

THE TRANSITION OF WOMEN'S IDEOLOGY IN MODERN JAVANESE LITERATURE

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ABSTRACT

This study aims to analyze the struggle for women's idealism in modern Javanese literature. The approach used is ideological hegemony and content analysis methods to classify and analyze data from one classical Javanese literary work and two modern Javanese literary works, namely "*Serat Wulang Putri*" by Nyai Adisara, Novel "*Larasati Modern*" by Sri, "*Katresnan*" by Soeratman Sastradihardja, and "*Nona Sekretaris*" by Suparto Brata. The results of the study show that the development of women's idealistic thinking begins with an inner strength that is patient and accepts the rights of the husband, to become equal friends with men. In the classical period, a restriction only focused on the domestic realm. Even though the reality of the domestic realm still existed in later times, those who had education, independence, and personal wisdom became part of the renewal process. As for the older generation, there is friction over traditional customs in society. What used to be a fixed standard of action has been adapted by itself along with educational developments and foreign cultural influences.

Keywords: Ideology, hegemony, women, Javanese Culture, Modern Javanese Literature.

A. INTRODUCTION

Literature in sociological construction occupies a position as an institution that houses the social portrait of society (Damono, 1978). Macherey in Newton (1994) states that the existence of ideology goes hand in hand with the creation of literary texts. The mimetic framework in literary works is an imitation of the author's world. However, in its development, there is creation so that it gives rise to expressions, and thoughts on something that is considered ideal (Abrams, 1981). If this context is related to the social context—especially regarding gender, each community group has a different perception. Literary works can be said as a medium for voicing ideology and the views of class society. The process of creating literary works adapts to the conditions of society and what goals are to be achieved.

Gramsci's hegemony as a continuation of the social class division by Marx was influential in the movement of ideology and literature as a medium for its dissemination. In the view of Corrin (1990), socialist women need to fight for their rights because of the influence of capitalism. They often get different positions regardless of their position in social class. This has implications for several proletarian literary works which state that the struggle for social class equality must be considered (Karlsson, 2013; Nilsson, 2020). In Zimmermann's view (2019), the separation of economic and political duties between men and women violates equal human rights. Thus, within the framework of liberal feminism there is an

effort to voice equality over gender bias because of this patriarchy (Diana et al., 2018). The existence of modern feminism also influences traditional feminism. In the research findings of Curtin et al., (2011), women who still adhere to traditional feminism have a decreased ability to advocate for modern knowledge for their own use.

The existence of gender in the scope of Javanese power is something that is quite lame. In the span of the XVIII-XIX centuries, there was a social change in viewing the position of Javanese women themselves. Yuliarni et al., (2020) explained that the existence of women who were positioned as *estri* soldiers at the Yogyakarta Palace during the Hamengkubuwana II era had a strategic role to support the kingdom's development program. They are not only equipped with military capabilities but also the ability in the community economy. This was also mentioned by Carey & Houben (2018) that even 'upper-class' women also have political abilities that cannot be taken lightly. They became diplomats as well as the highest authority after the king in the palace.

The gender system in Javanese culture is one aspect that is highlighted as part of power, especially during the nineteenth century. This paradigm began to develop when literary life began to rise and political power experienced ups and downs. The influence of male power waned with colonial interference in Javanese rule. The *priyayi* no longer hold strong political power and weak power networks. Kartodirdjo (1974) explains that the position of several regents at that time was no longer chosen by the king's authority, but came from the descendants of the previous regents. This thesis is in line with the ideas of Carey and Houben (2018) where several princesses of the king were 'made' daughters of *triman* for regents outside the autonomous region. They use cultural relations through marriage to create a hegemony of patriarchal power to perpetuate power.

In addition to political power, this change was also caused by the rise of Javanese literature and the restructuring of noble culture. Nancy Florida (2020) states that the *priyayi* community in the nineteenth century had high taste in determining women's ideals. He mentioned that there are at least a number of literary texts that are classified as misogynistic literature in order to achieve political goals. In fact, Kuntjara (1997) mentions that culture is a challenge for Javanese women in achieving their independence because they have to fight for existence amidst their role in the domestic and political arena.

