women.

Hair is not only discussed, discussed, and becomes the theme of literary works; hair is also one of the world beauty industry's most explored limbs for sale. Various products are made for the beauty and health of hair in the form of shampoos, conditioners, vitamins, softening creams, and hair dyes. The rise of beauty salons and clinics in major cities in Indonesia also supports the industry's attention to hair. These salons and clinics generally serve hairdressing, cream bath, hair spa, rebonding, and damaged hair treatments [3, p. 373].

The meaning of hair also becomes complex because of the wide range of options for each individual to present themselves and their identity through diverse styles. There are three proportions of the symbolic practice of hair today, one of which is that different sexes have different hair norms [4, p. 19]. The basis for this proportion is the reason that although hair grows all over the body, only three areas have social meaning, namely hair on the head, facial hair (beard, mustache, eyebrows, eyelashes, hair in front of the ears), and body hair (hair). Chest hair, armpit hair, leg hair, arm hair, back and pubic hair). In addition, hair can be modified in four principles based on length, color, style, and quantity. These hair changes are adapted to a person's gender, age, type of work, and personality.

The hair of a woman's head is a crown that must always be maintained its beauty [3, pp. 374–375]. Weitz argues that hair is a way for women (adults and adolescents) to declare their identity [5, p. 36]. They, in general, have been educated to establish connectivity with their hair from a very young and build up certain emotions so that it is always tied to their hair. Various steps are taken to get beautiful hair because it is a very important identity marker.

Under conventional norms, there are quite clear differences between women and men. Men's hair is usually shorter than women's, so it will be considered to deviate from the prevailing norms when the opposite happens. For normative women, long hair is a symbol of honor and femininity. Short-haired women will be considered more masculine compared to those with long hair. Some stereotypes are even attached to women with certain hair colors, such as: "dumb blonde," "fair maiden," and "blonde jokes" [5, p. 35].

Long hair can also be considered a symbol of wealth because caring for hair requires a lot of money and a long time compared to short hair. Long, black, and straight hair is part of the social construction of female beauty that is constantly maintained and reproduced [3, p. 376]. Advertisements for beauty and care products have shifted model visualization from Indo women to women with typical Indonesian beauty.

According to Wirasari, that distinctive beauty is represented by a mature skin tone and dense black hair [6, p. 147]. Widiastuti also points out that beautiful hair is no longer synonymous with straight black hair [7, p. 377]. This beautiful hair is shown by the appearance of curly or curly hair women with various colors, ranging from blonde, brown, blue, and red. In addition, Indonesian women who maintain long hair are also decreasing due to the demands of activities that require them to live practically, be time-saving, and be cost-effective.

The shift in beautiful values proves the thesis mentioned by Priyatna that women are not steady facts but a state that is always in the process of being [8, p. 112]. This thesis means that the body is not an object. The body is a situation. The female body is also a form of definition of diverse interests [6, p. 149]. We can not separate the body from its social, political, economic, and cultural constellations. Thus, the body is not personal because, socially, the body becomes a public political issue [9, p. 87].

It is the social construction of society regarding the idealization of body imagery, according to Melliana, that positions women as objects of sexuality for men [10, p. 6]. This construction is an environmental stimulus that affects women, which is then interpreted and perceived, resulting in responses in treating themselves toward men. This construction also requires women to force themselves to be sexually beautiful. These cultural influences position women to see themselves as objects that men want.

Beauty myths play a role in replacing the old patriarchal form, formed to intimidate women through an organized and systematic way in various areas of life. The fact implies that the standard of beauty measures is a cultural construct. As parties view women, men have created boundaries and measures of beauty. Women, as parties of men see, will try to achieve this standard to bear the beautiful title. The justification for this prevailing concept also creates a new beauty myth [11, p. 7].

Thus, it is clear that the beauty myth stands on the foundation of men's interests and tastes. The female body is shaped, polished, and controlled to present to men in a perfect form according to their imagination [12, p. 142]. The beauty of the female body was also exposed in various media. This situation proves that the meaning of the beauty of the female body is reduced to a male sexual object. Women must be beautiful, gentle, patient, accepting, and obedient. Women are also motivated to be beautiful to get the resources men to provide in the form of loyalty, recognition, praise, and fascination [13, p. 52]. However, this standardization of the value of beauty in women can result in certain groups becoming marginalized because they do not meet the standards set by their environment.

