
| RESEARCH ARTICLE

Confrontation Actions Made by Javanese Women in Mangunwijaya's *Durga Umayi*: A Study of Liberal Feminism

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| ABSTRACT

Liberal feminism puts much effort into manifesting women's absolute freedom. The research is aimed at disclosing women's confrontation actions to realize freedom and factors encouraging liberal feminism in *Durga Umayi*, a novel written by Y.B. Mangunwijaya (2018). The novel represents the movement through its characters, especially the main ones, from the perspectives of Javanese women. Using a qualitative approach, the descriptive research explored *Durga Umayi* to define liberal feminism reflected by confrontation actions made by Javanese women. The results demonstrated diversity in actions motivated by freedom of thought and encouraging factors examined from cultural, psychological, and power aspects.

| KEYWORDS

Confrontation action, Javanese woman, liberal feminism

| ARTICLE INFORMATION

ACCEPTED: 02 January 2023

PUBLISHED: 16 January 2023

DOI: 10.32996/ijllt.2023.6.1.14

1. Introduction

Many perceive arts as a representative of life and community values imbuing literature writing. According to expressive theories, literature facilitates the writers to express perceptions, ideas, or feelings (Wiyatmi, 2009: 18). It becomes the most provocative type of writing and consistently engages exceptionally with experience, idea, and feeling aspects (Bennett & Royle, 2004: 35). Writers describe phenomena in life, process them into enjoyable works, and insert some messages as learning values and even critiques delivered to the community.

A novel is one of narrative literature with an event sequence. Featuring the ability to express complex problems in a complete fashion (Nurgiyantoro, 2015: 13), it narrates a story of life in detail. A novel capable of mediating digression can foreground a tale of life and transfer the novelty of an idea. Through novels, the writers can highlight the imagery of life and whatever problems and adversity lie in it.

One of the popular themes which novels raise is feminism. Women are always an intriguing topic in literature as it relates to problematic female stigmas to which debilitation, oppression, and negative labeling tenaciously cling. Women are frequently regarded as having a weaker position than men in novels. In fictional works, they are subordinate to men and have no equal status in a range of aspects (Nurgiyantoro, 2015: 107). It accords with the reality that women are stereotyped as weak groups and easily subject to oppression (Rosita, Hudiyo, & Hanum, 2021: 384). Additionally, their movements to fulfill their individual rights are constrained by normative labels. From that point of departure, novels become enlightening media, especially regarding feminism, excoriating inequality suffered by women. As early as the 1960s, feminism revolutionized literature and culture (Bennett & Royle, 2004: 158). It appears as part of literature and cultural studies which end male domination over females in society. In addition, it is a result of stigmas around women in society (Warhol & Herndl (Ed.), 1997: 10).

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Feminism connects the equal right of women to social transformation ideologies reflected in the analysis of the causes and actors of women's oppression (Humm, 2007: 157—158). Feminist literature is a literature genre highlighting gender equality and female writing styles (Wiyatmi, 2017: 7). Feminist literature critique is a literature study based on feminist points of view of equality in the perception of female existence (Wiyatmi, 2009: 113). Feminism theory builds important relationships between intellectuals and society and between identity issues and increasingly conservative political organizations (Eagleton, 2003: 193). Accordingly, feminism comes into existence as a literature critique which endeavors to realize gender equality for women.

Within a feminist concept, liberal feminism incarnates as a tenet predicated on liberalist theory assumptions affected by individualism, insisting on freedom, particularly freedom of choice. In liberal feminism, women and men should have equal opportunities (Nandasari, 2019: 3). Women with abilities to think and choose rationally and individually typify their liberal feminist mindset.

Liberal feminism lives turbulently in characters narrated in *Durga Umayi*, a novel by Y.B. Mangunwijaya or Romo Mangun. The novel was first published in 1991 and secondly published in Indonesia in 2018. Romo Mangun, a clergy, humanist, architect, writer, activist, and defender of the weak, nurtured a liberal paradigm emphatic to socio-cultural conditions of the Indonesian society and expressed his notions through literature laden with bold critiques.

