

## Sangkan Paraning Dumadi: The Image of Women, Hysteria, and Patriarchal Chains in Intan Paramaditha's Short Story

Rodliatul Amaliah<sup>1</sup> | Novia Adibatus Shofah<sup>2</sup> | Choirunnisa Salwa Tawakal<sup>3</sup>

<sup>1</sup>Program Studi Sastra Indonesia  
UIN Sunan Ampel Surabaya

<sup>2</sup>Program Studi Sastra Indonesia  
UIN Sunan Ampel Surabaya

<sup>3</sup>Program Studi Sastra Indonesia  
UIN Sunan Ampel Surabaya

### Correspondence:

Rodliatul Amaliah  
Program Studi Sastra Indonesia  
UIN Sunan Ampel Surabaya  
mayaamaliah29@gmail.com

### Article History:

Received 04 Maret 2022  
Revised 14 April 2022  
Accepted 20 April 2022

### Abstract

This study focuses on the psychological symptoms experienced by the Mother in *Pemintal Kegelapan* (The Dark Spinner) by Intan Paramaditha. Hysteria is understood as a neurosis form based on an element of anxiety in the character's past life. Psychological disorders in the short story can be seen from the dual personality of the Mother to avoid or cure the anxiety she suffers. As a psychological disorder, hysteria certainly has a therapy known as catharsis. That method is applied by the Mother as a treatment for her psychological disorders. The feminist reflection of *Pemintal Kegelapan* can be analyzed by applying Sigmund Freud's psychoanalytic theory. Through that stage of analysis, it can be known how the Mother applies the cathartic method. The causes of the hysteria disorder experienced can be revealed, both hysteria as a mental illness and a woman's disease.

### Keywords:

catharsis, hysteria, psychoanalysis, *Pemintal Kegelapan*, Intan Paramaditha

### Abstrak

Penelitian ini berfokus pada gejala psikologis yang dialami tokoh Ibu dalam *Pemintal Kegelapan* karya Intan Paramaditha. Histeria dipahami sebagai bentuk neurosis atas kecemasan kehidupan masa lalu karakter ibu. Gangguan psikologis dalam teks cerpen tampak dari kepribadian ganda tokoh Ibu yang kerap kali menghindari atau menyembuhkan kecemasan yang dideritanya. Sebagai gangguan psikologis, histeria memiliki terapi yang lazim disebut dengan katarsis. Sang Ibu menerapkan cara tersebut sebagai metode pengobatan untuk gangguan kejiwaannya. Selain itu, penelitian ini juga mengungkap refleksi feminis pada *Pemintal Kegelapan* yang dapat dianalisis dengan menerapkan teori psikoanalitik yang digagas oleh Sigmund Freud. Melalui sebuah tahapan analisis yang sistematis, diketahui ternyata Ibu menerapkan mencoba metode (katarsis) yang tidak disadarinya. Bahkan penyebab gangguan histeria yang dialami dapat diungkap, baik histeria sebagai penyakit mental maupun penyakit wanita.

### Kata Kunci:

katarsis, histeria, psikoanalisis, *Pemintal Kegelapan*, Intan Paramaditha

## Introduction

The image of women seen in *Pemintal Kegelapan* (The Dark Spinner) shows a mysterious image of a Mother's life. The weird events in the Mother's life are portrayed from the first point of view (the Child) who tells the story of her life with the Mother. The Mother, since her child was still young, always told stories about the female ghost who lived in their attic. Moreover, the Mother, without getting bored, repeatedly told the ghost story to her child every night. Until one night, the Mother no longer told the ghost story because she seemed bored, and the story seemed really flat to hear. It happened when the Child was getting adolescent and began to forget the ghost. At the same time, the Mother divorced her husband. The Child felt that her mother experienced weird and strange events. The Mother's behaviour is getting worse, and so is her psychological condition. Pramaditha (2017) describes the hysteria symptoms appearing in the Mother. Not only screams, but the Mother also cried full of anger. However, the Mother is good at seeking many excuses; she never explains honestly to her child about the experiences that make her feel trouble.