Women who cannot meet societal beauty standards are more likely to feel uncomfortable, lonely, and isolated. Also, they lack self-confidence [11, p. 24]. Another impact of beauty myths, women can hate each other very much if one looks too 'good' and eliminates the other if it is considered too 'ugly' [14, p. 112].

Melliana's opinion is that the body is one of the determining factors of a person's psychological condition. This influence occurs through mental processes that a person attaches to his body employing evaluation [10, p. 5]. The body is studied not as a biological structure but as a structure of experience. Therefore, a person's meaning, function, and idealization of his body become a formulation of concepts that are not sedentary, changeable, and determined individually and socially.

Women can do positive coping in responding to beauty standardization. First, they can focus on overcoming beauty problems by doing treatments. Secondly, they seek to modify emotions by changing the understanding of the meaning of beauty.

Anugrah [15] and Julian [13] have studied beauty myths in fiction. Anugrah saw the short story *Barbitch dan Lipstik Merah Tua* by Sagita Suryoputri. In her research, she uses feminist literary criticism and is based on Wolf's ideas and concludes that beauty myths shape interpretations of women related to patriarchal culture, the cosmetic industry, and the medical world. The impact of beauty myths on women is discrimination, excessive obsession, and the decision to do plastic surgery. Julian researched short stories by Dwi Ratih, entitled *Janda Sungai Gayam* and *Perempuan Bisu dan Cermin Ratu*. Julian also used Wolf's thoughts in his studies. The results of her research show that beauty has a standard consisting of long black hair, a long neck, curled lips, a fragrant body, tight-white skin, and slim.

The beautiful qualities highlighted are female behaviors that arouse passion, not just physical appearance. In addition, the 'beauty' in the two short stories is influenced by external factors, namely cosmetics and supernatural powers. Research on beauty myths in works of fiction that explore the novel *Kompromi* by Soesilo Toer proves that women are called beautiful when they are white, have slim body shapes, are high-nosed, decorated, sexy, and seductive [16, pp. 24–35]. The growing use of the mythical theme of women's beauty and body in the latest Indonesian literature is a form of acceptance as well as the resistance of women. This shows that women have always been positioned as oppressed objects because social meaning determines their meaning. This patriarchal system's constructs are internalized in women's consciousness and then made the standard for reproducing the meaning itself.

In the researcher's search, the discussion of beauty myths associated with women's hair in popular literary works has not been found in all these previous studies. Therefore, research on this Hair-quake novel can be continued because it is considered to have novelty value. To limit the area of the study, the goal formulated for this study was to show how the female body, through her hair, was constructed by beauty myths as represented in Mariskova's *Metropop Hair-quake*.

2. Method

We use a cultural studies approach and feminist literary criticism to discuss women's hair and beauty myths. Feminist literary literature aims to build reader awareness in dismantling forms of gender injustice and the struggle to break away from the patriarchal ideology of power in literary works.

This research has a feminist perspective. Therefore, the methodology used should be aimed at women, beneficial for women, and allow for the existence of conscious subjectivity in women in the study of women. The method used in this study is descriptive-qualitative. Data collection in the form of words, a collection of excerpts from the research object of the novel Metro pop Hair-quake by Mariskova. The various views of the story, discourse, and views expressed in the novel are described as they are so that in the end, it will be known the agility between women's hair and the myth of beauty. The technique of listening to records carries out data collection. Analysis of the data that has been collected is descriptive. The base of analysis is the relevant theoretical framework as a reference to answer the problems that have been formulated.

3. Results and Discussion

In this section of the results and discussion, we will first outline the interpretation of the symbolization of hair, especially in women, as is the focus of research on the protagonist of the novel Hair-quake. Furthermore, beauty myths are presented, especially regarding women's hair, a social construction. The story of hair-quake's novel focuses on the female lead character, Andita Soekardi, with a third-person narrator who is outside the story. The twenty-six (26) year-old works as an English teacher at a foreign language institute. He is described as heterosexual, impulsive, chatty, moody, kind, and smart. Although she is black, thin in stature, and has no boyfriend yet, Andita is quite confident, except for her hair.

