



Selasih: From Life's Journey to Indonesian Women's Literary Works in Context the Struggle for Rights, Justice, and the Family

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Abstract. This article discusses the life journey and works of an Indonesian female writer, Sariamain Ismail. Many reflections can be taken from the historical chapter of a writer named Sariamain Ismail or better known by her pen name, Selasih. Through the study of novels and popular writings that she has made, many of her attributes are related to the struggle for women's rights, justice, and family. Her role in a simple family with a social condition of women who are always dominated by men became one of the inspirations in her literary works. Breaking through the mainstream role of the normality of that domination in her novels, plays, and writings in the mass media makes Selasih have to be placed as a historical figure who deserves to be studied. Through the study of literature, this article intends to compile a series of Selasih's thoughts history which is reflected in each work as a female writer. The span of works analyzed in this article will be an important data reference for compiling a narrative manuscript about History and its reflections in the struggle for women's rights. This article is expected to provide in-depth insight into the role of women in critical Indonesian society through Selasih's roles.

Keywords: rights, justice, family, novels, women writers, selasih

1 Introduction

Land The study of the writer Woman should be on the agenda related to her confession to struggle for rights, justice, and the family in Indonesia. History records various factors like belief, culture, and religion that cause the elimination of women as humans. Moreover, Dutch colonialism began in the 19th century by aggravating the condition of women, so they experience vulnerability (vulnerability) and limitations on access in various fields, including education, economics, politics, and others.

vulnerability as explained above; ignite involvement Women fought to snatch Indonesian independence and took massive action, down to the roots of grass. Previously, the struggle to reject invaders was performed by Indonesian women, such as Cut Nya Dien and Cut Meutia (Aceh), Martha Christina Tiahahu (Maluku), and Nyi Ageng Serang (Central Java) [1]. They participate in fighting on the war line for crush action against the discriminatory Dutch East Indies.

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Whereas the movement Women Grow More Lots were initiated by Kartini (1879–1904) from Jepara through his letters to his friends from Holland. Kartini poured his thoughts into education as well as his efforts to establish a school for girls. Similar steps were then followed by Maria Walanda Maramis (1827–1924) in North Sulawesi, Dewi Sartika (1884–1947) in West Java, Rahmah el Yunusiah (1901–1969), and Rasuna Said (1910–1965) in West Sumatra [2]. That woman fights based on their respective expertise, such as through writing, engagement in organization politics, and establishing schools for girls.

Figure other women in context This is Sariam Ismail. He was born in Talu, West Sumatra, in 1909 (Republica Daily, December 18, 1995). Selasih, known as Figure Writer Woman, was the first to write a novel in Indonesian. Called so because no literary works born in the postcolonial period were denied, including the forceful New Poet, like Thank You, and a lot was dominated by authors. It is then a spark that fires his spirits. Keep going and write through short stories, novels, poetry, sagas, and prose, up to the end of life. Presence SelasihLots gets a welcome from the authors of man force, like Arjmin Pane, Sutan Pamunjtak, and Abdul Latief [3].

His first novel, *If No Profit*, A romance novel he wrote in 1930 was then published by Balai Pustaka in 1933. Meanwhile, Selasih used as a name pen in his novels. The presence of the novel *If Unlucky*, which he wrote with the use of Malay with a lift issue of education, Conflict intrigue in the novel presents the lives of Minangkabau people who, in the past, experienced impoverishment. Because of the Dutch colony, there are difficulties accessing education, matchmaking, and marginalization of women because of social status, which is limiting the connection to the love of the main character.

Not long after, Selasih published his second novel, *Influence Circumstances*, in 1937. The novel takes Minangkabau's background and uses a Woman as the main figure. In this novel, Selasih still voicing close issues, the same as in previous novels, like education for women, arranged marriage, discrimination, poverty, and so on.

Selasih has enjoyed writing since he was a child. Before the novel was published, Selasih Lots wrote an article related to social politics on the ground in Minangkabau. Selasihcriticizes colonialism and its importance for girls' education. The first post title, *How The Importance of Daughters Go to School*, was issued by mail news *Asjraq* (Progress) in 1926, which follows gives discretion for Selasihto write thoughts critical to struggling rights and women. Apart from that, Selasih has also been active in several organizations for young people, such as the Free Indonesian Movement (GIM), United Bengkulu Trade, Sumatran Mothers' Union (SKIS), and Jong Islamiten Bond Dames Afdeling (JIBDA) in Bukitinggi.

