

Contesting the Patriarchal Authority: Portrait of Millennial Women in the Indonesian Novel

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ABSTRACT

This study aimed to describe and analyze the claim of millennial women against the patriarchal authority represented in the Indonesian novels. To achieve this goal, this study applied descriptive-qualitative research using feminist methods. The data of this study are in the form of phrases, words and sentences containing the thoughts and actions of millennial female characters towards patriarchal authority. The data sources of this study were 9 (nine) Indonesian novels (published in the 2000s) written by female authors. The data were analyzed using content analysis techniques, which began with identification, classification, comparing, and interpreting of phrases, words, sentences containing the speech, thoughts and actions of the story characters. Based on these steps, it was found that the problems that were being criticized by millennial women were related to the problem of (1) discrimination against women (especially the lower class), (2) the security and welfare of life for women, (3) patriarchal capitalists, (4) Cultural traditions that shackle women, (5) men as superior beings, and (6) issues of sexual harassment. The opposition made by the of female figures is majority caused by the practice of patriarchal power which is full of gender injustice.

Keywords: *portrait of patriarchal power, female author, Indonesian novels*

1. INTRODUCTION

There are several thoughts behind the challenge of millennial women on the patriarchal authority that is represented in Indonesian novels. First, they argued that the United Nations program, Education for All, which was declared in 2000 in Dakar, Senegal has not yet been realized. Overall, the unrealized goals of the Millennium Development Goals (MGDs) include (1) the incomplete eradication (2) the incomplete basic education for all, (3) the inadequate efforts for gender equality and women's empowerment, (4) high child mortality, (5) low level of maternal health, (6) high rates of HIV and AIDS, malaria, and other diseases, and (7) incomplete environmental conservation efforts [1]. This reality is also a narrative topic for Indonesian novel writers.

Second, women are always an interesting object for discussion. Women, both as individuals and as social beings, have become a constant topic of conversation. This kind of charm not only attracts the attention of men, but also for fellow women. The area of discussion covers almost all areas of life, such as law, social, political, economic, arts, culture and literature. Since long time ago, the position of women has always been marginalized. The position of

women is under the domination of men. Women only have two choices, as the wives (male companions) and the mothers (of their children). Their existence is practically only in the domestic realm, to be precise as a housewife. The domination of men over women, in the end, gave rise to a movement to reject everything that was marginalized, subordinated and controlled by the dominant culture. This movement became known as the feminist movement [2].

Third, Mustikawati [3] states that the women's struggle movement in Indonesia began to surface after a book entitled *Door Duisternis Tot Licht* was published in 1911. The compilation of Kartini's letter correspondence with her Dutch associates (Mrs. Abendanon, Stella, Mrs. Ovink-Soer, etc.) started to get attention and discussion when Armijn Pane translated it and gave it the title '*Habis Gelap Terbitlah Terang*' (1938). This book is considered to be an inspiration for women in Indonesia to fight for their dignity so that they can stand equal to men. As a result, the word 'emancipation of women' became very familiar and Kartini was known as one of the heroes of female emancipation, the pride of the Indonesian nation.

Fourth, Turaeni [4] states that the existence of women in literary works is also a manifestation of the existence of women's slogan "hidden" regarding the real situation of their involvement in the construction of a society. According to feminist groups, women are a class in society that is oppressed by another, stronger class, namely men. Patriarchy is an ideology that considers men as controllers of anything, and women as second class in society [5], [6]. In line with that, some scholars, state that patriarchy is a system in a social structure and in practice men dominate, oppress and exploit women [7], [8]. Women are still considered the another group who are often referred to as "second class citizens" whose existence is not really taken into account.

Fifth, both in objective reality and in fictional reality, there are still lower class women who have not had access to education. Middle class (well-off) women also do not go to school and they learn to do homework duties. They usually marry between the ages of 12-15. After marriage they help their husbands in the fields or do business. They are treated well by their husbands because they can actually support their own lives.

The women of the santri group do not go to school, but they receive religious lessons at home. They usually start getting married from the age of fifteen. The women of this group are highly valued by their husbands because in general they have more abilities than women in the previous group. Some women from the aristocratic (priyayi) class attend primary schools. However, since the age of 12 they have been secluded and have done little work because they already have many servants. After entering the age of 15 or 16 years they get married and return to continue their life which is confined and without busyness [9].

Based on the opinion of Stuers [9] in the perspective of feminist literary criticism, in fact, it is identified that there is gender injustice experienced by women. This reality is also represented in female characters in Indonesian novels from the 20s to the 2000s. Gender injustice is criticized and opposed, so that gender justice is achieved, especially through education and its role in society. This resistance was manifested by raising a story about the importance of

2. METHODS

This study was a descriptive-qualitative study combining with feminist method because from the beginning this study aims to describe and analyze the challenge and resistance of millennial women against the dominance of patriarchic culture in the Indonesian novel text or liberating women from the shackles of a patriarchal culture. In addition, the

education for women, especially in novels written by female writers. This was intensified in an effort to make the reading public aware that women also have an existence as a subject who has the right to determine his own fate and future, as well as to determine his role in the domestic and public sectors.