Regarding *priyayi* culture, Koentjaraningrat (1992) states that there are two things that make a person a *priyayi*, namely heredity and through education. In research, Arimi (2008) explained that the existence of an academic social class also filled the opportunity for the lower class to become aristocrats through their position as colonial government employees. This paradigm shifts the aristocratic stereotype that is attached to the kingdom to be closer to the lower class. Even though the line of nobility (*trah*) is still prestige in itself in Javanese culture, the development of education inevitably creates competition (Zainu'ddin, 1970). Along with the emergence of the educated, making the development of education began to be evenly distributed among the community.

The differences between these two cultures—traditional and academic clashes—give rise to a movement to adjust norms massively which will become a source of hegemonic ideas. The concept that is generally used as a reference in patriarchal culture is the position of men as *pranatapraja* 'state leaders' and *pranatatama* 'religious leaders', which eventually led to restrictions on women's freedom of movement (ASRI, 2018). A series of politically structured rules is experiencing crystallization that continues

to this day. Kuntowijoyo (2004) writes that priyayi establish social relations on a par with priyayi. They made a customary rule that regulates priyayi traditions in various aspects. This was also mentioned by Koentjaraningrat (1984) that in Javanese priyayi marriages, there are separate rules in view of the *bibit* (origin), *bebet* (socioeconomic status), and *bobot* (quality of the person) of each individual and differences in marriage and family traditions.

The women's movement experienced a period of liberation along with the establishment of women's associations. They have various views on addressing politics and self-existence according to the vision and mission of their organization (McGregor, 2012). Along with the massive national movement, women's freedom began to get the spotlight as part of Indonesia's fighting spirit (Pohlman, 2018). Thus, from the pre-independence stage until now, there has been a change in women's ideology.

As something that is sustainable, this struggle adapts to the conditions of the times and the way it is used. Hapsari et al. (2020) explain that the ups and downs of women's perspectives are also related to the period of struggle and the ways of the post-independence women's national movement. During the colonial period, RA Kartini's struggle was a struggle for women to gain their emancipation (Purwaningsih et al., 2020). However, with the entry of the old order, there were differences in the discourse on women's rights between socialists, nationalists, and religions in various aspects. This continued into the post-reformation period when women's political struggles were based on life experiences and socialization processes (Soedarwo, 2014). Thus, Sanz-Hernández et al., (2022) underscore the existence of economic independence that supports women's political and social struggles.

This discourse appears in several Indonesian-language novels and Indonesian translations. Handayani (2018) explains that in *The Story of Zahra* there is an ideological phenomenon experienced by women. Hanan al-Shaykh as an author is able to present gender inequality as a discourse in Lebanese society. In another Indonesian-language novel, Junaidi (2018) explains that the existence of female authors creates consistency in explaining female stereotypes. The constancy in writing a view becomes an ideological force that awakens the feminist movement.

Javanese literary texts—especially Javanese classics—rarely highlight the existence of modern education within the framework of developing women's skills. At least there is a common ground that noble women are at a better social level than lower-class women. Some classic texts such as *Wulang Putri* and *Darmalaksita* show that education for Javanese women still exists, even though it is limited to the palace (Nugroho et al., 2020; Winarni & Zulianto, 2021). This condition is different from portraits of Javanese women outside palace walls who often experience patriarchal subordination (Wiryadiningsih et al., 2020). This is different from modern Javanese literary texts which explain more about the importance of education for a person. In fact, it clearly states that there is social jealousy for those who cannot continue their education.

From the description above, it is necessary to study the ideological transition through Javanese literature as part of the Indonesian women's movement. This research is a comparison of how the transfer of traditional values in classical to modern Javanese literary texts in viewing the views of women's ideology. This research is aimed at dissecting cultural criticism through ideological hegemony in the classical Javanese literary text *Serat Wulang Putri* by Nyai Adisara, the Javanese novel Balai Pustaka entitled

Larasati Modern by Sri and *Katresnan* by Soeratman Sastradihardja, and the post-independence novel *Nona Sekertaris* by Suparto Brata.