Hysteria symptoms are a form of neurosis or functional psychological disorder due to emotional conflict (Aryani, 2019; Kessler, et al., 2019; Tasca et al., 2012). The hysteria symptom, in the short story context, manifests in the figure of the Mother who was injured due to the man she loved. The Mother often experienced this conflict when she had not divorced her husband. Moreover, the Mother ever argued with her husband one night, swearing at each other rudely. The ghosts do not cause the Mother's hysteria, meanwhile, hysteria is present as her psychological disorder. Paramaditha describes the hysteria symptoms experienced by the Mother in sync with the following definitions. According to Henri Ey (1982), there are four definitions of hysteria. The first is lying, where the Mother, one night, once

lied to her child that she did not scream angrily with tears. The second is neurological disease syndrome. Although there are many neurological diseases, the weird events experienced by the Mother are one of them, in which the Mother experiences an emotional disruption. For instance, in the story, one day the Mother broke a plate while washing it. The third is mental illness syndrome. The Mother experienced one of several mental illnesses, namely schizophrenia or hallucinations, and it can be seen when the Mother made up stories of ghosts living in her house's attic. The fourth is organ disease syndrome, in which the Mother also suffers an injury to her organs, which is cervical cancer.

Although the Mother suffered hysteria, she was also able to cure these symptoms by using cathartic methods or talk therapy. The Mother did this to express her feeling by telling the horror story. Therefore, the Mother can feel relieved. It should be known that burying emotions potentially becomes hysteria or excessive emotional outbursts. Indeed, it is necessary to find the right way to express emotion and it can avoid hysteria (Wahyuningsih, 2017).

The symptom of hysteria with its therapy called catharsis is a psychoanalytic study proposed by Sigmund Freud (Milner, 1992). In this case, psychoanalysis can also be applied in literary studies. The relationship between literature and life will never end and one's psychology. Functionally, these studies both use humans as the object of study. However, the difference between real-life psychoanalysis and literature is clear. Those are based on their actuality. Psychology in life has real symptoms, whereas psychology in literature has imaginative symptoms based on the author's imagination, which surrounds the characters with emotional disruption. With the existence of a mental disorder, the problem can be studied using psychology in literature.

The study of psychology in literature was born

as a manifestation of interpretation, whether found in literary works, authors, or readers. Psychology in literature is interdisciplinary because it uses various concepts and frameworks of psychological disciplines to understand and study literature (Wiyatmi, 2011). Wellek and Warren (2016) define psychology in literature into four scopes: the study of the author's creative process, the study of the author, the study of psychological aspects in literary works, and the study of literary readers. Researchers, in literary psychology studies, mostly use Wellek and Warren's views because their concepts show the most relevance (Ahmadi, 2015).

To strengthen the ideas in researching the short story of *Pemintal Kegelapan*, the researcher uses several literary references, one of which is the journal entitled "Analysis of Three Levels of Semiotic Aspects of Tzvetan Todorov in Paramadhita's *Pemintal Kegelapan*," which Kurnianto (2015) studied. This journal uses Todorov's theory which refers to structural theory, a theory that focuses on the elements in the short story itself. This theory also breaks down into three aspects, namely the semantic aspect, the syntactic aspect, and the verbal aspect. To analyze the short story of Paramadhita, the researcher chose the dialectical-objective method by analyzing coherently and carefully and also drawing a conclusion. The study concluded that the short story of *Pemintal Kegelapan* has a chronological plot. It can be seen from the characterizations that focus on the two characters. The first was the Child, as the first point of view, and the second was the Mother. The Child's character respects the Mother's privacy, no matter how unimportant it is. The Mother is an introverted character who incidentally is more comfortable keeping her problems and has another way to express her problem by narrating it into storytelling. The story transition that occurs in this short story showed a unique effect. It seemed that the short story contained two stories.