There are several indications that the power of patriarchy in women's lives is still dominant, among others, that women always get discrimination to reach education; women are always considered second class citizens because men are placed in a dominant position, so that women often feel oppressed and exploited for their rights as citizens [10]. Furthermore, Segal & Walby [10] distinguishes patriarchy into two, namely private and public patriarchy. The essence of this theory is that there has been an expansion in the form of patriarchy, from private and private spaces such as family and religion to a wider area, namely the state. This expansion caused patriarchy to continue to succeed in gripping and dominating women. From this theory, it can be seen that private patriarchy empties into the household area.

This household area is said by Segal & Walby [10] as the main initial area of male power over women. Meanwhile, public patriarchy occupies public areas such as job vacancy and the state policy. The expansion of this patriarchal form changes both the holders of the "power structure" and the conditions in each region (either public or private). In the private sphere, for example, in the household, the holding power is in the hands of individuals (men), but in the public sphere, the key to power is in the hands of the collective.

These thoughts are what make millennial women have to fight and get support from their families to get the opportunity to pursue education and work in the public sector. They do this because it is actually the patriarchal power within the family, which limits the movement of women, including in pursuing education and working in the public sector. The main focus of this paper is to answer the question "what is the form of millennial women's opposition towards the power of patriarchy that is represented in the text of Indonesian novels".

women need to provide equality with men. In this case, Maggie Hum [11] gives the meaning of Feminist, "a term used in culture and needed by feminists to describe the superior ideology of men". Thus, women will realize that between them and men have equal dignity and worth. They are created with no difference from one another. The differences that

exist are only physical problems or things that are in accordance with their nature.

The data of this study were in the form of phrases, words and sentences that contain the thoughts and actions of female characters in opposing the male domination represented in the novels which are the object of study. The data sources of this research are 11 recent Indonesian novels (published in the 2000s) by Indonesian female writers. The novel titles are: (1) Ayu Utami's *Saman* (hereinafter abbreviated as S); (2) *Supernova* (Sn) by Dewi Lestari; (3) *Jendela-Jendela* (JJ) by Fira Basuki (4)

3. RESULT AND DISCUSSION

Based on the identification, classification, data analysis of the eleven novels used as the object of study, it was found that twenty-one female figures (representations of millennial women) who challenge the domination of patriarchal culture. There are 280 data relating to the demands of millennial women for

Mahadewa-Mahadewi (MM) by Nova Riyanti Yusuf;; (5) *Kenanga* (K) by Oka Rusmini; (6) *Tarian Bumi* (TB) by Oka Rusmini; (7) *Garis Tepi Seorang Lesbian* (GTSL) by Herlinatiens; (8) *Dadaisme* (DD) by Dewi Sartika; (9) *Geni Jora* (GJ) by Abidah El Khalieqy; (10) *Tabularasa* (Tr) by Ratih Kumala; dan (11) *Amba* by Laksmi Pamuncak.

The data were analyzed using content analysis techniques, which began with identification, classification, comparing, and interpreting of phrases, words, sentences containing the speech, thoughts and actions of the story characters.

the power of patriarchal culture, both from the narrator's speech, the character's speech and the actions of the story characters. The twenty-one female figures who challenged the patriarchal power are as shown in the following table.

Table 1
Millennial Female Characters Who Challenge the Power of Patriarchy
in Indonesian Novel Texts

No.	Novel	Authors	The young female characters
1.	Saman	Ayu Utami	Laila
			Yasmin
2.	Supernova	Dewi Lestari	Diva
			Rana
3.	Partikel	Dewi Lestari	Zahra
			Hara
			Aisyah
			Ibu Inga
3.	Jendela-jendela	Fira Basuki	June
4.	Mahadewa-mahadewi	Nova Riyanti Yusuf	Kako
			Sandra
5.	Tarian Bumi	Oka Rusmini	Luh Kenten
6.	Kenanga	Oka Rusmini	Kenanga
			Intan
			Dayu Sari
7.	Garis Tepi Seorang Lesbian	Herlinatiens	Ashmoro Paria (Paria)
8.	Dadaisme	Dewi Sartika	Bu Dewi
			Aleda
9.	Geni Jora	Abidah El Khaliefy	Kejora
10.	Tabularasa	Ratih Kumala	Raras
11.	Amba	Laksmi Pamuncak	Amba

Of the 280 data findings related to criticism of millennial women on the power of patriarchal

culture, it can be grouped into 6 groups as shown in the following table.