B. RESEARCH METHOD

This research is structured in a descriptive analysis using Gramsci's hegemonic approach, especially in the aspect of ideology. The main point of critique of ideological hegemony lies in the critique of common sense which is transformative and its philosophical ideas are embodied in everyday life (Faruk, 2015). This manifestation is carried out by "intellectuals" through forms of assimilation and "confrontation" battles. In this process, the new intellectuals fought against the traditional through a process of self-organization. In this study, the position of the author is a manifestation of intellectuality which provides an ideological injection through the reading of his literary works.

The method used in this research is a feminist approach. Data and data sources were obtained from reading classical and modern Javanese literary works on *Serat Wulang Putri*, *Larasati Modern*, *Katresnan*, and *Nona Sekertaris*. The initial stage of the research uses heuristic reading in mapping sequences that explain ideological hegemony in each literary work. In the second stage, each text is interpreted with ideological content. In the third stage, organizing the concept of women's ideological patterns in Javanese literary texts is carried out. The results of the study are presented in a qualitative descriptive manner with supporting reading and citation data.

C. DISCUSSION

The development of education in Javanese society brought about major changes in the ideological battle. In general, the movement carried out by intellectuals does not reveal the side of hard confrontation in voicing views about the existence of women in social life. Changes are constant along with the development of people's ability to digest information from readings, as well as the trends that developed at the time. In addition, the flow of government power transfer is also the cause of the slower ideological transition.

Besides the social aspect, there is a fundamental difference in how female writers have higher social sensitivity than men. In dissecting her views, the interpretation of female authors represents communal thoughts so that it is clear that the position of the female character is in line with her thoughts. Meanwhile, male authors have the position of "observers" who give their responses to women's struggles, although in certain aspects they still show traces of patriarchy.

Serat Wulang Putri

The literary work *Serat Wulang Putri* was written by Nyai Adisara, a female poet during the reign of Susuhunan Pakubuwana IX in Surakarta Hadiningrat. Some research mentions this text as a literary work written on the orders of the king as a protector (Widyastuti, 2018). Although this text is in the form of a poem, the position of this text occupies an important position in the formation of women's thoughts so

that copying occurs in other royal areas as learning (*piwulang*) for the princesses of the king. This text consists of three different poems, but the contents of each poem are interrelated.

1. *Grahitaning para putri sapraastaning para putra*
(The female mind is 1/8 male)
 - 1.a. *Tata titinen pangroncening pamikir*
(Need to be careful in thinking)
 - 1.b. *Dadya tyasireku jembar ora ngijir-ijir*
(So that the heart is broad and not partitioned)

In the first *pupuh* (stanza), it is explained about the background of the nature of women who have the ability to think one-eighth part of men. As an affirmation, this text states that a woman should not be satisfied with the situation (*awya pasang sumeh jroning ati*), on the other hand, in the culture of the royal government, she should avoid being arrogant as much as possible. The principle used from the two dialectics is to weigh the behavior to be carried out (*tata titinen pangroncening pamikir*). This is intended to be proud not to reject the nature of God Almighty.

2. *Sapira gedhening sangsara dadi srananing nugraha*
(No matter how big misery will be, it will be the way of grace).
 - 2.a. *Lakuning urip mesthi kataman suka-sungkawa uga begja cilaka*
(Everyone's journey in life has its ups and downs and its luck and unluckyness)
 - 2.b. *Gunawan, wiryawan, hartawan, berawan.*
(Intelligence, nobility, wealth, descent)
 - 2.b. *lembah manah, titi-taha, eneng ening awas eling, kumandel netel santosa ing budi*
(Patience, caution, remembering and being alert, bold in thinking)

The second *pupuh* describes misery and happiness. In this *pupuh* there is an explanation, that how big the misery will be the way of happiness. There are several arguments that. This literary work presents the perspective of how Javanese women understand the four main concepts in achieving glory, namely having intelligence (*gunawan*), glory (*wiryawan*), wealth (*hartawan*), and descent (*berawan*). These four components should be owned by women because they determine the happiness or misery that will be obtained. As for acting, they must be patient, careful, alert, and think clearly.