In essence, *Durga Umayi* is a historical novel or chronicle recounting crucial events in the establishment era of Indonesia using Javanese puppet characters. The novel shines a light on feminism in the social order of Indonesian society, particularly in Java. Besides, it represents women's determination to find freedom as the embodiment of independence and self-discovery. The novel's main character, Iin Sulinda Pertiwi Nusambida, a female indigenous Javanese, has to confront a complex, turbulent life in order to achieve the recognition of female existence in various crucial aspects of life. The main character, addressed as Iin in the novel, employs female intelligence underlying her feminist practices protesting Javanese traditional normative labeling she claims for limiting female roles and bred subordinating stigmas, two main issues confronted by Iin and other female characters having kinship with her. Their bravery in defending freedom manifested through their thoughts and behaviors facing colonialism is interesting to investigate.

2. Theoretical Framework

Feminism has blossomed with media support. The novel is one of the media many employ to bridge feminist ideas, which fight against male domination in the form of oppression of women. Feminist visions, mostly underscoring the desire for freedom and gender equality, have been regarded as female liberation ideology (Wiyatmi, 2017: 10). One of the impacts of feminism is the birth of feminist literature critiques (Wiyatmi, 2009: 115), e.g., liberal feminism. Liberal feminism affirms its position of standing up for equal rights and opportunities for all while nourishing the notion that men and women carry different tasks.

Furthermore, liberal feminism claims that men and women should share equal rights (Nandasari, 2019: 18). That is, choosing is an absolute right which overlooks any gender-related symbols. Liberal feminism focuses on the attempt to defend the rights of women to control their selves, their bodies, and the social world. It also perceives that stereotypes are cultural products. Aligned with it, Tong (2009: 13) argues that liberal feminism focuses on bringing about a just, affectionate society advocating freedom. In a liberal feminism-supported social reality, men and women are given equal opportunities to develop. In practice, a liberal standpoint is interested in securing resources as much as possible, thus bringing on challenges to create political, economic, and social institutions optimizing individual freedom without putting social well-being in jeopardy. Tong (2009: 12) adds that men exhibit less engagement in "bedroom, bathroom, kitchen, recreational room, and seeding affairs" once the intervention of the state starts encroaching on their personal rooms (families or domestic community).

Habib (2005: 688—689) says that liberal democratic enlightenment ideas formed the theoretical basis of women's more important claims for advancing women's emancipation. A critical notion liberal feminism upholds is that women are capable of reasoning and making personal choices. Women have the right to be free and lead to a better state through consistent behaviors which consider certain values and beliefs. The freedom intended is the one to think and act; three factors influencing it are culture, psychology, and power (Nandasari, 2019: 20—31).

Durga Umayi, a novel laden with social critiques against certain phenomena, raises liberal feminism issues through confronting actions made by its main character, Iin Sulinda Pertiwi Nusambida, an enchanting, bold, and rebellious Javanese woman. *Durga Umayi* is derived from the combination of two Javanese puppet names, Batari Durga and Dewi Uma (the cursed Batari Durga). Dewi Uma is a powerful and beautiful goddess, the wife of Batara Guru, whose will she once was against, resulting in her being cursed as an ugly gigantic creature. The two opposite souls of puppet characters ostensibly possess Iin, who champions absolute freedom. Iin is narrated as having both light and dark sides. Rebelliousness, emanating from her desire for revenge, engenders karma which she perceives as a blessing allowing her to attain finery and dominance over males through the circle of sex.

3. Methodology

A qualitative method was applied in this descriptive research to explore *Durga Umayi* to give a practical description of liberal feminism in confrontation actions made by a Javanese woman. I delivered the descriptive result presentation with concerns about the conformity of my analysis with the interpretation. Data organization was conducted based on the results linked to the interpretation.

Studying feminism in literature texts called for specific data as primary data collected from the work concerned and secondary data, such as relevant theories (Nurgiyantoro, 2015: 111). My primary data were from *Durga Umayi*, a novel written by Y.B. Mangunwijaya and secondly published in Indonesian by Penerbit Buku Kompas in 2018. Meanwhile, my secondary data were from relevant literature and research findings.