The name Selasih has inspired many people. His persistence made him a writer, as well as a fighter for Indonesian independence who is close to the hearts of the people, especially in Sumatra. In July 2021, the name Selasih was again remembered by the Indonesian people. The name Selasih appears in the Google Doodle under the name *Ayang Cempaka*. Google's work presents an illustration of Selasih wearing a typical Minangkabau dress wrapped in a red and pink dress. You can see the words 'Google' in green in the shape of a spreading leaf [4].

The Role of Selasih as a writer is very important in the world of Indonesian literature. His works provide a fresh perspective on the reality of women in Indonesia,

encourage critical reflection, and create space for dialogue and social change. Through intelligence and sensitivity in catching issues, Sally has contributed to the fight for rights, justice, and the family in Indonesia.

However, though Selasih's contribution means a lot, a study of the role of women in the struggle for rights, justice, and family in Indonesia is still limited. because that is, research This aim is to gain a better understanding of the importance of female writers, so we used Selasih as the main study case. With dig work, Sweeten and analyze role as well as impact, it is expected to study This can make a meaningful contribution to the development of women's literary studies as well as push awareness of the importance of struggle rights, justice, and the family in Indonesia.

2 Discussion

2.1 The Journey of Selasih's Life

His real name is Sariamian Ismail. He is an Indonesian poet known by various pseudonyms, one of them is Selasih. The name Selasih is inspired by a type of plant that has a fragrant smell, is white in color, can grow anywhere, and is an antidote for fever. The *Pelita* daily (3/1/1996) noted that the name Selasih is actually related to Sariamian's ideas about women and the family so that they remain relevant at all times, as well as being an antidote for anyone who is experiencing difficulties. While his last name is taken from the name of his late beloved husband, Ismail.

Selasih was born in Talu, West Pasamanan, West Sumatra, on July 31, 1909, with the name Basariah. Because he is often ill, his parents replace his name with the name Sri Amin, which is then changed to Sariamian. Both parents are named Laur and Sari Uyah. Dear Father Work as farmers and wholesalers of wood with the title *Datuk Raja Malintang*.

Selasih's formal education started in 1921 when he turned 12 years old. For five years, Selasih takes education basically at the school village (Government School). The Dutch East Indies brought some progress to Minangkabau children through school formation. End of the education foundation in 1916, Selasih continued his education in Padang Panjang to follow the school special Woman (*Meisjees Normalschool*). School is the only one for women in the city. Selasih's education continued on April 18, 1925.

From experience, last education's deliverable figure shows Selasih becoming a school teacher. He started his adventure teaching in Bengkulu, precisely at *Meisjevolgschool* (a girls' school). Because of his brilliant achievements and career, Selasih No stop, just being a teacher. In April 1926, Selasih moved to Matur, West Sumatra, to continue his career as headmaster. March 1927: Selasih moved to Bottom Attitude. A year later, Sweetheart moved to Bukittinggi. After two years, precisely in 1929, Selasih returned to his hometown in Padang Panjang.

Back to Padang Panjang, Sariamian, the more active wrote in a magazine or letter news. Sariamian rejected several bids to become head schools in several areas. He prefers to do his activities in organization and writing. In *Sri Pustaka* magazine, Sariamian writes articles and poetry with different names. _ Persistence Sariamian made the leader of the Library Series, Abdul Latief, give him a chance to write a rubric for special girls in magazines[3].

Whereas, during the period of marked awareness, the Minangkabau people were against source reading [5]. Existence letters, news, or magazines Lots of interesting readers, though at the moment the author, Woman, is at a crisis threshold. To meet the target, the author gave up himself and wrote the Name of his wife, as did A. Latief and Parada Harahap (Kompas, 11/1/1981).

Sariamin also writes for magazines; one of them is the Weekly Panji Pustaka. Sariamin wrote the most famous poem of all time, Mother's Lamentation with the Name Guise Seleguri. In addition, Sariamin was responsible for the rubric special daily girl, Equation (Padang), until the 1930s. Sariamin uses her pseudonym, namely the Real Mother. Critical work the more enjoyed by many people to the end effort Sariamin intersect with the Dutch government

"He was Once called by the police in the Dutch East Indies to make accountability A priority. He wrote about WTS practices in West Sumatra. But with the blessing of a pseudonym, Sariamin is free from demands from the police. Even a person responsible daily has hands. (Kompas, 11/1/1981, Center for Literary Documentation, HB Jassin)

The year 1939 became a turning point for Sariamin, forcing him to leave the Long Plains. Sariamin moved to Payakumbuh because her activism in the Free Indonesian Movement (GIM) was known by the Dutch East Indies. This condition delivers: Sariamin married in 1941 with her husband named Ismail. They were blessed with two daughters named Suhartini and Suharyanti.