3. *Wanita taruna angabekti mring Hyang kang Amurbeng Titah*
(Young woman devoted to God Ruler over His Servant)
 - 3.a. *Wekasan sameng dumadi ajrih ing prabawanira*
(In the end, fellow human beings will be afraid because of their authority)
 - 3.b. *Wanita kang panggah ciptanira nadyan wus kalimput*
(Women who have creative influence even though they are old or elderly)

The third *pupuh* describes women who want to hone their skills, especially mental skills—in terms of behavior and spiritual attitudes. Those are who still consistent in this matter will get a gift from God so that he is respected by every creature because of his authority. In addition, the influence or charm will not fade as the woman gets older. From this, the quality of women is not only outwardly as in the second *pupuh* but inwardly they have maturity.

From this text, the position of Javanese women in their time had a fighting point on how to create qualities that tended to *hamong rasa* (managing feelings). When women can manage their feelings, they will be free from the patriarchal domination that emerged at that time. Especially for those who are able to develop attitudes of intelligence, nobility, wealth, and offspring. This balance is able to bring about harmonization in the household so that it is kept away from divorce—in other literary works, divorce is considered something taboo so the household must be fought for.

Indirectly, the ideological concept of women within the framework of Classical Javanese literature is to maintain harmony rather than to indulge oneself. It can also be said that they carried out assimilation by blending collective desires into something new in the context of the royal nobility as well as the king's position as a religious and state leader. There are bound political allusions such as royal relations with each other, the image of the king in front of his people, as well as sparks of long conflicts that arise due to domestic friction between nobles who are married to the king's daughter.

It is also undeniable that there is an ideology of absolutism of the king where ideology is also controlled by political power through the state or kingdom (Soekanto, 2003; Faruk, 2015). Even though in the palace culture there were intelligent people—even among women, their position was one level below—even further—than the king himself. Then, there is no other way but to survive. Even though there are means to actualize themselves, not all women have the same opportunities because of social stratification in the institutional bodies of the royal and duchy princesses in Java.

Larasati Modern

Larasati Modern is a modern Javanese literary work in the form of a novel published by Balai Pustaka (1938). This novel is divided into several chapters of 6 parts. The outline of this story explains the life story of a pair of young men named Raden Ajeng Kadarwati and a young man named Kelan. Raden Ajeng Kadarwati is the daughter of the late Raden Tjitrasatmaka, a Surakarta nobleman. As for Kelan, his family background was not mentioned, but he was a smart young man because he managed to get into a prestigious college at that time. They both love each other and support each other's education. This was proven by the support from Raden Ayu Tjitrasatmaka, who was willing to be away from his relatives just to accompany his child to study and live independently in Batavia. Meanwhile, Kelan was studying in Bogor at that time.

Once upon a time, Kelan failed to get a diploma because he didn't pass the exam. This caused a crisis within Kadarwati because they had promised to complete their studies. For Kadarwati, the failure of Kelan's figure was her own failure, until finally, it became a reality. She thinks that as a woman she must follow where her partner goes, even if she has to throw herself into a well. However, Kelan did not want this to become a long sadness. With all his efforts, he made another effort even though he was haunted

by impossibility. One time, he passed the exam and told Kadarwati that at that time he was still helping his mother cook in the kitchen. Hearing the news of graduation and the diplomas that were brought, Kadarwati felt happy even though on the other hand Kelan felt sad because Kadarwati sacrificed her education for herself.

1. 1. Kelan failed to achieve his diploma academic degree.
 - 1.a. Kadarwati was sad to hear Kelan's news.
 - 1.b. Raden Ayu Tjitrasatmaka felt sorry to see her child sad.