Data were collected using the listening method with the reading-noting-analyzing technique. In collecting data, I read the novel thoroughly, identified quotes referring to liberal feminism, and then classified the data. Data were analyzed using liberal feminist theories, and the results were described.

4. Results and Discussion

4.1 Forms of Freedom Actions

4.1.1 Freedom to Thinking

4.1.1.1 Contesting Traditional Discrimination in Household Workload

During her childhood, lin envied Brojol, her twin brother, with no household workload like her. Brojol was allowed to play and steal mangos. It was not incumbent upon him to wash the dishes, sweep the floor, and sew pants. When reaching adolescence, when her bosoms kicked off, lin was grateful and showed it by proudly puffing out her chest because she saw the power due to her nature being a female. Meanwhile, her twin brother worked as a small farmer living with her parents-in-law, who saw him as a mere product of traditional custom lavishness. According to Baehr (2017: 4), all liberal feminist doctrines claimed that an equitable basic structure of society was possible to realize if the internal working procedure of all social arrangements was not compelled by gender-based hierarchy or traditional gender roles.

- (1) "... feel grateful that during her childhood and adolescence, the grown woman-to-be was discriminated against and trained by traditional education customs." (Mangunwijaya, p. 7).

4.1.1.2 Being Aware of Charm-Generated Power

lin, the one selected to play the symbolical character of Ibu Pertiwi in a tableau show, immediately perceived her charms over others, especially men, thereby, that ability to dominate them.

- (2) "... After she recognizes the affection of the male teacher, the famed composer candidate, the young, unmatured Pertiwi starts understanding how it is an advantage to be a young woman with great charms." (Mangunwijaya, p. 7).

lin's great charm gave her the ability to dominate men. Many male elites reportedly acknowledged her dominance when on the bed.

- (1) "... Yes, Nussy sees the power when she leg-clams the stupid old men, places them under her armpit, and straddles them until they droop. Yes, women are powerful once they know the best organ to target." (Mangunwijaya, p. 104).

4.1.1.3 Power of a Mother's Praying

During a Korean invasion, lin's father, a Dutch East Indies army soldier who then became a *heiho*, was the only survivor. His survival was perceived as the granted praying of his mother living in Kebumen. The case indicates that God had transferred His power through women.

- (2) "... By God's mercy, their ships were attacked by Dutch soldiers until the five-quintal ringgit-worth transportations drowned together with Korean soldiers and the kenpeitai lieutenant with his heavy weapons I have mentioned, and that was how Heiho Obrus became the only survival (which is clearly due to his mother's praying from Kebumen)." (Mangunwijaya, p. 9).

4.1.1.4 Doubting Man Responsibility for Their Lust

Another side of the Rengasdengklok Affair, which happened just before Indonesia's independence, was highlighted by lin, who worked as a housemaid in Soekarno's residence at that time. lin regretted the kidnapping of Soekarno, Hatta, Fatmawato, and Guntur (Soekarno and Fatmawati's little son). She felt disappointed in the young group, particularly the Seinendan she adored,

who committed such a crime and disregarded Guntur, who was also kidnapped without any bottle of milk. She wondered why such a little boy should be blamed for political affairs. From her vantage point, the young group's action reflected no responsibility they should carry as future fathers. Then, what leaped to lin's mind, men were so good at venting lust and managing children-producing businesses without even knowing how to take care of the children as appropriately as women did.

- (3) "... Understandably, what men know is only playing their blunt sticks around but nothing about the responsibilities for the consequences." (Mangunwijaya, p. 34).
- (4) "... She was furious and disillusioned with the childish Seinendan neglecting the little kid. How could he kidnap him for the sake of political affairs? Him carelessly not carrying bottled milk is evidence of him not being a responsible future father." (Mangunwijaya, p. 38).

4.1.1.5 Self-Expression of Body Rights

Joining a military group enabled lin to mingle with men. In her army, she most cherished the straightforwardness of Batak men. During military training, they threw jokes about sex under applicable norms.