Table 2
Millennial Women’s Charges against Patriarchal Power in the Indonesian Novel Text

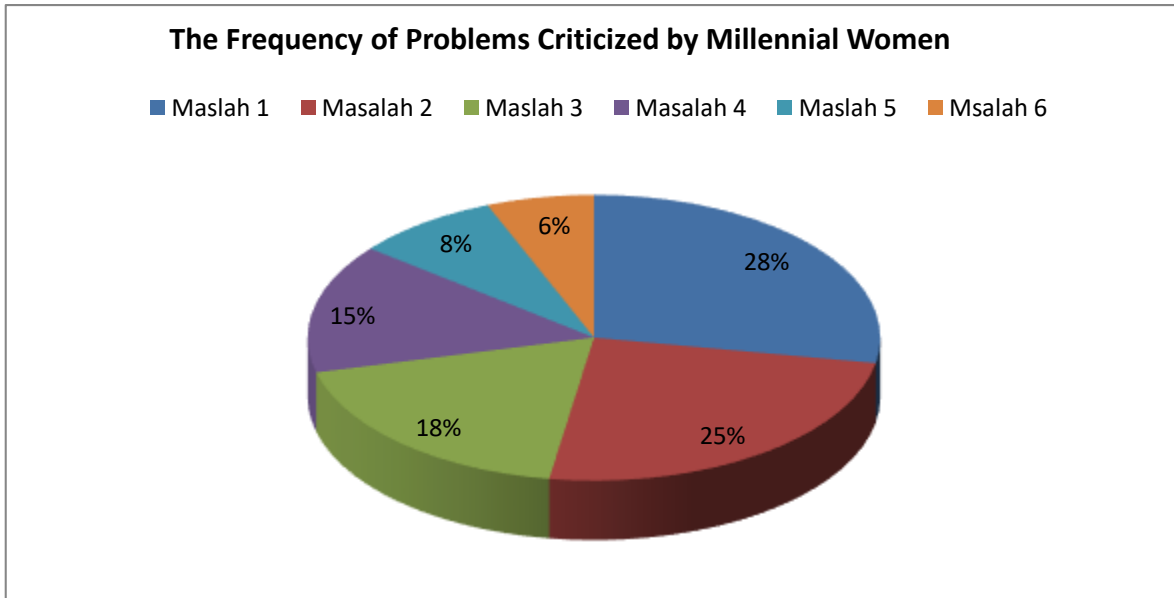
NO.	The problems caused by patriarchal power	Found in Novel											
		1	2	3	4	5	6	7	8	9	10	11	12
1	The low of life security and welfare	v				v	v	v	v		v	v	v
2.	Patriarchal capitalist	v		v	v		v	v				v	v
3.	Men as superior beings	v	v					v		v			
4.	Sexual Harassment or Rape		v			v				v			
5.	Discrimination against Lower Class Communities	v	v	v		v		v	v	v	v	v	v
6.	Cultural traditions that shackle women's activities		v		v			v		v			v

Annotation:

- | | | |
|----------------------|-------------------------------|----------------|
| 1. Saman | 6. Kenanga | 11. Tabularasa |
| 2. Supernova | 7 Tariang Bumi | 12. Amba |
| 3. Partikel | 8. Garis Tepi Seorang Lesbian | |
| 4. Jendela-jendela | 9. Dadaisme | |
| 5. Mahadewa-mahadewi | 10. Geni Jora | |

Based on table 2 above, it is known that the most dominant problems being challenged by millennial women in the Indonesian novel text include (1) the problem of discrimination of women (especially the lower classes), (2) the lack of security

and welfare of life for women, (3) patriarchal capitalists, (4) Cultural traditions that shackle women, (5) men as superior beings, and (6) issues of sexual harassment. The data frequencies found for each are as illustrated in the following diagram.



The problem of discrimination is the problem with the highest frequency that is sued by millennial women against the power of patriarchy. There were nine novels that discuss this matter. The prominent discrimination experienced by women is spread across several sectors, such as education, economy and politics. For example, in Ayu Utami’s

novel *Saman*, Yasmin's character demands the same rights in education. Yasmin is described as a woman who has extensive knowledge, is smart, and always fights for the rights of the oppressed. Yasmin's struggle to help oppressed people can also be implied as a struggle to demand equal education for women.

Yasmin is a woman activist who also works on Human Rights Watch, a US-based Non-Government Organization that conducts research and advocacy on issues of human rights violations. Through the character Yasmin, it can be seen that women are no longer seen as the shadow of men. Yasmin is able to appear as a smart woman who is educated and knowledgeable. Not only that, Yasmin also fights for the rights of others who are oppressed. The evidence can be seen in the following quote.

“Yasmin...pengetahuannya yang luas kadang membuat dia menjadi teman bicara yang melelahkan karena ia suka memborong pembicaraan. Kini pun ia tidak datang cuma untuk berlibur. Dia sekalian mengerjakan suatu urusan dengan Human Rights Watch, yang kantornya juga di New York. Yasmin memang sering mengurus orang-orang yang hak-haknya dilanggar. Kadang dia menyebut dirinya aktivis.” (36-SN/BP, 2003:146).

It is the same with the Amba figure who opposes the patriarchal power which is very dominant in determining the marriage of women, even sacrificing education.

... mereka harus menunggu setahun lamanya, setelah Amba menyelesaikan ujian akhir SMA-nya. Itu berarti ia baru saja ulang tahun ke delapan belas. Delapan belas dan belum menikah. Di Kadipura itu berarti perawan yang tidak laku. Bagi Nuniek tak ada nasib yang lebih mengerikan, justru karena ia tahu Amba tak akan peduli. (9/AM/2012:126).