The story rolled quite quickly when her photo went to a well-known magazine, and her hair was commented on as outdated. For some time, Andita also received ridicule from her friends and reprimands from her superiors. He did not respond to entertainment and advice from Ferry, his best friend. Andita went to the salon where she used to cut her hair in that old-fashioned style and asked for compensation.

The compensation given by the salon is in the form of free hair care for one year. During that treatment, Andita met and fell in love with Prasta, a handsome young man who worked as a lawyer. They always meet because Prasta is diligent in caring for her hair. Andita can devote all her work annoyance and hair problems only to the man and Ferry. Prasta, who has been engaged, also compensates for Andita's feelings so that the woman has a dilemma. The complexity is compounded because at his place of work, the office idol, Ricky, declares love for Andita. In addition, Andita also experienced various problems when she was required to take several tests to get promoted to the position.

3.1. Simbolisasi Rambut Perempuan (dan Laki-laki)

Historical experiences since childhood shaped Andita's obsession with her hair, which is when she lived in her grandparents' house because both of her parents went on to study abroad. His grandmother always instilled the idea that [fine] women had straight and long hair. There are no more loving whispers from her mother, who always assures her that she is still beautiful even though her hair is not like the hair of the palace princess. Or like a shampoo advertising model or both [17, p. 53].

The quote shows the process of socialization about the concept of hair transmitted within the institution of the family. If the mother is more democratic and egalitarian, her mama always assures her that she remains beautiful. The grandmother shows a different principle. The latter demands straight and long hair on her grandson. In order to get conditions and qualities that are acceptable according to the general view, various steps must also be taken by women, including the main character. Understanding that hair is a part of her body that requires special care, girls will generally follow the procession for hair cleaning from parents or aged/respected figures, as revealed in the following quote.

Every morning before leaving for school, her grandparents would comb Andita's long hair hard until it was smooth and loose on her back. Then, she would braid one of Andita's long hair. He always advised that the hair should be kept neat until school. For an eight-year-old little boy, it was torture.

Her grandparents would make a traditional potion to apply to Andita's hair every afternoon. Andita hated the potion because it smelled bad. Nor can he be free to err. However, Eyang said the potion was to embellish Andita's hair. Little Andita did not want her hair to be beautiful. He just wanted to cut his hair short so as not to get grumpy and not to bother keeping his hair from falling apart. According to Eyang, a woman is supposed to have beautiful long hair [17, p. 55].

The quote shows a contradiction paradigm among different generations, namely between grandmothers and grandchildren. If the older generation behaves more disciplined in maintaining traditional values, this is not the case with the younger generation because it favors practicality. This condition proves the idea of Widiastuti that long, black, and straight hair is part of the social construction of female beauty that is constantly maintained and reproduced through various avenues.

Straight, thick, nice fall and manageability are the characteristics that most women want, regardless of color and size length. The effect of Andita's dissatisfaction with her hair is the emergence of a desire to be like a famous figure as her reference. Leny's only thing beautifully looked at was the bushy black straight, healthy hair cut the length to the neck. Andita always held back her saliva whenever she saw Leny's hair strands falling beautifully like Cameron Diaz's [17, p. 18]. Andita loved the photo of Reese Witherspoon there. Especially his blondie. Mas Boy was then busy revealing the Reese [17, p. 41].