- (5) "... Batak men, for their straightforwardness, are very favorable for Tiwi. They speak as politely as those good at conquering the battlefield. They find the most pleasure in throwing jokes with slightly sex-related content and peeping at her bathing, but as they never go any further, their behaviors are acceptable as mere entertainment amidst sorrow." (Mangunwijaya, p. 58).

lin did not mind the address "Sri Kendi" due to her bosoms.

- (6) "... Sri Kendi, mocking her jug-like bosoms, ... and apparently Sri Kendi does not mind" (Mangunwijaya, p. 59).

Revenge grew for NEFIS' rape of her, lin. Her consistent measures of defending her virginity and improving her self-quality were in vain. She then preferred the way of being an international courtesan. She was contented with her choice since she could live in luxury and power. She was proud of her being the woman the elites were crazy for. It was her special manner to devote herself to the nation. Mill claimed that the quality of happiness was measured by measuring the value of happiness (Donner, 1993: 156).

- (7) "... Tiwi comes into her most existence as an international call-girl in Jakarta; and later is engaged with lobbying and international espionage networking" (Mangunwijaya, p. 67).

A scientific argument by Sigmund Freud Yahudi conveying that female self-distrust caused by not having male-like genitals was, according to lin, a false one.

- (8) "... She is determined to explain that men have always been feeling inferior to other sexes as they do not have fruit-like bosoms as hers because a good tree must have fruits and that tenet should be applied to humans, too" (Mangunwijaya, p. 78).

Indonesian society, especially Javanese, considered marriage to be an incumbent affair. And yet, lin, being the object of men's fantasy, did not nourish any interest in marriage as she was proud of and upheld freedom.

- (9) "... Linda is anxious to be self-honesty: that she is not good at marriage stuff ..., that a woman as beautiful and perfect as Aunt Wi (a.k.a. Madame Nussy) should not be owned by one man" (Mangunwijaya, p. 85).

In love with a man called Rohadi, lin was impressed with him so greatly that later developed a desire she interpreted as affection. She consciously sold her body to anyone she desired for. The desire served to her as psychological revenge against men who she thought had acted pretentiously.

- (10) "The woman Tiwi is itching to offer her lap to Mas Rohadi, and the action was not due to mere lust; rather, it was a token of her gratitude and indebtedness" (Mangunwijaya, p. 120).

4.1.1.6 Inspiration from the Sacred Representation of Females

Indonesia was symbolized as a female character, i.e., "Ibu Pertiwi".

- (11) "... Never forget the power of female many are downplaying. Look at lin. Isn't our homeland symbolized as a female character, even you are called Pertiwi, aren't you?" (Mangunwijaya, p. 83).

4.1.2 Freedom of Action

4.1.2.1 Appreciation for Compliance of a True Javanese Wife

Legimah, lin's mother, passed away after suffering from pestilence boils. Left by her husband, who went to a battlefield, Legimah, who used to sell *gethuk cothot*, turned to be a housemaid and mistress of a Japanese officer to make a livelihood and secure her life. The society claimed that Legimah was deceased on account of punishment for her status as a mistress. However, Obrus, Legimah's husband, perceived the death of his wife as a manifestation of a true Javanese wife's compliance he interpreted as a form of sacrifice for the sake of her family, and hence including him, who had deproved on the battlefield by taking pleasure in Javanese soldiers' custom of mingling with courtesans every two days.

- (12) "... Nevertheless, eventually, the ex-*heiho* Obrus, who finally knows the forbidden relationship between his wife and the samurai man, regards the demise of the most beloved woman as a true Javanese wife's compliance and sacrifice for the sake of her husband and twin children's safety...." (Mangunwijaya, p. 11).

4.1.2.2 Positive Interpretation of Victims the Ruwatan Sacrifice

Legimah's husband interpreted her death as the victim of *ruwatan* sacrifice facilitating his and his family's purification. As perceived by Obrus, his survival during wars and revolution, Brojol (his twin son) being an honest and respected farmer regardless of his small amount of fortune, and lin's achievement as a great career woman manifested Legimah's compliance.