After getting married, Sariamin became more active in writing articles with a critical voice on issues educational, social, and political. A lot of time Sariamin used to develop his hobby and organization. Proven career organizations put him in important positions, starting as chairman of the Riau Mothers' Union (SKIR) in Teluk Kuantan (1945), Chairman of the Two Republic of Indonesia Women's Associations (Perwari) in Pekan Baru, and member of the Riau People's Representative Council (1947–1949) (The Lontar Foundation, 2004). Not only that, during Soekarno's government and his involvement in the Free Indonesia Movement, which has since followed him, Selasih languished in prison for 3 years, to be precise, from February 1960 to November 1962. Selasih was once accused of being involved in PRRI Permesta activities in Sumatra [6].

When he turns 74 years old, precisely in 1983, Sariamin meets with Daed Yoesoef, who is the Minister of Education and Culture. The meeting with the Minister of Education and Culture will bring luck to Sariamine. Several unfinished scripts were rising, like Mother's Hope in Teluk Kuantan, Malin Kundang, Hang Tuah, Skipper Lancang, Bundo Kandang, and Rancak in Labuh, which he included in the project list for publishing old manuscripts. However, after a long selection process, only two scripts worked and were published in 1982, i.e., Rancak in Labuh and Master Sassy [7].

Sariamin Ismail died in Pekanbaru on December 15, 1995. Selasih died when 86 years old, leaving two children and six grandchildren. works His life of love and struggle has left an impression on society. works Thank you too much for the documentation returned by the Ministry of Education and Culture.

2.2 Context The Struggle for Rights, Justice, and the Family

The start of the 20th century marks the development of the distant history of Indonesia from the word independent. Dutch colonialism was limiting various aspects

of life, including fulfillment of rights, justice, and the family. In Minangkabau, for example, the Dutch government brought in policies that were discriminatory to resident natives at that time. Women become victims of marginalization and are considered inhabitants of second grade, which is not a decent life.

Despite this, the start of the Dutch repair policy Ongoing political ethics in Minangkabau is marked by the emergence of the writings of Een Eerschuld (an Eerschuld of Gratitude), written by the Chairman of the Liberal Party, Van Deventer, in 1898 through Magazine De Gids. The Dutch government issued policy debt favoring native people through repair system economics and education[5]. The establishment of public schools and girls' schools marked the impact of the ethical politics of the Dutch East Indies. Although not all levels of society can take the basic education.

As a bloody Minang woman who also became the victim of colonialism in the Dutch East Indies, Selasih succeeded in proving himself by being involved in the struggle of the Indonesian nation. Selasih does an effort gloriously through scratches on the pen in various forms of writing, such as letters, news, magazines, and literary works. Not only that, Sweetheart Lots uses up his time in the world of Indonesian education by serving as a teacher. He is also active in various organizational movements.

Since he was 17 years old, Selasih has taken a plunge into the world of journalism. The engagement in the magazine *Asjraq* (Progress) sharpens his thoughts about women, life, and politics. To quote from Marjuni (2008), the magazine *Asjraq* was founded in 1925 with the catchphrase 'letter monthly fellowship from associations for girls'. Association underlying women's formation of the press spearheaded by the *entjick-entjick goeroe Padang Panjang*, *United Kaoem Iboe Fort de Kock*, *Meijesvereeniging Padang*, *Meijesbond Gedang City*, and *Vrouwenbond Taxoemboeh*[8].

Formed *Asjraq* is one in-between letter news that follows donate ideas important to Minangkabau women. This marks the footsteps of progressive Minangkabau from the aspect of the development of the women's press. At that time, the women's press movement was first pioneered by the Holy Spirit through Soenting Melajoe (1912), which follows other girl's moves to form letters of news, like Soeara Girl (1917), *Asjraq* (1925), and Soeara Kaoem Iboe Soematra (1925). Through letters, news has become a medium for women to voice expression and fate in written form.