The above quote describes Amba's character who prioritizes her education over the marriage that was planned for her. Amba's refusal upset her parents. Amba wants to be equal to men in education. According to her, women also need education so that they do not live in ignorance and under the power of men. Therefore, she thought of a way to get rid of that support by increasing self-achievement. Amba's defense of her choices and decisions is illustrated in the following quote:

Amba sendiri kukuh dalam pendiriannya. Ia tak hanya ingin lulus, tapi ia ingin lulus dengan luar biasa. Baginya tak ada pilihan lain ia harus masuk universitas. Di kelas tiga SMA, semua siswa tak lagi diharapkan hanya lulus tiga mata pelajaran-matematika, bahasa Indonesia, dan ilmu pasti-tapi diwajibkan masuk sebuah jurusan. Amba masuk "Bagian A"-bahasa. (12/AM/2012:128).

The Amba character lives in Kardipura where the people at that time still thought that a woman who was not married at the age of 18 was an unsold woman. This is what worries Amba's parents. Feelings of disgrace to society made Amba's parents insist on getting Amba married rather than continuing education. However, this did not shake Amba's decision. She opposed this in her way. For Amba, the social life of the surrounding community has not been separated from patriarchal values and old stigma that actually make women lose their rights.

This is in line with the opinion of Arivia [12] which states that actions taken by a person tend to end up in people's judgment. Society acts like a judge deciding what is appropriate and inappropriate, and good and what is not. In that case, Amba tries to fight back. This is illustrated in the following quote:

Tapi ia tak sudi terpancing. Ia tak akan membiarkan dirinya termakan oleh orang-orang bodoh di sekitarnya, dengan pikiran-pikiran mereka yang kuno. (26/AM/2012:135).

These data are in line with the views of critics of socialist feminism. Socialist feminism creates awareness theories to discriminated or oppressed groups so that women realize that they are a disadvantaged class. The process of raising awareness is by arousing women's emotions so that they change their situation [13]. Subsequently, this data is manifested in mental resistance. Inner resistance is characterized by showing resentment and anger in the heart, the idea of overhauling the social-community structure and cultural values, and ideas or plans to challenge the patriarchal ideology in her head and heart, which she could not show through physical resistance, words or actions.

There is a reason Amba does not express her wishes openly in front of her parents because she has no power in the family. Amba was only a child, and as a child it was her duty to obey her parents. That helplessness made Amba only able to fight in her heart and mind, but secretly continued her defense and desire. This inability is the reason a woman is silent on her wishes. Although in her heart rebelled, Amba was unable to voice her ideas. This is in line with the opinion of Ferree [14] which states that conditions are outside of women which makes women unable to speak out and will lose because society tends to blame women if a problem or conflict occurs. It is society that often controls the opinion of numerous people. After all, humans (especially women) are social creatures who cannot be separated from their dependence on other people and are surrounded by social rules that have long existed [15].

Millennial women also criticize discrimination in employment. They (millennial women) demand to get the same opportunity as men. Women in society are considered weak and men are strong. This view has made a difference between men and women when doing or getting a job and their position in social life [16].

Criticism on discrimination in the field of employment can be found in the character Marni's speech in the novel *Entrok* by Okky Madasari.

"Ni, kamu ada-ada aja. Nggak ada perempuan nguli. Nggak akan kuat. Sudah, perempuan itu kerja yang ringan-ringan aja. Ngupas singkong."
(13/EN/2010:34).

"Tapi tetap nggak umum, Ni. Di pasar ini, nggak ada perempuan nguli."
(15/EN/2010:34).

Nyai Dimah memang benar. Kepada siapa pun aku bekerja di pasar ini, aku akan diupahi dengan bahan makanan. Lagi pula tak banyak pedagang yang butuh buruh seperti Nyai Dimah. (9/EN/2010:30).

Simbok berkata, aku tak akan mendapat uang. Kebiasaan di pasar, buruh-buruh perempuan diupahi dengan bahan makanan. Beda dengan kuli laki-laki yang diupahi dengan uang. (4/EN/2010:22).

Marni rejected the view that women should not be porters because it is a male job. Marni also disagrees with the assumption that only men are allowed to do rough and hard work while light work is reserved for women. In addition, Marni questioned the difference in the distribution of salaries between women and men. Marni argued that if men were paid with money women should be treated the same way. Therefore, Marni, who did not accept the difference in treatment, was determined to work like a man. This is also illustrated in the following quote:

Teja mendapat satu rupiah untuk setiap barang yang diangkatnya. Kalau sehari dia bolak-balik mengangkat sepuluh kali, dia sudah mendapat sepuluh rupiah. Lima hari bekerja, uang Teja cukup untuk membeli satu entrok. Kenapa aku tidak bekerja seperti Teja?
(10/EN/2010:33)

Tapi coba lihat, begitu buruh perempuan itu sampai di rumah. Mereka harus mengerjakan semua pekerjaan yang ada, mengambil air dari sumber dengan menempuh perjalanan naik-turun. Berat satu jun yang berisi penuh air sama saja dengan satu goni berisi singkong. Tidak ada laki-laki yang mengambil air, katanya itu urusan perempuan. Ya jelas lebih enak nguli daripada ambil air. Nguli diupahi duit, sementara mengambil air tidak pernah dapat apa-apa.
(24/EN/2010:37).