In the first part, the author shows the failure of Kelan's figure in achieving his goals. This part actually became the cause of a series of inner events that plagued Kadarwati and her mother. Sadness is something that both men and women experience. In recent decades, adolescent boys and girls perceive sadness as awareness and self-introspection, motivation, and other positive values that encourage them to rise from adversity (Putri et al., 2012). So, at the beginning of this part of the story, Raden Ayu Tjitrasatmaka's position is that of a woman who shares sadness. However, he fulfills his role as a role model by explaining how to deal with grief as mentioned in the second part of the story.

2. Raden Ayu Tjitrasatmaka advised Kadarwati.
 - 2.a. As a woman, you shouldn't have a cowardly heart.
 - 2.b. Feeling sorry and not ashamed to accept a son-in-law who failed examen.
 - 2.c. Women must be brave like Dewi Larasati.
 - 2.d. The main princess must humble her heart before men.

This second part can be said to be the main point of the story. The intellectual figure in this text is not the teacher who teaches at Kelan's and Kadarwati's schools, but the figure of Raden Ayu Tjitrasatmaka. Compared to other parts, there are many points that the author underlines as an inculcation of women's ideology.

First, women should not have feelings of fear or worry. As proof, he said he was not ashamed to accept a failed daughter-in-law because she didn't pass the exam. However, he felt sorry for Kelan and Kadarwati. According to him, failure did not mean becoming a barrier that limited one's relationship—especially, Kadarwati's position was superior to Kelan's. He seemed to have no worries that his stereotype of nobility would go down just because he accepted a man who did not have an education certificate. He exemplifies the dialectic of courage, like a salesperson. If they dare to sell, they must be prepared for profit and loss (Page 15).

Second, this text provides a reception of the wayang metaphor. In the text of *Serat Candrarini*, there are several female puppet characters of Arjuna's wives who are used as a patron of the idealism of Javanese women from their beauty to their abilities (Wahjono, 2004). In line with the title, the character Larasati in the modern era is read as a woman's courage. This is what may have been passed down from Raden Ayu Tjitrasatmaka, her daughter to have the courage to take the risk of wading through life as a single parent and living overseas.

The third point in this section is how noble women view non-noble men. In the macapat couplets (pp. 19-20), the play *Cekel Indralaya* becomes a parable that *Cekel Indralaya*—Arjuna's disguise—is just Kelan's outward appearance. Inwardly, Larasati's soul mate is still Arjuna, so this paradigm rejects the existence of a marriage wrapped in the image of nobility without looking at one's inner quality. With his example, bowing before *Cekel Indralaya* is actually the egalitarian side itself, that everyone's position is equal.

3. Kelan is desperate and plans to go to Sabrang land.
 - 3.a. He's ashamed when returning home to Salatiga and the inability to live in Batavia.
 - 3.b. It was enough that he had failed and that Kadarwati should not be like himself.
 - 3.c. Kelan experiences inner conflict as a responsible man.

In addition to aspects of women's struggles, this text displays the side of the influence of toxic masculinity that occurs as a result of classical culture. Semiotically, this passage implies that a man, in principle, also experiences emotional distress. If it is related to sequence 2, there will be a confrontation. If women can move strongly, men can also experience pressure. This is evidenced by Kelan's feelings of shame and inferiority if he returns to Salatiga or stays in Batavia. He prefers to go to another place that he has never been to rather than endure the inner pressure.

In addition, this section reflects the awareness of how a man must be morally responsible to two women at the same time (Kadarwati and her mother).

4. Kadarwati failed the examen.
 - 4.a. Kelan goes to Batavia to cheer up Kadarwati.
 - 4.b. Kadarwati and Kelan support each other in learning.