In 1926, having started a career in the field of journalism, Selasih wrote an article entitled "The Importance of Girls Going to School". the article load views Selasih on the importance of education for progress thinking girl According to Selasih, no girl should stay at home and finish domestic tasks with no knowledge of her own. The writing pushes Spirit Women to get proper education for them to obtain a good life.

Critical writing Neither does Selasih stop so just. Selasih Keep going to write in the middle of being busy teaching at school. His pseudonyms, like Seleguri, Dahlia, Seri Gunung, True Mother, Sri Tanjung, and others, are used to guard himself and stay safe. Selasih writes several articles, namely "No Need Plus Amount Girls School", "My Memories While in Bengkulu", "Methods Organize, and "The Dangers of Young Marriage". Status at that time: still a teacher, Selasih Lots is supervised by various parties, including the Dutch government. Above all, the movement clan Minangkabau intellectual majority is dominated by teachers. The teacher movement often

overwhelmed and scared the Dutch because the teachers easily influenced public perception [3].

Selasih's Spirit, in writing and active organizing, gets support from the Lots Party. Including support from ex-teacher and characters of Woman Mining, like Sitti Nur Marliah Moro, Chadijah Ali, and Sjarifah Nawawi. Selasih also wrote poetry For Sjarifah Nawawi with the title "Baningin Sakti" [3] [8].

Progressive step It was nice to see him too when he joined Jong Islamiten Bond and Keputrian Indonesia Muda. Selasih does a struggle focused on fulfillment for women and justice, enveloped in passion for anticolonialism, with other Sumatran youths. While in JIB, there are several step-by-step strategies carried out by Selasih and the organization, namely:

- (1) Support the establishment of HIS and Merapi Institutes;
- (2) founded a private school;
- (3) Seize management of several night markets and horse races so that the results can be used for social activities;
- (4) Stage show play for disaster victims of floods and fires;
- (5) endeavor to move against the controller who suppresses the people;
- (6) reproach the government that has established House Yellow in the city of Padang Panjang, and,
- (7) Choose Mr. Md. Yamin to be a member of Volksraad — [3]

2.3 Analysis Works Selasih

Sariamin Ismail is known as a persistent and prolific writer who has produced various literary works, including novels, sagas, drama scripts, and short stories. On top of that, Selasih also wrote articles for magazines and letters. Following is a review of several of Selasih's works.

(a) Poetry

Since childhood, Sweetheart has been introduced to literature by her grandmother. Every day, his grandmother read rhymes to him. This is from Dear Love with literature; for one, write poetry.

Title Poetry	Publisher	Year
The Greatness of the Holidays	Panji Pustaka	1933
Disappointed	Panji Pustaka	1933
Hungry	Pujangga Baru	1933
Holy Love	Pujangga Baru	1937
To Wind breaker	Panji Pustaka	1937
To Princess Yuliana and Prince Bernhard	Panji Pustaka	1937
Begging	Pujangga Baru	1937
Mother bettor	Pujangga Baru	1940
Who thought	Pujangga Baru	1940
My Son, Tab	Singgalang	1986

Source: [3]

The poems above are works that have been written by Selasih. There are various themes, but Selasih often raises women's issues. Selasih also uses Malay as her main

language for writing poetry. Quoting from [3]Selasih's poem entitled *Ratap Ibu* which was written in 1940 is as follows.

*Into which jungle mother must walk,
Which ocean will mother cross;
In order to meet my son sir,
To cheer up the gloomy heart.*

Whereas his poetry title, *My Son Tab*, which was published in 1986, namely.

*Just so you know, everyone
That your mother
The teacher is fierce.
Lesson teacher: No means
Indonesian and History
Three will go up too.
But effective in your heart
Not two people or three
But almost entirely
You obey, and you love.
From school days until Now*

Based on the two poems above, Selasih Lots lifts the theme of girls, including showing love to Darling's Mother with the child and the teacher with the student. Upheaval in the mind is very clearly felt with so deeply on himself as a girl, which is fine when the author is positioned as Mother as well as the teacher.

In the poetry, *Weep Mother*, Selasih uses Malay in poetry. Character poetry consists of four lines with the rhyme cross (ab ab). As Alisjahbana writes in Sugiarto (Sugiarto: 12), poetry *Wailing Mother* marks characteristic old poetry that connects sampan and the contents of the mind. The author discloses thoughts and feelings. In terms of content, the poem *Wailing Mother* displays the struggle Mother For happy his son, although through a hard and long journey.