Marni rejects the division of labor between men and women simply because women are considered inferior to men. Therefore, Marni insisted on working as a rough laborer in order to earn money. Marni does not want to peel cassava anymore because she will only be paid for food. Marni is a girl who has started growing up. Both of Marni's breasts were growing and it made her uncomfortable. Marni needs 'entrok' as a support for her breasts so that she is comfortable doing activities. The only way to earn money is by working. With many limitations, the only work Marni can do and earn money is being a coolie laborer. Therefore, Marni decided to become a coolie worker even though the patriarchal social

society in her place considered her choice inappropriate for a girl to make.

Apart from discrimination, another problem that has been criticized by millennial women against the power of patriarchy is the low security and welfare of life for women. The figure of a woman experiencing this problem can be seen in the figure named Simbok in Okky Madasari's *Entrok*.

"Simbok hanya berkata aku lahir waktu zaman perang. Saat semua orang menggunakan baju goni dan beramai-ramai berburu tikus sawah untuk digoreng" (6-EN/2010:15).

Based on the quotation above, it can be seen that poverty hampers one's welfare. So that her behavior is outside the limits of reasonableness. The figure of Simbok is depicted as having to wear clothes made of burlap because of the economic difficulties at that time. In addition, she also had to hunt rats in the fields for food. This happened due to the difficulty of life at that time, so she was forced to eat rats rather than not eating at all in order to survive.

Seeing the condition of society like that, millennial women do not take a silent attitude. Marni's character, representing millennial women, chooses to work outside the home, breaking away from domestic surroundings. Marni made it happen by selling cooking ingredients around the village. This proves that female characters are not willing to accept their fate and try to improve their economic situation. Thus, the Marni character does not need to rely on men for her fate anymore because she can fight for herself.

Aku akan menjual daganganku di sepanjang jalan pasar sampai ke Singget, lalu berkeliling dari rumah ke rumah yang ada di Singget. Siapa yang masih memilih jalan ke pasar kalau ada yang mengantarkan dagangan ke pintu rumah? (35/EN/2010: 43-44).

Tak pernah ada cita-cita lain yang diturunkan orangtuaku selain bisa makan hari ini. Tapi aku menyimpan harapan dan mimpi. Setidaknya untuk entrok. Cukup dengan harapan itu aku bisa melakukan apa saja. Dari buruh pengupas singkong menjadi kuli. Dan sekarang

terseok-seok di bawah panas matahari, mampir ke setiap rumah, menawarkan belanjaan yang hanya sedikit. (39/EN/2010: 45).

Marni always tries to improve her welfare level. Because of her persistence and endeavors, Marni has shown her success working outside the home. Marni, who was previously paid by someone else, is now the party who pays the other person. Marni's presence in the public sector has proven that women working in the public sector or outside the home is not something that is wrong and should be feared or hindered. This is illustrated in the following quote:

Aku berdiri di tengah mereka yang semuanya laki-laki. Dan aku sekarang akan mengupahi mereka. Simbok, lihatlah anakmu ini sekarang. Kita dulu kerja memeras keringat seharian, diupahi telo, bukan uang, hanya karena kita perempuan. Lihatlah sekarang, anakmu yang perempuan ini, berdiri tegak di sini mengupahi para laki-laki. (66/EN/2010: 102-103).

The data that has been discussed are in line with the feminist-socialist concept which states that if the patriarchy exploits women at home, the way to fight it is to get women into the public sector. Thus, there will be less women who are exploited by a patriarchal culture to work in the domestic sector.

Furthermore, another patriarchal power that millennial women oppose is the power of patriarchal capitalists, especially environmental capitalists. This can be found in the characters Zarah, Koso (Zarah's best friend), Hara (Zarah's younger brother), Ibu Inga (Zarah's boss), Aisyah (Zarah's boss), and Kimberly or Kim (Zarah's friend in London) in the novel *Partikel* written by Dewi Lestari. All the activities of the four millennial female figures aim to challenge the patriarchal capitalists' actions that destroy the environment.

For example, the figure of Ibu Inga and Zarah who have dedicated themselves to researching and caring for orangutans. This clearly represents the views of women in opposing the power of capitalism in the environmental sector. Saving orangutans as one of the protected rare creatures, and dealing with hunters who want to catch orangutans for personal

gain which is a symbolic resistance from patriarchal power, as seen in the following data.

Anak-anak orang utan yang tak beruntung diselundupkan di kapal tanpa makan dan minum hingga Singapura dan Hongkong, untuk kemudian diperdagangkan di jaringan internasional yang menjual satwa langka secara gelap. Yang bias bertahan jumlahnya tak sampai setengah. Dari lima, tiga mati di jalan...(30-PART/2015: 199)

Apart from being smuggled out of the country, the lives of orangutans, which should be protected, are also threatened by poachers. The following quote shows the tragic fate of an orangutan mother who was killed by poachers who were part of a dispute between an oil palm company and orangutan conservationists as shown by the following data.

Menurut keterangan petugas, orang utanyang terbunuh itu adalah orang utanasli alam bebas yang belum pernah dibesarkan di Kamp. Tapi semua tahu, hamper tidak ada orang utan di sini yang tidak pernah berinteraksi dengan kamp...