Another previous study was entitled "Exploration of women ghosts in *Sihir Perempuan* by Paramadhita: Study of Femininity Construction" by Mawaidi & Nurhadi (2021). The researcher studied the form of construction of femininity highlighted by ghost characters who were depicted as women and the paradoxes used by Paramadhita in constructing femininity. To support the point of this research, the researcher uses Cixous's theory of discourse which placed women (feminist subjects) from the other to the self. The researcher also used the same research method, namely the study of Cixous feminism about the taking over discussion from male author to a female author, with the same issue, talking about the women issue. From this study, exploration of the women's body becomes the main thing in describing the ghost character chosen by Paramadhita, which was also a woman ghost. The detail in narrating female body parts in short stories can signify that anatomy is an essential thing in highlighting femininity. Then, the psychological exploration was also seen in Paramadhita's short story entitled *Pemintal Kegelapan*. This short story highlighted the side of women who were portrayed as weak and strong characters. Weak because women always fight inside and never end about love, longing, anger, Etc. However, women also became strong characters because women can cover sadness.

Based on the problems found and the limitations of the theory used, the researchers focus on the study of psychological aspects in literary works because the problems came from the character of the Mother who has neurosis. First, with the psychic of the Mother in *Pemintal Kegelapan*, the relevant context can be described regarding the hysteria she suffers from. Second, describing the cathartic method used by the Mother to cure her hysteria symptoms. Both are described based on the psychoanalytic theory by Freud. Theories that reveal mental illness and the methods used in its curing.

## Result and Discussion

### Neurosis in *Pemintal Kegelapan*: Hysteria in The Mother

The ghostly delusion succeeded in haunting the Child's mind, and the Child was scared to come to the attic. Those delusions about the female ghost, who lived in the attic of the house, were getting haunted. The Child thought that the ghost sitting in front of the spinning wheel was able to be another creature during the day and night, with full scars on her face. The Mother told the story in detail like she knew what had happened to the ghost. Moreover, the Mother made the female ghost as the main character. Also, she always told horror storytelling to her child every night.

The storytelling that the Mother always told to her child showed that the Mother had experienced hysteria. The hysteria happened when she was abandoned by the man. Since the man knew the Mother's true identity, he left her alone. In her storytelling, the Mother explained that the ghost would change into a beautiful woman during the day and into herself at night after the sun went down. "There are no words to describe this man's fear. He ran away and left the ghost girl alone." This sentence shows that the Mother was abandoned by the man she loved.

He's outraged. She flies from one house to another, making noise, disturbing human peace. Babies cry when they feel her existence and religious leaders are busy muttering about chasing him away.

*(Sungguh ia murka. Ia terbang dari rumah ke rumah, membuat gaduh, mengganggu ketenangan manusia. Bayi menangis kala merasakan kehadirannya dan para pemuka agama sibuk berkamat-kamit mengusirnya.)*

The Mother experienced hysteria when her man left her. The hysteria could be seen through her emotional conflict, so she got wrathful. Freud states that hysteria comes from the human outside

consciousness and is caused by psychological factors (Wijaya, 2020). The word "flies (terbang)" means to run away. Mother ran away "from one house to another (dari rumah ke rumah" or wandered, like someone who had a mental disorder due to the wrathful.

Furthermore, people who suffer from hysteria do not get help even though they have moved from one doctor to another (Milner, 1992). The ghost also made noise and disturbed human peace because a chaotic mind could consciously cause a person to act. "religious leaders are busy muttering about chasing him away (para pemuka agama sibuk berkamat-kamit mengusirnya)" The sentence illustrates that if people experience hysteria, then other people who see them will try to cure them with kind words. "Muttering (komat-kamit)" means to move the lips or mouth quickly. When someone explains a speech, then his lips or mouth will move.

Hysteria has already existed in Greek mythology. In mythology, hysteria is a disease that only affects women, and the disease is in the uterine part, so it is impossible for men to suffer from hysteria. Its mythology, along with the times, is no longer embraced by the people, especially psychiatrists. In 1899, Freud (father of psychoanalysis) and Bernheim observed a person suffering from hysteria. In his observations, when people with hysteria are hypnotized, they will know the cause of their illness. On the other hand, hypnosis is not the right way to treat people with hysteria. Freud revealed that people with hysteria do not have to be hypnotized all the time (Milner, 1992).