Whereas poetry *My son, Tab*, describes how teachers love their students. *My son Tab* is the form of Selasih, remembering our student's school, as Selasih students consider Selasihlike their mother when at school. *My Son Tab* is published in Publisher Singgalang when Selasihis 77 years old.

In general, the poems created by Selasih related to the condition of social surroundings. Selasihalways involves his feelings and thoughts to express the things around him. A number of his poems, entitled *Hungry*, *Asking*, and *Mother Bettor*, describe the loud life of a man he wrote with deep sadness.

(b) Novel

Selasih has produced several novels. Periodization writing is divided into two parts, namely the novel written before and after Indonesian Independence. Novels written before Indonesia's independence, including *Otherwise Profit* (1933) and *Influence Circumstances* (1937). As for the novels written after independence, go back to *Father's Lap* (1989) and *Disaster Brings Happiness* (1986). The following will be reviewed in a manner short novels Selasih based on elements intrinsic and symbolic in them.

1. *If Unlucky* (1933)

This novel was published by Balai Pustaka in 1933. In the first novel, Selasihis used to grow the novel. In general, the novel *If It's Unlucky* has a background of

Minangkabau society in the past that is still traditional. can be proven through instructions available in the novel, among others, as follows.

"With a clear and serene face, she accommodated her mother, Rasmani, in water, washed her whole body with it, and rubbed it with care. After finishing, Rasmani took a bath, led her mother too to the edge of the river, and helped attach clothes." [9].

The first section of the novel tells the story of Rashmani (the main character). Narrated daily by Rasmani, who was at the time a Still status student, each morning he took a bath in the river. Back then, a clear river was the main source of life for the public.

Characters bring with them growing characters and problems. In parts beginning, it tells the details of the life of the main figure, Rasmani, and his family, who lived full of lack. Despite this, the Rasmani family has good awareness of education. Mother proved to always support Rasmani. For the study, her mother believes that with height education, somebody will help Rasmani obtain a decent life.

Condition This ignites collective memory for development education, especially for women in Minangkabau in their early 20s. Progress-thinking family Rasmani constructs himself into a figure of a modern-thinking woman. The author displays the importance of education in Minangkabau through the presence of Rasmani, though a separated school is also possible, as shown in figure The Dalipah he described as a figure that doesn't have school and is poor

The presence of another main character, like Masrul, which is a friend, as well as people who are loved by Rasmani, delivers readers on the conflict in this novel. Masrul is depicted as a modern-minded man. He supports education for women, as it appears in himself, Rasmani. However, along the way, Masrul went to leave, leaving Rasmani with his family. Masrul, who cannot dodge, was betrothed to Masrul by his mother, a Woman named Aminah, who obeyed her mother. The figure of Aminah is the ideal woman for the Minang people. Although Masrul and Amina walk separately,

The Novel If It's Unlucky presents the bitter romance lives of the characters mainly. Gaps in social relations between Rashmani and Masrul separate them. conflicts appear when the characters main experience various conditions of ambivalence, for example, Masrul realized no want to marry his nephew, Rasmani who experienced upheaval thought of his love for Masrul who had married, decision Masrul divorce Aminah then Marry different Muslina the woman she is loving before, until Finally Masrul regret Because No can married Rasmani moment figure main Woman That died.

If Unlucky, like the story of Selasih, which means if you don't have a match, it shows the failure of love between Rasmani and Masrul. Written at ages young, with a Woman as a figure protagonist, it brought fresh air to romance readers of the time. This novel tells a weird social story with a presenting condition attached socially to society. This is the more strong reason why Basil, as a writer and the woman who wrote the first Indonesian language novel, is loved by society.

2. Influence Circumstances (1937)

This novel was written when Selasihwas in his thirties. More age makes it riper, bringing it to a distant perspective that is broader. As the character of Selasih, a depiction of background sharp social, novel Influence circumstances he wrote uses

Language Malay to show the life social Minangkabau people. This is no different from the background where it is used in his first novel *If You're Not Lucky*.