Ibu orang utan tersebut tewas dipukuli oleh pemburu gelap. Dari hari pertama aku dating bersama rombongan di Tanjung Puting, kami sudah mendengar kasak kusuk yang merebak, tertangkap dari obrolan para pemandu dan petugas bahwa sedang terjadi ketegangan baru antara perusahaan kelapa sawit dan orangutan. Orang utan yang suaranya diwakili oleh pihak konservasi, kembali didesak oleh konsesi abu-abu yang tak jelas manarik garis batas antara area dilindungi dan tidak. Ibu dan kedua anaknya ini berada di area sengketa. Di arena semacam itu, konon beredar instruksi untuk menangkap dan membunuh orang utan dit empat. (29-PART/ 2015 : 198).

As a photographer at The A Team Wildlife, Zarah is tasked with documenting various species of flora and fauna from around the world through the lens of his camera. Wildlife Photography is a type of photography that captures a variety of wildlife behavior in their natural habitat, which requires a lot of time and effort. Then as a wildlife photographer, Zarah is also an animal lover who can enjoy life in the wild. The purpose of this photography is to take interesting photos of animals when they are doing activities such as eating, flying, or fighting. To take photos of wildlife in carrying out their activities, a

photographer uses a long telephoto lens and takes photos of the object from a distance.

Of the various genres of photography that have developed in the community, wildlife photography is one genre that requires more money and persistence. Therefore, according to Gunawan [17] there are not many professional photographers in this field. Zarah's choice of pursuing a wildlife photographer can be understood as something out of the ordinary. In fact, she is the only female photographer on The A Team. Together with his colleague (Paul), Zarah learned that a wildlife photographer has a noble duty to introduce the earth and everything in it to the people, as shown in the following data.

...Kalau kamu nggak ambil foto ini, bagaimana kita bisa tahu rasanya kontak mata dengan buaya? Nggak semua orang bisa tahan berbulan-bulan di Arktik mengintili beruang kutub. Kalau nggak ada yang melakukannya, bagaimana orang di belahan dunia lain bisa tahu betapa penting dan indahnya beruang kutub? Bagi saya, fotografi wildlife adalah jembatan bagi orang banyak untuk bisa mengenal rumahnya sendiri. Bumi ini. I see our profesion as an important bridge that connects Earth and human population. We're the ambassador of nature." (41-PART/ 2012: 253).

The dialogue between Zarah and Paul above shows that a wildlife photographer has a noble profession that bridges people with the contents of the earth and its beauty, which is probably not widely known so far. In addition, to obtain natural and unique photo objects, the photography team often has to join other humanitarian missions, such as the orangutan conservation team in Tanjung Puting. That was what Zarah experienced when carrying out her first assignment from her team. Involving members of the wildlife photographer team in various humanitarian mission activities is one of the methods adopted by The A Team led by Paul. This is consistent with their vision that wildlife photography is a bridge for people to get to know their own home.

Besides describing the activities of a number of figures in saving nature and the environment, as well as a love of nature campaign through wildlife photography activities, This woman writer also criticizes the environmental damage that has occurred in the Sekoyer River in the interior of Kalimantan due to contamination of gold mining waste. This environmental damage was witnessed firsthand by

Zarah on his way to Tanjung Puting, as shown in the following data.

Duyung mulai memasuki Sekonyer kanan lebih dalam. Sungai kembali menyempit. Vegetasi lebat memakani tubuh sungai dari kiri-kanan. Pak Mansyur bilang, kalau jalur ini sengaja dibuka oleh penduduk dan pariwisata, Sekonyer Kanan bisa tercekik vegetasinya sendiri. Lagi-lagi, grup kami dibuat menganga melihat warna air sungai yang berubah drastis. Kami serasa berlayar di kaca hitam. Warna hitam itu diakibatkan zat tanin dari serasah pohon dan humus lahan gambut. Sepanjang mata memandang biru langit, putih awan, dan hijau hutan tercermin jelas di permukaan air. (36-PART/2015 : 228)

Pak Mansyur told the story of the Sekonyer River: how the river kept swallowing large amounts of gold mining waste and how the color grew cloudy day by day. In the past, after the Kumai River, the color of the Sekonyer River was still translucent reddish like a tea. Now, the main stream of Sekonyer has turned into mud-colored water. Mr. Mansyur said that recently he found a dead crocodile lying like a poison.

His friends also saw a similar incident. He counted that nine crocodiles were reported to have died in similar conditions. Mr. Mansyur had also seen carcasses of deer and pigs floating in the river without a scar. They suspect that the deaths are caused by damage to the ecosystem. Ten years ago, you can still see the sight of people fishing by the river. Now there are hardly any.