"Rambut Ghost-Demi Moore kamu itu. Aku pikir kamu terlihat manis dengan potongan rambut begitu [...] Pertama, rambutku ini nggak pernah mirip dengan Demi Moore, nggak peduli bagaimana keras usahaku men-Demi-kannya. Kedua, rambut si Demi di film Ghost itu pendek habis. Rambutku ini, sekarang ini, panjang seleher. Dan tetap tidak sama dengan rambut panjang Demi di film Charlie's Angel! Rambut dia lurus, rambutku berombak campur ikal campur keriting campur kriwul."
 "That your hair Ghost-Demi Moore are. I think you look cute with such a haircut [...] First, my hair has never looked like Demi Moore, no matter how hard I try to do it to be like Demi. Secondly, Demi's hair in the Ghost movie is short and thin. This my hair is, nowadays, neck length. And still not the same as Demi's long hair in the movie Charlie's Angel! Her hair was straight, my hair was choppy mixed with curls mixed with *kriwul* [17, p. 29]. Quotes above show that the celebrity figures who are referenced are Western women who are considered to have 'more' beauty value thanks to their distinctive faces, bodies, and hair, namely Cameron Diaz (blonde, short hair), Reese Witherspoon (blonde, long hair), and Demi Moore in the films Ghost (short hair, black) and The Charlie Angels (long, black hair).

However, the condition of her hair as an adult did not match the expectations of Andita's character, whom she considered to be outside the standard (black, curly, and unruly hair). Failed self-identification in admired Western celebrities also caused frustration in the woman. His dissatisfaction with his hair condition made him less confident, and he wanted to change what he had. He is affected and very sensitive when someone comments about his hair. Its private territory seems to be harassed by uninvited intruders. *"Rambut Andita yang berombak dengan ikal kecil di sana-sini dibiarkan panjang sebahu. Andita menatap bayangan rambutnya dengan putus asa. Setiap kali, dia menghabiskan waktu berjam-jam untuk mengurus rambutnya namun tetap saja tak pernah terlihat menarik. Rambutnya tetap tipis berwarna hitam kusam dan tergerai layu di kepala. Hmmm ... lebih cocok dibilang terkulai layu"*. Andita's choppy hair with small curls here and left shoulder-length left. Andita looked desperately at the shadow of her hair. She spent hours taking care of her hair each time but still never looked attractive. Her hair remained thin in dull black and hanging down withered on the head. Hmmm... It is more suitable to say drooping withers [17, p. 12]. *"Fer, elo kan tau gue paling sensitif sama rambut gue. Elo kan juga tau kalau rambut gue tuh nggak bisa diatur, nggak bisa dibikin lebih manis, lebih mengembang ... Lebih hitam, lebih bervolume, lebih lurus, lebih semuanya."* "Fer, you know that I am the most sensitive to my hair. You also know that my hair cannot be managed. It cannot be made sweeter, more fluffy...Blacker, more voluminous, straighter, more everything" [17, p. 24]. With the notion that *"rambut itu satu paket dengan muka"* hair is a package with a face [17, p. 25], Andita is very obsessed with hair and interprets it as a lucky charm. He believes that "Better hair brings better luck, better love, and a better life..." [17, p. 12]. The suggestion makes the appearance of

hair a trigger for his mood. Her neat and beautiful hair delights her all day, while her tangled and messy hair makes her set the whole day as “bad hair day” [17, p. 25]. For Andita, her hair can be both a mood booster and a mood-breaker. If her haircut results follow Andita’s wishes, Andita’s days will feel very bright. On the other hand, if the result of his haircut is miserable, he will be immersed in endless trauma that makes him lose the spirit to meet others [17, pp. 50–51].

The quote shows what is referred to as female ambiguity and reinforces the stereotype of women as emotional/irrational figures. However, Andita makes many efforts to improve her hair’s condition, either by doing her treatment or going to the salon regularly for a cream bath. Her coping strategy was a positive strategy to overcome her frustration with the unruly hair. She tried hard to make her hair look better, even if it meant spending half an hour shampooing and a head massage, half an hour drying, half an hour combing his hair back and forth to fit the model he wanted, and another half an hour to look at his mirror-in-view efforts [17, p. 25]. “There are creams of Avocado, Ginseng, Carrots, Celery, or Aloe Vera.” “Each one for what?” “Celery to discolor and nourish hair. Ginseng strengthens hair and protects hair from the sun. Avocados to nourish hair. Aloe to discolor. Carrots to nourish the scalp.” “Can it be repeated?” [17, p. 60].