It was clear that the Mother was experiencing hysteria, both in her talking and behaviour. Freud emphasized that hysteria is different from organic paralysis (Bogousslavsky, 2020; Cassady, 2019; Cherry, 2020; Tasca et al., 2012). Hysteria is a neurosis characterized by certain anxiety and the existence of a symptom without anatomical

disease that should be treated psychologically (Crocq, 2015). Based on the short story of *Pemintal Kegelapan*, the female ghost did not experience an anatomical disease but an emotional conflict that can be cured psychologically. Freud argues that if hysteria symptoms can exist or be cured through hypnosis, then hysteria comes from psychological problems, not biology (Wijaya, 2020). Hypnosis is a form of thought suggestion. Therefore, the Mother told horror storytelling, which she liked the most, and she never got bored telling it.

Trauma plays a vital aspect as a trigger for someone to experience hysteria (Bogousslavsky & Dieguez, 2014). Mom's dark memories of the man who left her are a terrible trauma for the Mother. Even though she has married another man, the hysteria still exists in the Mother because her psyche is not too strong when faced with the same problem. "I remember waking up one night when my mom and dad were fighting and throwing harsh words at each other that shouldn't have been saying." The problems faced by the father and mother are not clearly explained, but "throwing harsh words at each other" is something that should not happen. The trauma experienced by the Mother existed when she fought with her husband. When she could not control her emotions and faced problems, which were about men as the problem and made her feel heartbroken, she dared to argue with her husband and threw curses at each other.

In general, people who suffer from hysteria symptoms can be characterized by crying or screaming a lot. Mother also experienced this when her status was already a widow, divorced from her husband. In traumatic neuroses, the cause of the disease is not an unimportant ordinary physical injury but the influence of fear-psychic trauma (Breuer & Freud, 1893). Due to the past trauma, the Mother easily experiences hysteria at different times, with the same object of trouble that comes

from the man she loves.

On Sundays, I once heard my mother breaking plates while screaming in the kitchen. According to Mother, when she washed her hands, her hands were too slippery, so the plate slipped out of her grasp. I do not think so. I am sure she broke it on purpose. However, Mother immediately closed the case by taking me to the cinema.

*(Di hari Minggu, aku pernah mendengar ibu memecahkan piring sambil berteriak di dapur. Menurut Ibu, kala mencuci, tangannya terlalu licin sehingga piring itu terlepas dari genggamannya. Menurutku tidak. Aku yakin ia sengaja memecahkannya. Tapi setelah itu Ibu langsung menutup kasus dengan mengajakku nonton bioskop.)*

The hysteria that happened in the Mother was a scream when she broke the plates as she washed them. The incident happened on Sunday, which was a holiday or time to rest at home. The Mother, by not doing busywork, will easily remember the bitter experiences of her life with the man she loves. The symptoms shown by the mother are remainder and symbols of memory from the (traumatic) experience because those experiences played a significant role in triggering the hysteria. However, the Mother seek an excuse to disguise the symptoms she was experiencing, that she did not accidentally break the plate. The Child, who is no longer young, can think that the Mother did it consciously.

Sometimes I also hear strange noises from her room. The quiet night was startled by screams mixed with angry cries one time. I came out of my room and rushed to my mother's room. I knocked on her room. After a long wait, she opened the door. She said I had disturbed her deep sleep. She accused me of being delusional hearing someone scream.

*(Sesekali aku juga mendengar suara ganjil dari kamarnya. Suatu ketika, malam yang lengang dikejutkan oleh teriakan bercampur tangis penuh*

*amarah. Aku keluar dari kamarku dan bergegas menghampiri kamar Ibu. Kuketuk kamarnya. Setelah sekian lama menunggu, barulah ia membuka pintu. Katanya aku telah mengganggu tidur lelapnya. Ia menuduhku berkhayal mendengar teriakan seseorang.)*

The hysteria that the Mother experienced at night was a symptom of hysteria that people often experience, which are screams with angry cries. As in the previous concept, this hysteria symptom appears when the Mother is not busy. “Suatu ketika, malam yang lengang (one time in the quiet night)” the word “lengang (quiet)” means quiet, lonely, with no crowds. One, in silent condition, can clearly remember memories. But once again, the Mother had an alibi against her child, and she disguised the hysteria symptoms she was experiencing.