Based on the description above, it is revealed that this novel is a reflection of the young women's movement in the ecology sector in a global context to fight against patriarchal capitalism, among others, through orangutan conservation activities in Tanjung Puting National Park, Kalimantan, criticism of environmental damage along the Sekoyer River due to gold mining, and planting organic gardens in Bogor. In addition, sympathy for the environment and humanity can also be seen from the activities of international wildlife photographers who document rare animals from various countries in the world implemented in conjunction with humanitarian assistance programs, such as overcoming the food crisis in Kenya and fighting HIV-AIDS in Africa. Thus, it can be concluded that the novel *Partikel* is present as a work of fiction that highlights women's opposition or rejection of patriarchal capitalism in the Indonesian and global context. The struggle for humanity and the care of nature and the environment from the power of capitalism is not the responsibility

of individuals or groups, but also the responsibility of all human beings throughout the world.

The patriarchal power that is being sued by millennial women is the local cultural tradition that shackles women's activities. This can be seen from the character Telaga in the novel *Tarian Bumi* by Oka Rusmani and the character Shakuntala in the text of the novel *Saman* by Ayu Utami. The Telaga figure is described by Rusmini as a woman who opposes the prevailing customs in Bali. Telaga must also accept the applicable customary law. She was eventually banished by her family and was no longer considered a Brahmin woman because she married a Sudra man. The story of the struggle of Telaga and several other Balinese women in achieving true happiness and being brave in facing the socio-cultural reality around them is what Rusmini focuses on in her novel.

Shakuntala, a character in the *Saman* story, is also a female character who is a fighter against patriarchal rules. Her struggles were seen from a young age through the choices she made in living her life “*Ketika umurku sembilan tahun, aku tidak perawan. Orang-orang tidak menyebut begitu sebab buah dadaku belum tumbuh*” (44-SN/2003: 124) and the wishes she manifests in:

“Keperawanan adalah persembahan seorang perempuan kepada suami. Dan kau cuma punya satu saja, seperti hidung. Karena itu, jangan pernah memberikan sebelum menikah, sebab kau akan menjadi barang pecah belah. Tapi, sehari sebelum aku dibuang ke kota asing tempat aku tinggal saat ini, aku segera mengambil keputusan. Akan kuserahkan keperawananku pada raksasa yang kukasihi. (45-SN/2003: 124).

Shakuntala's decision to give her virginity to a giant is a form of rebellion against the prevailing values or norms in society that virginity is not always given to her husband. This tradition of virginity is highly exalted in patriarchal societies and has become an ideology. This tradition of virginity is an ideology that contains men's interests and reflects the dominance of men over women. Due to the strength of this domination, this ideology has been socialized and internalized from generation to generation, not only by men but also by women themselves. Shakuntala took away her own virginity or gave it up of her own choice, arguing that she was an independent human who is able to make the best decisions for herself without being obliged to be a good woman in accordance with the norms prevailing in society. The same thing was done by the female character Luh Kembren in *Tarian Bumi*. She decides

to live alone because of trauma in her past that makes her reluctant to live in a partner:

Teringat akan temannya Luh Dambren yang menikah dengan pelukis asal Jerman, yang ternyata laki-laki itu hanya memanfaatkannya saja. Ia menjadikan tubuh istrinya sebagai objek lukisan telanjangnya yang bisa dinikmati oleh teman-temannya (23-TB/2017:94).

Luh Kambren's traumatic experiences made her hate men. This deep hatred made her decide not to live with men, even if the offer came from a king. Luh Kambren's attitude is a struggle for women who are trying to get out of the vicious cycle of patriarchy. Luh Kambren has come to awareness that the presence of a man in her life only made her a pain. In addition, women have the right to make decisions for themselves without having to be controlled by men.

This is in line with the opinion of Wayan & Nyoman [18] which states that this patriarchal ideology is a social system that supports and allows male predominance concentrate power and privilege in the hands of men, and results in the control and subordination of women, and creates gender inequality or injustice. This system places the relationship between men and women as hierarchical, that is, a position and role in which men are more dominant and more decisive. Meanwhile, women are subordinate which in some cases are determined by men. In this relationship, women are placed as second class beings (the second sex), inferior, subordinated, and marginalized.

The form of the challenge by millennial women against the power of patriarchy in the text of the Indonesian novel is seen in the speech of the character Luh Kenten in the novel *Tarian Bumi* by Oka Rusmini. It is described that Luh Kenten hates seeing the habits of Balinese men who do not want to try hard for the survival of themselves and their families

"Aku tidak akan kawin, Meme. Aku tidak ingin mereka bohongi. Aku benci seluruh laki-laki yang membicarakan perempuan dengan cara tidak hormat!" "Mereka tidak pernah menghargai perempuan, Meme." "Tidak. Setiap hari aku saksikan sendiri kegiatan mereka. kopi hingga siang, sore hari metajen, sabung ayam. Malamnya mereka bebas beristirahat ditemani istri. Nikmat sekali hidup mereka!" "Ya, Meme. Ini aku ucapkan dengan kesungguhan. Aku akan buktikan, kita bisa hidup tanpa laki-laki. Aku akan buktikan ucapan ini!" (9-TB/2017: 34)

Luh Kenten is a Balinese woman who doesn't obey her cultural rules. This was done so that she did not want to be oppressed by the patriarchal culture prevailing in her environment. According to her, the patriarchal culture always results in women being oppressed and marginalized. Therefore she does not want to respect men as superior beings. To believe in her decision, Luh Kenten chose not to live with men. She firmly believed that she could live without men and stand on her own feet.