Influence Novels circumstances return lift figure main his daughter, Yusnani, is depicted in a manner physique as a thin figure, always seen as pale, and not smart. In stories, this Yusnani often leaves school late, making it difficult to accept teaching from the teacher who made it considered stupid. Yusnani often gets punishment from school because of his attitude. This is what brings concern to her male teacher, named Syahrudin, for Far Yusnani's condition. Syahrudin is the portrait of the ideal teacher who has always tried to understand the condition of his students.

Influence Novels circumstances explain the figure of a child who experienced family violence. As Yusnani often does, she is beaten and abandoned by her mother, which turned out to be her biological mother. As it goes, Yusnani's story is about getting life independently together with his older brother, Syahrul, while Mother Step suffers. In this novel, the author sets high moral standards for the main character, Yusnani, and for good people who are willing to help Yusnani, like Syahrudin and Syahrul. Not only that, Yusnani's character is also described as a heartfelt girl with a soft and kind heart.

As a characteristic of Selasih writing the novel, he always provides a limit of good and bad morals for a person who is ideal until the end of the story. Selasih conveys the idea through a character in the novel that kindness will save somebody from bad things. Influence Novels circumstances become symbols of importance and concern for each other, all at once becoming a medium of moral learning.

3. Back to Father's Lap (1964)

This novel was written by Selasih after a long pause from previous novels. Novels *Back to Pangkuan Ayah* is the third novel. Thank you for writing after the independence of the Republic of Indonesia. This novel is about a family's life and is told in the first person by the character 'I'.

"That day, Thursday, curly I'm home from school more early because the sports teacher was absent ..."

"Sure, Mother is home, I thought. Usually after school, I and all my brothers report first to Daddy and Mom ..." [10].

The character ' I ' is the main figure in the story; this is named Rusmansyah. Presence Rusmansyah as the figure: I here used the author to explain the story from characters else, like Rosnelly (Ros), Johansyah (Jon), Hermansyah (Maman), Darminsyah (Mimin), Roswita (Wiwi), Rosfini (Pini), and so on. storyline in the novel *Back to Father's Lap* is told with the use of channel mix, which describes continuity stories and bits that highlight back, like memories of one character.

At the start of the story, the character ' I ' tells how his father and mother quarrel when at home. The father, named Johansyah (Jon), asked his mother, Rosnelly (Ros), to Marry again. Johansyah realized his paralyzed condition as a consequence of an accident in 1951. Johansyah feels like he doesn't believe in himself and almost gives up because he thought He made Ros a bone-back family. However, Rosnelly is a steadfast wife, woman, tough, and independent; he does not Want to Marry again and left Johansyah. It is proven by several quotes from Rosnelly to Johansyah, as follows:

"Do not compare me to uneducated girls, nor do I think long the only width eye money." I have God, Jon... He forbid I separated hope.."

"I'm sorry Jon, but for example, there was a time when we couldn't find rice to eat every day. Jon, lose it; your mind is not that..." [10].

The conversation describes the difficulties faced by the Rosnelly family. On the Trial House ladder, they experience exams that start in succession when the oldest, Maman, and Mimin go to Java for education. Mom took education engineering in Bandung, while Mimin is in the department of education medicine in Jakarta. Problems appear when the usual tasks are done by Maman and Mimin and replaced by his younger siblings, Rus, Wiwi, and Pini. Although along the walking story, the trouble financially faced by the family, moreover with the condition of the affected Wiwi bronchitis and need for cost, Maman continued to ask the family for money, Rosnelly.

The tough Rosnelly faces successive exams. In parts of the middle story, Rosnelly must face the opposite with kids. Especially Maman, who was acting up and sparking conflict between the characters. This is even more heartbreaking when it was Maman who turned out to be No's biological family, and Maman did not commit a criminal act by killing someone. The things Maman did were what brought this novel to its end. Their father, Johansyah Fall, got sick and died after hearing the news that Maman was in jail.

In parts, the end of the story explained that Back to Dad's Lap showed the presence of the father figure Mimin replacing the absence of Johansya in the family Rosnelly. Mimi's father, that's what makes the road story of this novel end happily.

As the character Selasih in the novel, he always displays a tragic and sad side. Although Selasih always ends stories in his novels with things being okay, the value of the ideal goodness of being a principled Selasih to end the conflicts it creates.

2.4 Relationship Work Selasih with Women's Struggle

works Selasih can be interpreted as a symbol of the struggle for the girl. His work has lots of messages that bring expediency to the girl. There's no denying the background behind many families: facilitating Selasih's education, constructing himself into a figure-critical woman, and as a result, lots of anxiety is experienced by Selasih in social situations.