The failure experienced by Kelan had an impact on the burden of mind experienced by Kadarwati. Problems experienced by men psychologically will be a burden for women who are bound by feelings of liking. In this case, liking reinforces a sense of dependence so that it is less likely to let go of emotional ties and become independent. Presumably this principle is a manifestation of the sense of shared destiny experienced by Kelan and Kadarwati. Thus, the logic in this narrative explains that women actually have the right to receive support from men so that there is a sense of serenity that arises when Kelan visits Kadarwati. This is a criticism of ideology as is common in traditional literary culture where men are the center of the patriarchy and hold power over women.

5. Kadarwati postponed studying to “support” Kelan.
 - 5.a. Kadarwati sent a letter to console Kelan.
 - 5.b. Kelan was moved to learn.
6. Kelan managed to get an examen diploma.
 - 6.a. Kelan is feeling happy.
 - 6.b. Kelan meets Kadarwati.
 - 6.c. Kelan cried over the support of Kadarwati.

This section explains the position of women as *kanca wingking*. Some research states that *kanca wingking* is a view of how men are more powerful than women in a family (Arvianti, 2011; Hastuti et al., 2021; Maharani, 2016). However, in this novel, there is a new point of view that as friends, there are times when men experience an inferior position due to psychological influences. Men don't give a single emphasis to women. So, *kanca wingking*, in this case, is read as a *bebrayan* that supports male success, and vice versa. This section has a strong connection with the sixth chapter which explains that the success of Kelan is the fruit of Kadarwati's concerns. Thus, this concept is a new manifestation of Wulang Putri that a woman's emotional strength has a major influence in balancing men's power.

Katresnan

Katresnan was written by Soeratman Sastradihardja tells the story of Mursiati and her family in rural East Java. They are not aristocrats who wear aristocratic titles, but Mursiati herself is a smart woman who dares to take risks. As a student at HIS—elementary school level—he was expected by his teacher to continue studying at MULO—secondary school level. However, his strict father forbade him. He believes that no matter how high a woman's education is, in the end, she will follow where her husband goes. However, Mursiati was able to 'deny' this view and finally attended the advanced school she hoped for.

She fell in love with a man named Sutrisna. For him, the man not only gave peace but also gave respect that Sutrisna respects women's rights. The author explains Sutrisna's character in the quote p. 30 and 32 below.

Sutrisna ora gelem bebeda marang bocah wadon, malah yen ana kancane kang ngrasani murid wadon banjur dituturi mangkene, 'Aja rembugan kaya mangkono. Kowe ngrasani kancamu wadon iku padhane ngrasani sedulurmu wadon dhewe. Tur yen krungu wong tuwane mesthi dadekake nepsune.'

Sutrisna doesn't want to be naughty to girls. If there are male friends who are nosy to female students, then they are advised, "Don't talk like that. You whispering mischievously like that is the same as gossiping about your sister. If his parents listened, they would be angry."

Kaya ngono watake Sutrisna nalika sekolah. Malah nganti dadi wong tuwa iya isih gething banget yen ana wong nyawiyah wong wadon.

That was Sutrisna's character when he went to school. Even when he became an old man, he still hated it when someone did what he wanted with women.

Structurally, this text is divided into seven chapters starting with Mursiati's graduation from HIS, graduating from MULO and working at a POS office, Sutrisna's struggles in life, and her second marriage. There are similarities in this story and in the Larasati Modern text, namely the problem of education and also marriage based on self-confidence. However, this text presents the independence of women from the village community. The figure of Mursiati in this text is a reflection of the independence of women from the village.

In this text, women and men have the freedom to make changes. Even though they are said to be married or domestically oriented, Mursiati prefers Sutrisna who is economically well established (page 32),

has long been known, and has a good attitude. When his parents set him up with someone else, he would reject it. Indeed, Sutrisna has a tough character but has a gentle attitude towards anyone, especially women.

"Manawi prakawis punika sapamireng kula, boten. Malah kula mireng kabar, yen gething sanget dhateng dolanan kertu sasaminipun. Punapa malih dhateng tiyang estri ingkang kluyuran dalu-dalu turut margi. Inggih boten sengit dhateng tetiyang ingkang remen main utawi karoyalana sanesipun; ingkang dipunsingkiri punika lampahanipun ingkang awon. Cekakipun lare punika tebih kaliyan lampah maksiyat."