Both quotes prove how hair is interpreted as important so that care for it becomes important. Widiastuti [3] states that women’s head hair symbolizes beauty. The industrialization of hair care supports the urgency of owning beautiful and healthy hair through salon care centers providing products such as hair creams, masks, shampoos, and dyes. Hair trends can also change, mainly spread vigorously by media such as film, television, and mass media. The role of traditional identity-forming institutions such as family, religion, and work has lost its role and function because it has been taken over by the media, which is the most important ideological socialization agent today [3, p. 379]. MC magazine comments badly about Andita’s photo with Demi Moore’s short haircut. The negative comments affected many magazine readers, thus impacting the protagonist.

Under the photo of herself, Andita found the words: Demi Moore’s hairstyle in this Ghost movie; although sweet, she was so old as it was decades ago. Throw it away! It is the 90s. Girls, wake up! You are now living in the new millennia! Your hair is already called Hairosaurus! [17, p. 31].

The quote shows that (again) women are constructed by structure and culture. They seem always to be directed to be labile and insecure, as shown in the quote, that even hair can become outdated and inappropriate “so decade ago” and “hairosaurus”. Hairstyle trends separate ancient women and “millennial” modern women.

Like women, men also have obsessions and fears for their hair. In the novel *Hairquake*, this phenomenon is seen in the character Ferry, who takes care of his facial hair to look more masculine. Similarly, Prasta routinely performs head hair treatments in salons with ginseng tonic to avoid baldness, according to the advice of her fiancé. This shows that hair problems no longer recognize gender.

“*Sudah beberapa lama Ferry berusaha keras memelihara cambang dan jenggot yang dicukur pendek sehingga hanya menghasilkan siluet hitam mulai dari bagian bawah telinga kiri sampai bagian bawah telinga kanan*” For some time Ferry has tried so hard to maintain short shaved sideburns and beards that only produce black silhouettes ranging from the lower part of the left ear to the lower part of the right ear [17, p. 26]. “Dia bilang aku harus merawat rambutku. Katanya laki-laki itu cepat botaknya jadi aku harus rajin merawat rambut dengan creambath teratur” She said I had to take care of my hair. He said the man balded quickly so I had to diligently take care of the hair with a regular creambath [17, p. 153]. Both quotes prove Manning’s (2010) idea that hair is an important marker of identity for humans. For men, facial hair is also important because it is a symbol of masculinity. Reality also shows that men tend to feel worried about facing signs of baldness on their heads.

Gender culture attributes salons as a feminine territory because their services aim to beautify women. Salons are important places for women because they are “*satu-satunya jawaban atas keinginan manusia memperbaiki rambutnya!*” the only answer to man’s desire to improve his hair! [17, p. 48].

In another view, the salon's image as a feminine, intimate, sensual, and service-filled place can be the object of male fantasy. Therefore, many salons were opened to serve men as well. However, the party who becomes a salon worker is generally a woman who has been stereotyped as a gentle, friendly, caring, and serving party. Salons are facilities set up by the capitalist system to 'help' women achieve their dreams. In the novel *Hair-quake*, the figure of Prasta is shown who is masculine but often goes to the CuteCut salon and meets Andita.

From this discussion, it was revealed that hair, as a symbol of women's self-identity, on the one hand, is physical and private, but on the other hand, it is public. Its existence continues to be defined by the trends that the media constructs. In this situation, a woman's freedom to determine her identity through hair is only a pseudo-freedom. What is happening is that, as media consumers, women's identities are systematically shaped through trends.

3.2. The Myth of Beauty as a Social Construction

The woman, presented in Andita's character, is dissatisfied with her hair and overall appearance. She realizes she is not white. Her body is not plump body tall, like Shelvey, Prasta's fiancée. The 'beautiful' standard that the woman achieves implies that Shelvey achieves a measure of beauty that is a cultural construct.

Mariskova [17, p. 9] describes that Andita reflects lightning fast. The body is still thin. The skin is still tanned, with a somewhat different definition of exotic. The eyes are large, larger than almond fruits. "Sometimes, it is even larger than a coin. The lips are also still thick, which makes him extravagant lipstick. Her nose was still banged, pointed, and great. Her hair was still choppy, disheveled, making her wide forehead look even wider."