On his way as a writer, Selasih pioneered his career through involvement in the world of journalism. On the side, as a teacher in West Sumatra, Selasih also set aside time to write thoughts in the press. as the explanation of the son-in-law, Ismi Hadid, as follows:

"But that lot once Because of that, he is known by What is the name of his guise in magazines, newspapers, bulletins, and even on the radio, right? Those are not literary writings, but social politics. So from the beginning, fight social politics Because to enforce rights, women oppose differences with men, and so on. But then he knew to an extent That when he wrote the first book If You're Not Lucky," (Interview with Ismi Hadid)

Selasih, no more formerly, he began his literary writings; however, he began pouring ideas critically through various articles in the rubric special girl. In line with such opinions, presence in history development literacy in Minangkabau reaps positive responses from colleagues like Arjmin Pane, Abdul Latief, and Sutan Pamuntjak as the first to turn on the fire in soul women in the Dutch East Indies [3].

Pseudonyms, such as Selasih, Seleguri, Sri Tanjung, his biological mother, and others, he uses to save himself from various situations. SelasihLots writes about education for girls, denial of marriage, forced marriage, and prostitution. The writing took him under a lot of risky supervision from the Dutch government.

As a writer, Selasih always presents female characters as the protagonists. Characters Woman the presented for bring messages important to fruit his thoughts in the previous sub-chapter, the three novels, written by Selasih, bring messages about upbringing and family, education for women, mutual cooperation, justice, and values of kindness to others. On the other side, Sweetheart displays the presence of characters as sticky antagonists with social problems of its time, such as the gap social, forced marriage, violence against children, marginalization of women, and discrimination.

Impact work Selasihbrings an impression deep to colleagues, colleagues, and readers. As stated by Kusuma St. Peak in Letter News Singgalang [11], as follows:

“In his book, *If It's Not Profiting*, which is full of education and detractors habits of bad Minangkabau, Selasih writes in a description of tears that channel the tears of his daughter Minang, who suffered in the fields, so that anyone just reading the book will cry. While we are wallowing in References Again, shed tears, let alone princesses affected by the deep word trope book it. Read, read, my daughters, as well as sons throughout the Dutch East Indies. Tuan's heart will gasp, For repair attitude to daughter us.”

Review positive, the is bit from appreciation to Selasih works. Selasih's work in the fight for women's rights, education, and justice has been influential in the advancement of civilization and the nation. Work SelasihLots inspire movement among Indonesian women, at once opening up extensive education for society. Progress means at least expanding thinkers—women who can be dedicated to the Indonesian nation

3 Conclusion

During works Selasih's role is important to the progress of rights, justice, and the family in Indonesia. Through works ever created, such as novels, poems, sagas, short stories for children, and others, we confirm the importance of history and identity. Selasih, with honesty, describes the reality of women in his time, covered by Dutch customs and colonization.

The two novels, *If It's Not Profitable* (1933) and *Influence Circumstances* (1938), became icons of his struggles as a writer of Indonesian women. Through his work, Selasih succeeds in emphasizing the importance of education to clan women, as well as the confession of identity as an agent of social change and an important pillar of the family.

With a distinctive literary style and strong narrative, Selasih describes a strong woman's character. Selasih always made the main character in his stories a woman. This is what makes Selasihtypical if compared to the writers of his time. kindly, Sally, describe a thinking woman as advanced, independent, brave, and full of fortitude. Although the problems presented in Selasih's novels show the reality of complex

societies, such as a gap economy, poverty, conflicting families, limitations in accessing education, and so on.

As a writer, Selasih's personal life has become exemplary. There's no denying it: Sweetheart is a persistent and courageous figure. Selasih uses up lots of time for reading, writing, and organizing. Since his youth, young Selasih has professed his profession as a teacher, then developed his career as a writer at various letter newspapers and magazines. Selasih is also active and organized, proven by his involvement in GIM, SKRIS, Perwari, and so on. Selasih has dedicated his life to the struggle for women's rights and justice.

Important for the public For Keep Going honors role writer girls, like Selasih. This can be accomplished by providing more space broad for writers and girls, including today's women. Besides that, studying the writer Woman Selasih is an award for past contributions he made during life, so it can inspire women to struggle for the fulfillment of their rights and justice.

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