What the character Luh Kenten has done is essentially aimed at criticizing the cultural system which considers men destined to rule women. The system of social structures and practices that position men as the dominating party will lead to acts of oppression and exploitation of women. The use of the term social structure to denote a rejection of biological determinism and the idea that each individual man is in a dominant position and every individual woman is in a subordinate position.

The last patriarchal power that was slated by millennial women was sexual harassment as experienced by the character Ndari, when her Pak Lik rape her. This can be seen in the following quote.

"Bersama Kyai Hasbi dan Wagimun, aku mengantar Ndari pulang. Bocah itu telah menceritakan semuanya. Kejadian ini pertama kali terjadi sebulan lalu. Paklik-nya yang tinggal di belakang rumahnya menyuruhnya datang. Ndari diminta mengeroki punggung Paklik-nya. Paklik-nya sedang masuk angin. Saat itulah, pelan-pelan tangan laki-laki itu menggerayangi selangkangan Ndari. Jarinya masuk ke lubang kewanitaannya Ndari, menembus selaput tipis situ. Ndari kesakitan. Dia menangis. Laki-laki itu menyuruh keponakannya diam" (69-EN/2010:238).

Based on the quotation above, it can be seen that an uncle has committed sexual harassment to his own nephew. This type of sexual harassment is the most common in Indonesia. This action is increasingly intolerable considering the victim is a child who is underage. This symbolically shows the abuse of power of the male gender who feels double the advantage of her opponent because she is a woman and underage.

This kind of rape will continue for years because the men feel that the woman is no longer as valuable as before.

"Dua hari kemudian, Ndari kembali disuruh datang. Kali ini dia diminta memijit. Tapi malah laki-laki itu yang

memijit dan merogoh tubuh keponakannya sendiri. Ndari tidak menangis. Dia diam. Ketakutan” (70-EN/2010:238).

Ndari was raped again by her uncle for various reasons. Ndari is described as a powerless and helpless victim.

“Lalu kejadian itu terus berulang. Dua hari sekali atau kadang setiap hari. Ndari tidak hanya dirogoh-rogo. Dihari-hari berikutnya dia juga disuruh mengisap-isap burung Paklik-nya itu. Lalu laki-laki itu memaksa memasukkan burungnya yang besar ke lubang kewanitaan Ndari. Ndari yang masih berumur dua belas tahun itu meringis kesakitan. Paklik-nya mengambil bantal untuk menutup mulut keponakannya. Hingga tadi malam. Laki-laki itu kembali melakukannya di saat darah haid deras mengucur dari lubang yang biasa dimasukinya. Ndari menangis kesakitan. Laki-laki itu tak peduli” (71-EN/2010:238).

There is only fear and sadness in Ndari. In this case, Ndari is a reflection of the criticism from millennial women against the power of patriarchy which increasingly encourages men to display their power inhumanely to young women. This criticism is also aimed at the environment that allows patriarchal

4. CONCLUSION

Based on the findings above, it can be concluded that the portraits of millennial female figures depicted in the Indonesian novel text are women who challenge the power of patriarchal culture. The aspects of the patriarchal cultural power being challenged include: 1) the problem of discrimination against women (especially the lower classes), (2) the low security and welfare of life for women, (3) patriarchal capitalists, (4) cultural traditions that shackle women (5) men as superior beings, and (6) issues of sexual harassment.

The background of women to do this opposition is because the practices of patriarchal culture make themselves (1) shackled, (2) feel physically and mentally depressed, (3) being humiliated, blamed and reviled if they do not comply

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power to run rampant, creating a cruel and brutal world for young women.

Not only dealing with the issue of sexual harassment, *Entrok* novel also state the facts about domestic violence (KDRT).

“Dia seperti anjing gila yang marah saat kelaparan. Iya, dia memang anjing gila. Hanya anjing gila kan yang menggigit istrinya yang sedang sakit. Saat itu aku sangat ketakutan. Menyembunyikan diri di balik pintu sambil menangis sesenggukan. Laki-laki itu pergi setelah menghajar istrinya dan tak pernah kembali lagi” (6-EN/2010:18).

The quote above describes the domestic problems experienced by the Simbok character. This economic-based problem eventually leads to acts of violence in the household. The character depicts the husband beating Simbok because at that time Simbok could not go to the market to buy groceries because she was sick. Her husband could not accept Simbok's subjective reasons as if she subordinated him. In this case, it appears that the patriarchal power is taking its toll, especially in the context of the household [19]. Based on the problem descriptions and criticisms above, it can be seen that in any field, the patriarchal authority is the root of the brutal actions of men against women, both physically, mentally or environmentally.

with the patriarchal cultural system, (4) not having their rights in equality and freedom in the domestic and public sectors. Through this portrait of opposition, it is hoped that there will be awareness, improvement and change in women's resource development policies thus making women's lives safe, pressure-free and of quality.

This study is only a small part of the study of feminism in the Indonesian novel text. There are still many things that can be extracted from women's literary works in an effort to realize equal rights and justice for women. For this reason, it is hoped that other researchers can develop studies into other forms as well.

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