- (13) "... At least now, his wife, according to his rationale as a temporary *heiho*, had incarnated as a victim of *Ruwatan* sacrifice to be an auspicious mediator between heaven, her husband, and her children" (Mangunwijaya, p. 12).
- (14) "... God must have been long spoiling Legimah as she showed true loyalty to her husband and voluntarily threw herself into the pestilence pandemic for the sake of her husband and children's safety; while *Heiho* Obrus (God must have seen it) was being delirious and imitated what the Japanese did with the women every day, that is why Legimah was sacrificed" (Mangunwijaya, p.14).

4.1.2.3 Wife's Protest to the Husband

Brojol's wife issued a protest when being mocked for her outdated fashion, which was obviously not as modern as lin's. Her appearance was considered to reflect a lack of manners. That being so, she protested Brojol through poor cooking and unwillingness to do house chores. She even disgraced him by comparing his and lin's physical appearances and achievements. She often brought up the old story, when Brojol used to kick lin just because she did not want to sew his shirt's buttons. Nonetheless, lin now generously gave them money.

- (15) "... It clearly upsets his wife ..., as she feels for being accused of her perceived lack of manners and provinciality and need for modernization. Her feeling is prevalently shown through food or rice she ostensibly made burnt unintentionally or clothes she accidentally forgot to wash for a month ..." (Mangunwijaya, p.18).

4.1.2.4 Rebellion against Traditional Discrimination

lin's adolescence, laden with spiritual rebellion against traditional discrimination comparing her roles with her brother' fostered her to find how to build her capacity. Following her own initiation, lin took revenge by routinely visiting a Dutch schoolmaster. She played with his Dutch daughter, who was higher in status. She also learned to speak in Dutch until she could speak it fluently. She replied to everyone asking about her dream that she wanted to be the queen of the Dutch kingdom. She learned many from Soekarno's speeches. Soekarno then became her inspiring figure. What lin did was commensurate with Mill, proposing that the most valuable happiness was engaging the use of intellectual, affective, and moral aspects and the ability to care (Donner, 1993: 156).

- (16) "... Notwithstanding this, there are few people who understand that it is lin's personal and active initiation hailing from her jealousy of her twin brother always given permission to play ..., when she has to stay at home ...; and so lin attempts to take her revenge by playing outside without permission, but how clever she is by playing and visiting the house of the *Bijzondere H.I. School master, Mijnheer Van Gelder*" (Mangunwijaya, pp. 25—26).

lin raised the spirit of anti-kitchen-well-bed-mentality strictly adhering to Javanese women. From lin's liberal feminist viewpoint as a Javanese woman, all Javanese women should not only be able to cook, dress up, have children, be good at "bed" affairs", manage the kitchen, or draw water from the well. Javanese women were, in a traditional manner, put into a *liyan* position (a companion in a domestic field) and those bearing the saying "*swarga nunut, neraka katut*" (in heaven they only passed by, in hell they follow). The *nekolim oldefos* principle (the old established custom) gave off a traditional normative label where Javanese women did not deserve appraisal for their intellectuality and independence. In reality, a woman could be both a housewife and a worker (Gunawati, et al., 2020: 184).

- (17) "... To this extent, she has shown the spirit of anti-kitchen-well-bed-mentality, three of which she never likes, since she got angry when her brother, Brojol, went home and arbitrarily asked her to sew his clothes' buttons and wash his clothes, the clothes of a boy permitted to do anything considered inappropriate if carried out by a girl, who had to act in a neat, nice, beautiful, polite, gentle, and diligent manner and sacrifice voluntarily," (Mangunwijaya, p. 62).
- (18) "... perhaps, customs imposing kitchen-well-bed affairs on women have been classified as *nekolim oldefos* (old established forces)" (Mangunwijaya, p. 77).
- (19) "... Lekra does not need a kitchen-well-bed certificate, instead, it demands a revolutionary, anti-capitalist, and anti-imperialist spirit with a socialist-realist philosophy of art, which is certainly supported by Cik Bi" (Mangunwijaya, p. 79).
- (20) "... the kitchen-well-bed theory understates women." (Mangunwijaya, p. 81).
- (21) "... Finally, after lin was asked to work in the kitchen and the well, Aunt Wi Cik Bi could reach her determination and boldness, travel across the world, see the world wonders, mingle, and socialize with public figures" (Mangunwijaya, pp. 171—172).