Before Freud stated that hysteria was a psychological problem, Ancient Greek mythology had known about hysteria. Hysteria itself is a word that comes from the Greek, which means uterus. In the 19th century, hysteria was considered a physical disease that was only diagnosed in women because hysteria itself means uterus, and women own uterus. So women, at that time, were considered to experience the disease. In the 20th century, according to Freud’s theory, hysteria was understood as a mental illness, and not only women could get these symptoms, but men could also suffer from hysteria. Instead of physical trauma in men, the trauma comes from violent and frightening conflict (Bogousslavsky & Dieguez, 2014). In *Pemintal Kegelapan*, hysteria was shown as a uterine disease that is following Greek mythology.

She has cervical cancer. My mother went to the doctor secretly with her savings. When I started to get suspicious, she told me that the problem was just a new cyst growing, not vicious cancer. I don’t know whether to be angry or sad. I want to make her

happy. I don’t know how because I don’t think I ever really got to know Mother.

*(Ia mengidap kanker leher rahim. Ibuku pergi ke dokter diam-diam dengan uang tabungannya. Ketika aku mulai curiga, ia katakan bahwa masalahnya hanya kista yang baru tumbuh, bukan kanker ganas. Aku tidak tahu harus marah atau sedih. Aku ingin membuatnya bahagia. Entah bagaimana caranya, karena kurasa aku tak pernah benar-benar mengenal Ibu.)*

The cause of the Mother’s illness is unknown, and it is only explained if she has cancer in her cervix—the oldest records of hysteria to the Egyptians in 1900 BC. The Egyptian noted that hysteria was a disorder in adult women. The ancient Greeks accepted its explanation of hysteria, but they added that hysteria was a woman who could not give a born to a child and failed to build a husband-wife relationship. Based on mythology, it can be seen from the life story of the Mother who experiences cervical cancer. In addition, the Mother also failed in her marriage life.

Paramaditha can portray hysteria in the Mother with definitions of hysteria from various centuries. Thus, the symptoms of hysteria in the Mother can be seen ultimately. The Mother’s hysteria began when her man abandoned her, so she turned into a ghost full of tears. Furthermore, hysteria also came up again when she married the man she loved, and then they divorced. After the divorce, the Mother experienced hysteria in almost every spare time. In addition, the Mother also suffered from hysteria (uterine disease) which is believed in ancient Greek mythology.

### **The Mother Therapy Process: The Cathartic Method**

Most of the short stories of *Pemintal Kegelapan* tell about the dark story of the Mother, which is

depicted with a female ghost. Since the Child was a teenager, she began to get bored with the story of a female ghost who lived in the attic of their house. Like the Mother, her interest in storytelling began to fade away since she divorced her husband. Before the Mother got divorced, the Mother always told her child about the ghost even though the Child was scared. "I hide my head under the pillow when night falls." The Mother never cared about it. She is always enthusiastic to tell the story without getting tired. Even though it is repeated, the Mother pushes away her child's fear every night after hearing the ghost story. Why does the Mother do that? Isn't she worried about her child's fear? Or does she have a specific purpose for repeating the same story every time her child goes to sleep?

This short story provides an implicit memory of the Mother. Based on the entire short story and the story of the female ghost, it shows that the Mother was abandoned by her man after revealing her identity. The man promised something lovely for their future. But before the Mother got the lovely future that her man promised, he had left the ghost alone (Bramantio, 2011). Because the Mother loved him so much, she felt lost. It was explained above that the Mother experienced hysteria after a dark experience.