As shown in the quote, the image of her appearance in the mirror convinces the protagonist that she is not beautiful. She does not feel that she has reached the boundaries and measures set by the concept of beauty. This aligns with the idea that if a woman feels ugly/not beautiful, then it is her own fault, and she has no absolute right to feel sexually beautiful. A woman's slump is compounded when she compares herself to a perfect figure in beauty standards. According to Melliana, quoted by Kartini et al. [16, p. 25], being a woman means being beautiful. Those who are not beautiful mean they are not girls. Beautiful here refers to the physical sense, whose standards are culturally constructed, or in other words, by men, with the white woman having the same hair and painted blonde. The hairstyle is straight, with curls at the ends of the hair. Mariskova [17, p. 66] describes a slender woman who steps gracefully around her car. His body was covered in a tight white shirt with no sleeves and a pair of tight jeans. His tall body has grown taller with high-heeled platform sandals. Andita swallowed hard and nodded steadily that she was at a lower level than the woman. Much lower. Like the moon and the toad, with Andita playing the frog."

As Mariskova (2014: 55) describes, the female image that grandmothers expected of Andita is that she can "*berlaku seperti seorang putri, berkata-kata sehalus putri, dan berdandan selayaknya putri*" act like a princess, speak as smoothly as a princess, and dress up like a princess. However, it is described that Andita realizes that she is not in line with her grandparents' expectations as a representation of traditional institutions, which helped shape her identity. Beauty myths work systematically and organize. As long as women think being beautiful is compatible with society's representations, the myth of beauty will continue to shackle [11, p. 8].

It's interesting to listen to the dialogue between Andita and her grandmother, "*Anak perempuan tidak pantas berlaku seperti kamu! Cepat mandi dan ganti baju! Lihat itu mukamu persis orang-orangan sawah!*" "*Mandi yang bersih,*" "*Cuci rambutmu sampai bersih!*" "*Rambut anak perempuan kok seperti itu?!*" Girls don't deserve to act like you! Hurry up and take a shower and change clothes! Look at your face as a scarecrow!" Take a clean bath," "*Wash your hair clean!*" How come girls' hair is like that?! [17, p. 54](Mariskova, 2014: 54). Her grandmother's doctrine is that there is only one model for being a perfect woman: a woman with beautiful dark black hair that is long-unraveled. Without such hair, a woman is not yet a perfect woman. Without such hair, the female will not get the male's attention. Without such hair, a woman's life will not get better. In Andita's case, she had to admit the truth of her grandmother's words. She has no boyfriend, career, or mama who can teach her to be a woman [17, pp. 56–57].

Mariskova described that Andita believes that women must discipline their bodies to be beautiful. She believed in the doctrine of “you have to suffer from being beautiful” [17, p. 64], so she was willing to sleep face down to save her hair from salon treatment. Despite waking up in extreme aches and pains, he repeats that there is a price to pay for trying to be beautiful “no pain, no beauty” [17, p. 68]. Women experience the torture of hair as an attribute of the body in a cultural context. The media continues to instill an ideological idea in women that there is a price (treatment) to pay for an outcome, which is to be beautiful.

The myth of beauty moves almost in all lines of female life, including in the territory of work. The closer women are to power, the greater the physical awareness and sacrifice required of them. Beauty becomes a requirement for a woman to take the next step [14, pp. 35–36]. In relation to the world of work, the more women climb up the hierarchical ladder, the stronger the beauty myth will work to tear down every rung [14, p. 24]. Mariskova describes that as a teacher, Andita is aware that he is the center of attention of students and other teachers, and his superiors, so he also considers appearance important.