4.1.2.5 Awareness of the Urgency of Self-Defence, Self-Independence, and Community for Women

Rape threats thrown at lin by the young army just because of no side dish left made her aware of the urgency of self-defense for women. lin then decided to join the women's army. Rape threats lin experienced a couple of times attested to the fact that many were still considering sexism reasonable, in terms of not only the perpetrators but also the victims, conditioned to comply with the firmly entrenched rule that women should be subject to men.

- (22) "... that as a woman, she has to master self-defense, she has to not only be good at washing clothes or cooking in a public kitchen, either to face off against NICA alive or dead or to confront her nation, specifically men, she then decided to join in one of the woman armies" (Mangunwijaya, p. 55).

After a soldier riot in Brojol's house, he went to his parents-in-law's house to meet his wife (Niyah) and son (Gatot). Meanwhile, lin looked for a militant woman army to master self-defense.

- (23) "And yet, lin Linda Tiwi is far removed from her brother, Brojol. She does not look for parents-in-law or a parents-in-law family. Instead, she looks for a militant and eminent woman army with higher quality than that of the avant-garde cowboys in the back to train her military." (Mangunwijaya, p. 57).

4.1.2.6 Art Breakthrough

Art breakthroughs broke out due to differing schools of art interpretation. lin was the person behind them. She showed her feminist freedom through her argument that batik cloth and *surjan* worn by men reflected feminism.

- (24) "... batik cloth and surjan, which are feminist with sissy colors, worn by men do not delineate heroism and revolutionary bravery." (Mangunwijaya, p.108).

4.2 Factors Impelling the Action of Freedom

4.2.1 Cultural Factor

4.2.1.1 The Address "Puan" Is Considered More Venerable Than "Nyonya"

"*Puan*" was considered more authentic, scientific, and venerable than "*nyonya*" to address an indigenous civil woman during the colonial era. It was a common address for a queen consort, bride, or woman with high and special status. "*Nyonya*" was addressed to a married woman. It was considered inappropriate to address a woman with "*nyonya*" in an official national forum. The address was used to bridge the compromise of the rulers to the indigenous as a national identity. lin, a civil citizen, acquired a homage address, i.e., "*Punyo (Puan Nyonya) Nusambusbida*".

- (25) "It is reasonable that the address *puan* is considered much more authentic and scientific and more psychologically venerable than the title *nyonya*." (Mangunwijaya, p. 1).

4.2.1.2 Men Were Considered Having More Rights

During the tragedy of unwarranted social jealousy, lin showed her pride as she considered it the real evidence of her ever-higher status and achievement. The jealousy indicated that a wife would be happy if envied by her husband (but it was not necessarily so if the other way around). It underlay lin's idea that men had a higher right to freedom, whereas her pride stemmed from pain. For her, happiness was found in wealth. lin once regretted being born as a woman. She would have earned more wealth and love if she had been born as a man.

- (26) "... so Cik Bi finds it strange that it is such a regret that lin was born as a woman." (Mangunwijaya, p. 5).

4.2.1.3 The Value of Women from Their Appearance

When lin and Brojol met at their father's funeral, arbitrariness was perceived by Brojol's wife, who was mocked by her relatives for her style, which was not like lin's, which was an urban style.

- (27) "Certainly, after going home, his wife was mocked by her relatives for being not metropolitan" (Mangunwijaya, pp. 17—18).

4.2.1.4 Beauty Was a Power

lin's charm brought up an assumption that a woman's beauty conquered men. A written description of a woman's body could not help but could intervene in interlocutors' conversation. It was unlike a man's body remaining hygienically isolated from the word "man". Problematics between a woman's body and the word "woman" segregated liberal feminist texts (Badowska, 1998:299).