Freud experimented with using hypnosis on his patient suffering from hysteria. But he did not use it because Freud cannot hypnotize someone for 24 hours. Finally, the catharsis or talk therapy method was applied by Freud, who was later known as "psychoanalysis." Catharsis is a way to allow the patient to tell whatever is on their mind so that the therapist will know the cause of the disease. That was Freud's hypnotic technique that he began slowly not using (Milner, 1992). With talk therapy, a hysteria sufferer will feel relieved after doing it. Like the Mother in *Pemintal Kegelapan*, the Mother told her child about the dark memories with the

man she loved before she married. The Mother feels relieved after doing this method. It proved that when the Child has got bigger, the Mother could not tell the storytelling again like usual; subsequently, the Mother experienced hysteria when she got the same problems.

The hurt person's response to trauma only has an entirely cathartic effect if it is an adequate reaction, such as revenge. But the language was used as a reflection of action; with all of those, the influence can be overcome effectively (Breuer & Freud, 1893). There was no way for the Mother to do revenge because the man had left her.

But one day, the ghost realizes that by destroying it she still can't kill her love for the hunter. She remembered that her lover did not have enough clothes during the long journey. There was no thick blanket to protect him if he was cold in the forest. The female ghost chose a dark hiding place to make a blanket for her lover. Yes, it was in the attic of our house that she worked with the spinning wheel for thousands of nights.

*(Tetapi suatu hari, hantu itu sadar bahwa dengan merusak ia tetap tidak mampu mematikan rasa cintanya pada si pemburu. Ia ingat, kekasihnya tidak punya pakaian yang cukup selama perjalanan panjang itu. Tak ada selimut tebal yang akan melindunginya jika ia kedinginan di hutan. Hantu perempuan itu pun memilih sebuah tempat persembunyian yang gelap untuk membuat selimut bagi kekasihnya. Ya, di loteng rumah kamilah ia bekerja dengan alat pemintal selama beribu-ribu malam.)*

The story explains that the ghost finally realized and chose to live and hide in the house's attic. This illustrated that the Mother did not take revenge against the man because she could not stop loving him. The Mother tried to express it through language. The Mother told her dark story to her child to cure the mental injury she felt. However, the

Mother told the story in a specific language style and strange storyline from real life. "She flies from house to another" was not what the Mother did, but she succeeded in telling the storytelling to her child creatively so that the Child was frightened and could not guess if her mother had experienced the story. Subconsciously, the Mother has tried to accept and reconcile her past. It was just that the Mother never revealed the truth that she experienced it. For years, the Mother could only talk about the female ghost who lived in the attic.

The Mother's resilience finally fades away when she has the same experience of being abandoned by her husband. Her child began to feel that there was something odd about the Mother, coming from stories of female ghosts to hysteria in the form of screaming with angry cries after the Mother divorced her husband. The Child feels no longer as horror as she heard as a child.

The Mother's divorce is a kind of reaction in which the traumatic event is re-experienced in detail. In this way, the restrained emotions, that the Mother had, were rightly expressed. She did not keep her conflicts to herself anymore. The Mother became open about her feelings even though the Mother still could not directly express them to her child. After experiencing hysteria in her spare time, Mother was never honest with her child, who was curious about her condition. It is the same with cervical cancer she suffered. The Mother always disguises and makes the family's aura better as time goes on.

In practice, the Child can be placed as a psychoanalyst. The patient is the Mother, who suffers from hysteria due to a dark experience, which a man abandons. Like a psychoanalyst, the Child never urges the Mother to be honest about the cause of her mental injury. Instead, the Child lets everything run on the track. In the short story, *Pemintal Kegelapan* states, "I do not think I ever really got to know mom". So the Child chose to act silent and waited for

her mother to reveal her dark past's secrets without forcing her mother. The Child only places herself as a good listener to her mother. In addition, the Mother is also very good at using the cathartic method to cure her hysteria and make peace to continue her life with her child.