"Ananging, bocahe semu rada anggak. Rak iya ta?"

"O, boten, Bapak. Ketingalipun pancen leres mekaten. Punapa malih manawi ingkang dereng tepang, mesthi mastani anggak, ananging sayektosipun boten..."

"About this as I've ever heard, never. In fact, I heard the news that he hates playing cards and gambling like that. Moreover, playing women who roam the streets at night. He does not hate those who like to do that. However, he avoided bad behavior. In short, this child is far from immoral acts."

"However, this child is a little stubborn. Right?"

"Oh, no, sir. It just seems true that way. Especially for those who don't know, would call it arrogant. However, they are not..."

Broadly speaking, this novel provides a new perspective on how women choose their ideal partner. This is a response from the marriage chosen by parents or patriarchal culture in classical literature. The patriarchal power in the classical literature of Serat Darmaduhita is observed from the existence of how men choose the ideal woman through the five-finger conceptual indicator (Rokhim et al., 2022). Thus, during the period of the national movement, women's struggle and equality also penetrated into the power to determine the right partner according to themselves.

Nona Sekretaris

Nona Sekretaris novel is one of Suparto Brata's works which tells about the life of a woman named Sirtu. He went to Jakarta to work while applying for a job vacancy at a travel agency. However, as time went on, he was accepted into the Artist Performance Bureau. Because of his skills, he was appointed as an employee who experienced a good career path. He became one of the mainstay employees who have a variety of facilities and closeness to the leadership of the company.

For Sirtu, the twists and turns of the company are not only about solving business problems. In fact, he felt complicated when faced with the closeness to the figure of Batara Nainggolan, who started to stir up inner turmoil in him. The existence of a woman in the city is often in conflict with Sirtu's initial goal, which only wants to work to cover the necessities of life. The news is spread not only through word of mouth but through a wide broadcast message. The end of this story actually describes the arrival of Wasis as a character who truly understands Sirtu and likes him for who he is.

This novel, which tells about the journey of human life in the 1980s, adequately represents the wider existence of women. It is not just a filler for domestic spaces, but has become part of public consumption through the services of entertainment arts. A woman with potential like Sirtu has a

complicated situation. His readiness to work to meet the necessities of life is common. However, he was unable to match the satisfaction that emerged from the company's superiors. According to Musfiani's research (2012), there is no feminist movement in this text because women—especially the figure of Sirtu—are under the power of men like Batara Nainggolan. In this case, the existence of capitalism is indeed a supporting force for independence and women's economic rights are fulfilled (Cudd, 2015), however, capitalism related to social class often creates a new inequality (Vergès, 2018). In general, it can be said that the concept of women's independence, economically and skillfully, at this time shows equality. However, the existence of capitalism and the shock of the new norm means that women are still trying to fight for their inner rights.

D. CONCLUSION

The cycle of changes in Javanese literature starts from the stages of female minor literature through female poets. This work reflects other thoughts on how to create inner strength for Javanese women in the palace. In the next stage, literary works reveal the idea that traditional values remain relevant. However, men also have the same side as women: feeling disappointed, sad, depressed, and so on. In addition, women in the lower classes can get equality through education. With this education, lower-class women could be equal to priyayi women. In post-independence literary works, the position of women and men is equal. However, the challenges faced are not in domestic matters but in the framework of the new industrialization.

The relationship between the text and the ideology of women in Javanese literary works experiences both linkages and contradictions. The connection experienced is a view of life that is still inherited, namely regarding social life between equal men and women in a harmonious family as human nature. In addition, the position of women as life companions in the Javanese concept is still believed so that women with their empathic strength provide support to men. On the other hand, there is a conflict where the culture of male hegemony is adapted to the inner condition of women. This can be seen in several criticisms such as choosing a mate, education, to the freedom of economic expression to meet one's own needs.

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