- (28) "... She nurtures an assumption that probably, a woman's beautiful face is needed to balance the ugly one of men keen to fight each other and overthrow the cabinet; yes, it must be a face, not to mention a beautiful one." (Mangunwijaya, p. 77).
- (29) "... Aunt Wi still perceives that she has a reliable capital source, which is biological capital, as soft and sweet as *gethuk* *cothot* in a completely perfect vital size to continue her personal revolution." (Mangunwijaya, p.130).

4.2.1.5 The Perception of Men's Crucial Role in Women's Success

lin, who was increasingly famous, was a target of journalists hungry for her background-related information. Many doubted her self-struggle success. They assumed that men had helped her.

- (30) "... Whether she is a widow or lives with a husband and anyone, as a woman as beautiful and capable as Cik Bi must have once married or now married with a man in a high status" (Mangunwijaya, p. 25).

4.2.1.6 Women's Services of Giving Birth

Doubts about lin's reasons for not marrying were spreading. Many regretted the decision as they perceived the greatest service of a woman was delivering a baby.

- (31) "... Indonesia will be great if the population grows as that in ROC, so the greatest service of a woman is delivering a nation patriot ..." (Mangunwijaya, p. 80—81).

4.2.2 Psychological Factor

4.2.2.1 Social Jealousy towards the Addresses "Perempuan" and "Wanita"

lin, a woman capable of anything, independent, and lovable from her financial and feminine aspects, was envied by others joining Gerakan Martabat Perempuan (Woman Dignity Movement). They were determined not to recognize lin as a *perempuan* and not to address her as "*punyo*". Some stigmas spreading claimed that the address "*perempuan*" was more moral than "*wanita*". Meanwhile, the stigma of using "*perempuan*" and "*wanita*" addresses underwent a constant shift in tandem with a shift in political and social situations in Indonesia. Nowadays, among female activists, the word "*perempuan*" was more used. Many preferred the term "*perempuan*" to "*wanita*" probably because considering that the Javanese understanding that the word "*wanita*" stood for "*wani ditata*" or "*mau diatur*" (compliance); while "*perempuan*" was derived from the word "*empu*" representing the spirit of fighting or denotatively meaning an expert artisan or from the word "*yang diempukan*" meaning "a senior or an expert".

- (32) "How is it bad to be addressed "*wanita*" reputedly referring to those with womb and bosoms, period (unlike the word "*perempuan*: those in a household and respected as *empu*), so it is sex stuff" (Mangunwijaya, p. 3).

4.2.2.2 Uncontrolled Sexual Desire of Men

lin spared her time to visit her brother when heading to Yogyakarta with Soekarno's group. Her brother was promoted to head village, and his house became the young army's base camp. It compromised her brother's wife, nearly a victim of sexual harassment by an army member, urging him to decide to secure her in her parents' house.

- (33) "He has sent his young wife and son to her parents' long house ..., after an inconvenient incidence, when an army member in Madurese satay seller-styled clothing with a red-white headband and Pangeran Diponegoro-like *keris* attempted to kiss her and commit other misconducts considered natural, but uncivilized and immoral by religion" (Mangunwijaya, p. 50).

lin decided to accompany her brother in Semarang and dedicated her life to a public kitchen, where the army throw a rape threat just because they ran out of side food stocks. The army was in a rage and felt insulted. Claiming themselves heroes, they felt to have been poorly treated.

- (34) "Tiwi finds her body trembling when they threaten her with raping if they do not get tempeh or tofu, or it will be better if get chicken meat or *empal* with *serundeng* (fried spiced shredded coconut) because they are here to defend the state, not to picnic." (Mangunwijaya, p. 54).

4.2.3 Power Factor

4.2.3.1 Nasty Approach to Giving Promotion

Political power lay in all aspects of life. lin was furious since she was dismayed by her deceased father only being promoted to be a posthumous captain; when considering his services, he deserved the title of at not least a colonel lieutenant. Such low promotion was a result of lin's rejection of a nasty approach by a key officer. Although political power practices were inevitable, comprehensive and rational liberal feminism should exist for public politics (Baehr, 2013: 2).