### **The Mother and Child Speaking Behavior**

The behaviour and position of the Child speaking turned out to be one of the Mother's successes, in showing her existence, which was curing hysteria. Even though the Child silences herself, it does not mean that the Child is drowning in her role in the private space. In the past, women were "silenced" by male domination, meanwhile, Paramaditha in *Pemintal Kegelapan* shows the Child silencing herself to be a good listener.

In Western life, women are charged to limit their linguistic activities in public spaces but must be able to reproduce many linguistic activities in private spaces (Jackson & Jones, 2009). For example, in the family scope, women, such as mothers and children, must be able to carry out their roles as controllers of the family psyche. All invisible aspects, such as managing emotions, should always be done by women. The Mother tries to control the family's emotions at home. That the Mother denied that she was screaming in the middle of the night was the Mother's best decision as a controller of the family psyche at home. Even though the Child knows what happened, the Mother still denies it and shows that nothing terrible happened.

Likewise with the Child. That the Child takes her silent act and determines herself to be a good listener by pretending to believe the Mother's explanation is the best decision for the Child to support the Mother's cathartic method. Both the Mother and the Child are playing their roles as women who speak. Paramaditha shows the Child with her element of femininity (soft-hearted) through her language style

that never hurts the Mother's feelings. Women are required to speak with a friendly and subtle style. The Child does not show a decisive style of speaking toward the Mother. Even the Child chooses to keep her curiosity.

The speaking behaviours of the Mother and the Child in *Pemintal Kegelapan* put down to the principles of women's speaking behaviour which is also essential in the success of the Mother's cathartic method. When the Child feels that she does not know her mother, "I do not think I really know the mother", triggers the Child's awareness of her position as a keeper of the relationship and their closeness. The decision to take a silent act is her strategy for maintaining closeness, and relationships are still well maintained. This agrees with the concept that women who speak should prioritize their goals as the controllers of closeness and relationships between the speaker and the audience (Jackson & Jones, 2009).

## Conclusion

The short story, *Pemintal Kegelapan*, is a feminist genre. But the story portrayed by Paramaditha flows with the Mother's mental conflict, which causes hysteria. The hysteria she suffered was the definition of hysteria from centuries. The Mother also suffers from cervical cancer in addition to experiencing hysteria symptoms such as screaming with angry cries. Diseases of women are ancient Greek mythology, where the word *hysteria* is a word

that comes from the Greek which means uterus. People who experience hysteria, based on ancient Greek mythology, are women who have a disorder in their uterus or failed in marriage. Both of these things were experienced by the Mother described by Paramaditha.

Apart from that, the Mother is perfect in curing her mental illness using the cathartic method. This method is talk therapy, which was later called "psychoanalysis", and was proposed by Freud. The catharsis method aims not to hurt the patient (hypnotized at any time) but to allow the patient to express their feeling without any pressure so that the cause of the mental injury can be known. The revenge carried out by the Mother against the man who left her is by expressing it with language, that is through a ghost story of a woman who lived in the attic. The story was told to the Child every night, so the Child was afraid when she wanted to sleep. Even so, the Child is a good listener. In the end, her mother could cure her illness.

As a reading, *Pemintal Kegelapan* tries to portray the reality of feminism present in society. Through this short story, it is possible to voice out loudly the expressions of women who have had a dark experience, for example, being abandoned by irresponsible men. A less happy life and bitter, a long life without a duration limit, like a female ghost that never finishes spinning because she does not use yarn; she spins the darkness.

## Bibliography

- Ahmadi, A. (2015). *Psikologi Sastra*. Surabaya: Unesa University Perss.
- Aryani, R. (2019). Kajian Neurosis Tokoh dalam Novel Koma (Cinta Tanpa Titik) Karya Mercy Sitanggang. *Jurnal Pembahsi (Pembelajaran Bahasa Dan Sastra Indonesia)*, 9(2). <https://doi.org/10.31851/pembahsi.v9i2.4296>
- Bogousslavsky, J. (2020). The mysteries of hysteria: a historical perspective. *International Review of Psychiatry*, Vol. 32. <https://doi.org/10.1080/09540261.2020.1772731>
- Bogousslavsky, J., & Dieguez, S. (2014). *Sigmund Freud and Hysteria: The Etiology of Psychoanalysis?* <https://doi.org/10.1159/000360244>