It deserves attention regarding the picture that “*Andita menghadapkan tubuh kurusnya ke kaca besar yang terpasang di dinding dan memerhatikan penampilannya sejenak. Kemeja lengan panjang putih bermotif sulur daun hijau, kalung manik-manik hitam mungil melingkar ketat di lehernya, celana panjang pipa warna hitam, dan sepatu bot hitam menutupi tubuh kurusnya. Wajahnya yang mungil berbentuk oval terpoles make-up tipis. [...] Wajahnya yang khas Asia sangat unik. Mata besar berbulu mata lentik, alis lebat, hidung bangir, berpadu serasi dengan tulang pipi yang tinggi, dagu yang lancip, dan bibir merah natural yang berbentuk hati. Kulitnya yang coklat berkilat pun menjadi salah satu daya tariknya*” Andita faced her thin body against the large glass mounted on the wall and watched her appearance for a moment. A white long-sleeved shirt patterned with green tendrils, a petite black bead necklace tightly wrapped around her neck, black pipe trousers, and black boots covers her thin body. Her tiny oval-shaped face is polished with thin makeup. [...] His distinctive Asian face is unique. Large hairy eyes of flexible eyes, bushy eyebrows, a bangir nose, blended harmoniously with high cheekbones, a pointed chin, and natural heart-shaped red lips. Her shiny brown skin is also one of its attractions” [17, pp. 11–12]. The exposure suggests that beauty plays the same role in the search for status, with the role of money in the same efforts that men make, an ability to defend against aggressive competitors [14, pp. 38–39]. In the context of the novel *Hair-quake*, it is described that Andita as a woman seeks to look beautiful through her hair, because she does not want to be demeaned by other women.

The picture confirms that Beauty myths operate within cultural territory. The media socializes various ideologies. The existence of *Modern Chick* magazine in *hair-quake* novels is present as the most prestigious modern women's magazine in Indonesia and on an Asian scale which also determines the standardization of beauty norms that are then agreed upon by its readers. The ideal body shape exposed by media, such as fashion magazines, gives women high expectations of their bodies. The image of the ideal body and the perfect beauty displayed repeatedly will influence and urge the 'ordinary' woman to compare her body with the ideal body displayed through the media. Women-only magazines very rarely provide awareness of impersonal solidarity between women [14, p. 113]. Such media instead generate a lust for conversation, arousing jealousy and prejudice. The patriarchal discourse was replaced by the strengthening of the beauty and fashion industries, and fashion magazines became a new authority for women.

Ultimately, beauty myths also developed in female sexuality. Andita's obsession as a woman in her hair melts when she is willing to negotiate to listen and agree with Prasta, the man she likes, about her. The man seems to have the authority to judge his qualities and contribute greatly to causing unrest and also controlling women's unrest.

Let us consider the picture at the end of the *Hair-quake* novel, “Prasta says... however the look of my hair will not be able to cover who I am,” Andita said slowly. “He also said that is how he saw me from the first time we met. He never cares how my hair looks...” [17, p. 276]. The quote shows that towards the end of the novel *Hair-quake*, the author shows that Andita's hard-heartedness as a woman about her hair can melt when she confronts a man named Prasta. Previously, Andita was desperate because her hair was damaged when she was bullied for her brother's wedding, so she shaved her head

and decided not to take a promotional test. Later, however, the woman was easily willing to accept Prasta's view that she was fine and Andita looked "cute" with her new hairless look.

Thus, socially conditioned criteria as a benchmark for the idealization of the body (or hair in the context of the novel *Hair-quake*) can affect how women judge and interpret their bodies. Those outside of women determines how they should interpret and treat their bodies. Women have been conditioned to rely on the judgment of others when it comes to measuring or assessing their experiences around body issues. This discussion reveals that the beauty myths featured in hair-quake novels operate in women's work, culture, and sexuality. The protagonist, an adult, single, intelligent, and independent woman, still interprets her body through negotiation with the values offered by others.

4. Conclusion

The study's results proved that women consider head hair more as an important attribute of their body than men. Hair is a symbol of female identity. On the one hand, hair is physical and private, but on the other hand, it is public. Its existence continues to be defined by the trends that the media constructs. In this situation, a woman's freedom to determine her identity through hair is only a pseudo-freedom. What is happening is that, as media consumers, women's identities are systematically shaped through trends.

The novel *Hairquake* also shows that the myth of beauty develops in different areas of a woman's life, especially her work, culture, and sexuality. The protagonist, an adult, single, intelligent, and independent woman, still interprets her body through negotiation with the values offered by others. In essence, a beautiful face, beautiful hair, and a well-groomed body are not mistakes. It is precise with the ownership of these things, in addition to self-satisfaction, that women can take social and economic advantage.

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