- (35) "For *Punyo Pertiwi*, the death of her father upsets her as he was only awarded the title of a posthumous captain ..., the tragedy came about because Zus Tiwi refused nasty approaches by the officer deciding the promotion" (Mangunwijaya, p. 16).

4.2.3.2 Right of Speech Constraint in Public

Amid the moment of silence, after the Indonesia independence proclamation, the proclamation microphone gave the right of speech to lin, who worked as Soekarno's maid at that juncture. The event might be relieving, but it actually exemplified a negation made by a woman supposedly staying behind and playing a supporting role to the man with the microphone. Women were given an opportunity to speak after being permitted. The scene also implied the tenuous public voice of women by that point (Rarastesa, 2020: 81)

- (36) "Do not be afraid, the Microphon whispers cordially, do never think that those having the right to speak using me are great national leaders or intellectuals only, speak!" (Mangunwijaya, p. 42).

4.2.3.3 Arbitrary Political Accusation

lin, who had been a member of a militant army, fled because of the mental pressure she suffered from murdering a Gurka officer. During her escape, she was arrested, assaulted, and raped in the NEFIS bureau.

- (37) "... by all of a sudden, she is caught by a NICA dog troop patrol notoriously known for their ferociousness; and of course, as usual, after being caught, rebuked, threatened, and brought to the NEFIS bureau for some examination, that is, be accused of being a confounder and a subversive communist terrorist, then be persecuted and electrocuted ..., finally be stripped naked and raped, which is a common phenomenon in intelligence institutions" (Mangunwijaya, p.66).

5. Conclusion

Liberal feminist practices in *Durga Umayi* were manifested in confrontation actions to achieve freedom of thinking and action. Some actions to attain freedom of thought were defying traditional discrimination associated with house chores, being aware of self-charm-generated power, the power of a mother's praying, doubting men's responsibility for their lust, self-expression of body rights, and inspiration from the sacred representation of women. Meanwhile, the realization of freedom of action in the novel was the appreciation of compliance of a true Javanese wife; positive interpretation of the victim of *Ruwatan* sacrifice; a wife's protest to her husband; rebellion against traditional discrimination; awareness of the urgency of self-defense, self-independence, and community for women; and art breakthroughs. Factors inducing freedom actions were revealed. The cultural factors were the address "*puan*" considered more venerable than "*nyonya*", men considered having more rights, the value of women from their appearance, beauty a power, the perception of men's crucial role in women's success, and women's service for delivering a baby. Moreover, the psychological factors were social jealousy towards the addresses "*perempuan*" and "*wanita*" and uncontrolled sexual desire of men. Finally, the power factors were nasty approaches to giving promotions, right of speech constraints in public, and arbitrary political accusations.

Durga Umayi produced new insight into women's status in Indonesian society laden with customs and normative labels. Mangunwijaya managed to artistically represent the existence of Javanese women who were to contradict stereotypes. That kind of woman struggle-themed novel would never be obsolete since it could open the eyes of the new generation and make them constantly seek to fight for their personal rights or women's rights in society without loathing firmly entrenched customs or regretting their fate for being born as women.

Several studies have not highlighted a specific type of feminist approach. So, this research can enrich the reference treasures of liberal feminism perspective to view its practice in literary works, especially literary works that raise the point of view of local women who are still attached to patriarchal practices. This reiterates that women from any background and any condition can make a change and play a role in the revolution. The disclosure of liberal feminism concretizes the ideology that the author wants to highlight.

The limitation of this study lies in the intra-rater validation, so researchers have to repeatedly check the correctness of the data. In addition, there are many forms of action taken by the characters in the novel that lead to feminism, so it is necessary to study more deeply about practices that are liberal feminism. Future research is expected to be able to examine this novel and novels that elevate other localities by using various literary perspectives.

Funding: This research received no external funding.

Conflicts of Interest: The authors declare no conflict of interest.

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