- Bramantio, B. (2011, December 15). Suara-suara Perempuan yang Terbungkam dalam Sihir Perempuan. Retrieved February 23, 2022, from bramantio-fib.web.unair.ac.id website: [http://bramantio-fib.web.unair.ac.id/artikel\\_detail-40748-Umum-Suarasuara Perempuan yang Terbungkam dalam Sihir Perempuan.html](http://bramantio-fib.web.unair.ac.id/artikel_detail-40748-Umum-Suarasuara%20Perempuan%20yang%20Terbungkam%20dalam%20Sihir%20Perempuan.html)
- Breuer, J., & Freud, S. (1893). On The Psychical Mechanism of Hysterical Phenomena : Preliminary Communication from Studies on Hysteria. *The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume II (1893-1895): Studies on Hysteria*.
- Cassady, M. (2019). Hysteria to Functional Neurologic Disorders: A Historical Perspective. *American Journal of Psychiatry Residents' Journal*, 15(1). <https://doi.org/10.1176/appi.ajprj.2019.150111>
- Cherry, K. (2020). Anna O's Life and Impact on Psychology. Retrieved May 10, 2022, from [www.verywellmind.com](http://www.verywellmind.com) website: <https://www.verywellmind.com/who-was-anna-o-2795857>
- Crocq, M.-A. (2015). A history of anxiety: from Hippocrates to DSM. *Dialogues in Clinical Neuroscience*, 17(3), 319–325. <https://doi.org/10.31887/DCNS.2015.17.3/macrocq>
- Ey, H. (1982). *Hysteria*. Chichester: John Wiley & Sons.
- Jackson, S., & Jones, J. (2009). *Pengantar Teori-teori Feminis Kontemporer*. Yogyakarta: Jalasutra.
- Kessler, H., Axmacher, N., Diers, M., & Herpertz, S. (2019). On the Purported Dichotomy Between Fake and Real Symptoms: The Case of Conversion Disorders. *Frontiers in Psychology*, 10. <https://doi.org/10.3389/fpsyg.2019.02114>
- Kurnianto, E. A. (2015). Analisis Tiga Tataran Aspek Semiotik Tzvetan Todorov Pada Cerpen “Pemintal Kegelapan” Karya Intan Paramaditha. *KANDAI*, 11(2).
- Mawaidi, M., & Nurhadi, N. (2021). Eksplorasi Hantu Perempuan dalam Sihir Perempuan Karya Intan Paramadhita: Telaah Konstruksi Feminitas. *Bahasa Dan Seni: Jurnal Bahasa, Sastra, Seni, Dan Pengajarannya*, 48(2). <https://doi.org/10.17977/um015v48i22020p0167>
- Milner, M. (1992). *Freud dan Interpretasi Sastra*. Jakarta: Intermasa.
- Paramadhita, I. (2017). *Sihir Perempuan* (E. Endarmoko, Ed.). Jakarta: PT Gramedia Pustaka Utama.
- Tasca, C., Rapetti, M., Carta, M. G., & Fadda, B. (2012). Women And Hysteria In The History Of Mental Health. *Clinical Practice & Epidemiology in Mental Health*, 8(1), 110–119. <https://doi.org/10.2174/1745017901208010110>
- Wahyuningsih, S. (2017). Teori Katarsis dan Perubahan Sosial. *Jurnal Komunikasi*, 11(1). <https://doi.org/10.21107/ilkom.v11i1.2834>
- Wellek, R., & Warren, A. (2016). *Teori Kesusastraan*. Jakarta: Kompas Gramedia.
- Wijaya, Y. D. (2020). *Bahan Ajar “Psipatologi.”* Jakarta: Universitas Esa Unggul.
- Wiyatmi. (2011). *Psikologi Sastra : Teori dan Aplikasinya*. Yogyakarta: Kanwa Publisher.
-