

The Representation of Javanese Women's Rejection Toward Patriarchy Ideology A Study of Existential Feminism Toward *Rara Mendut* Novel By Yb. Mangunwijaya

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Abstract:

The focus of this study is on the form and the motif of Javanese women's rejection toward patriarchy ideology in Rara Mendut novel by YB. Mangun Wijaya. The purpose of this study is to describe the form and the motif of Javanese Women's rejection toward patriarchy ideology that presented in Rara Mendut novel by YB. Mangun Wijaya based on the theory of existential feminism from Simone de Beauvoir. Based on the data analysis, there are some findings that can be found. First, there are three forms of rejection that are done by the women characters toward the patriarchy ideology in Rara Mendut novel by YB. Mangun Wijaya. The three forms are as follow (1) the radical rejection, (2) compromised rejection, and (3) compromised rejection with political, economical and socio cultural strategies. These three forms do not provide maximum result since they do not supported by the patriarchy ideology and also the country which is still positioned the women under the domination of men, as the controllers. Men are still positioned as panatapraja (country controller) and pranatama (religion controller). Second, the rejection motif of women characters toward patriarchy ideology in Rara Mendut novel by YB. Mangun Wijaya is because there is no ownership rights for women for their body and soul, such as beauty, virginity, mate, and marriage which are always determined by noble men.

Key words: *Rejection, Javanese women, Patriarchy ideology*

Introduction

There are some argumentations that background the importance of Javanese women rejection toward patriarchy ideology which reflected in Rara Mendut novel by YB. Mangun Wijaya. **First**, Rara Mendut novel by YB. Mangun Wijaya is a historic novel that inspired from Babad Tanah Jawi. The social background of this novel is Javanese socio culture in Ancient Mataram Kingdom era, under the government of Sultan Agung till Susuhunan Amangkurat I. As a historic novel, this novel prominently shows the

women characters as the main characters such as Rara Mendut, Genduk Duku and Lusi Lindri. This prominent is correlate with the ideology that the writer wants to show in his work named patriarchy ideology. Patriarchy ideology tends to subordinate the women in public and makes women susceptible to gender unfair, such as violence, poverty and double loads. In other side most of the men afraid that women will take the men responsibility. Even there is also the view that

women will take away the men's job and responsibility in public.

Another impact caused by the stereotype to women is in form of job description; public and domestic place. In society, women are identical with their social functions in domestic place as housewife. It means that women have responsibility toward all the things related to house chores; however the leader of the family is still the husband. Public place is dominated by men; they have power because they are the one who get the money for the family.

Men domination is not only happen in all aspects of life, but also in literatures. In Indonesian's literature, there are few women who plunged into literatures. Literature is still dominated by men. It seems that the patriarchy ideology in the society influence the way of writers positioned women characters in their works.

Related to the study of context gender, it is said that the relationship between man and women and the social and private division of role between them have already been set in gender ideology which is known as patriarchy. Patriarchy is a system of relationship between genders that is based on paternalism. Walby (1989:213-220) explains that patriarchy is a system of social structure, a practice that placed men in dominant position, oppress and exploit women. Walby differentiates patriarchy into two: private and public patriarchy. According to Walby, there is an expansion of patriarchy form, from individual and

private places such as family and religion to expanded area such as country. This expansion cause the patriarchy dominated men and women's life. Based on this theory, it is known that private patriarchy is started from family. Walby (1989) explains that this family area is the initial area of men's power toward women. Meanwhile, public patriarchy placed public places such as job fields and country. The expansion of this patriarchy form not only change the power structure but also the condition in each area (in both public and private). In private area, for example family area, men as individual had the power and take a role as the controller, however in public area, the power is done collectively.

Patriarchy hegemony is always socialized from generation to generation through the rules and country's power. In marriage rule (Undang-undang pernikahan) No. 1 year 1974, especially pasal 31 (3) that is still used in Indonesia, stated that the role of a husband is as the head of family and the wife as the housewife. In the rule, it is also stated that a husband has responsibility to protect his wife and fulfill all the life necessity based on his ability (pasal 34 ayat 1), meanwhile a wife responsible to manage the house well (pasal 34 ayat 2). Based on these roles, it means that women have domestic role which is the role to manage the house such as cleaning the house, washing clothes, taking care of the children, and taking care of the husband (Arivia, 2006, p.437)

Patriarchy is an ideology that considers the men as the controller of anything, and positioned

women as the second class in society. Women deconstruction as the main character in the novel is one of the ways that Mangunwijaya choose to reject the patriarchy ideology, against the habit, norms or value which are already ruled in society, generally Javanese society and especially Mataram society who has the ideology of patriarchy.

Patriarchy as an ideology always placed women in inferior position. They are positioned as the human who are always legitimated by the tradition, religion and culture. Women also do not have the rights to do anything that they want to do, because they are tied up by the hegemony of men's power, even they have to follow the men's desire as the controller or as what Sudarmanto (1996, p.82) states that women are still not given freedom in doing something that they want, for example in determining their mate. They have to accept the mate who is already found by the parents or other family members. Besides, women are not allowed to have high education, because it is said that after the marriage women just have the work in domestic area such as taking care of the husband and family.

The ideology of patriarchy shows the unfair and oppression phenomenon toward women and these facts already happen for long time (since the Ancient Mataram Kingdom era). Women's rights are oppressing by men domination that reconstructed the culture and social roles by positioning women in certain stereotype like what is stated by Susanti (1998, p.78) and Nurhaeni

(2009, p.2). As the length of human history, the problem of social unfair generally affect women. The position of women in domestic roles is the obstacle of their advancement in public sector and production. This thing is the changes of culture and tradition which created certain labeling and stereotyping to women which is already rooted in society. Culture and tradition play great role in creating the stereotype that caused the dependence of women to men. In traditional job description, women always placed in expressive, domestic, reproductive, partial and sensitive role, meanwhile men are placed in instrumental, public, productive, dominant and competitive role. This job description will move and change in line with the awareness collectively and partially.

Second, the study about patriarchy ideology in Indonesian novels has not been done yet. A particular study toward the representation of women's rejection toward patriarchy ideology in Rara Mendut novel by YB.Mangunwijaya is not found yet. However, based on the review of literature, there are some relevant studies that can be used as the basic in this study. The studies are as follow: (1) Tineke Hellwig in 2003 did a study titled "Citra Perempuan dalam Sastra Indonesia".(Women's Image in Indonesian Literature) In this study it can be concluded that the essentialism identity has been the central issue of women emancipation in Indonesia. This is proven by the men's writers who consider feminism as something that is ideal for women. Women's characters are explained as the

characters who has motherly, softly, care characters and able to manage the family and house chore. Another finding in this study is women's characters which is written by women's writer always not represent the feminism unequal with the women's own ability, it can be said that women's essential is imaged as the women's own subordinate eternal; (2) The study done by Wiyatmi in 2003 titled "Feminisme dan Dekonstruksi terhadap Ideologi Patriarki dalam Novel Saman Karya Ayu Utami". (Feminism and Deconstruction toward Patriarchy Ideology in Saman Novel by Ayu Utami). This study found that women characters in the novel represent the women who did the abasement toward patriarchy ideology in society that has patriarchy ideology; (3) A study done by Wiyatmi about "Citraan Perlawanan Simbolis terhadap Hegemoni Patriakat dalam Bidang Pendidikan dan Peran Perempuan di Sektor Publik dalam Novel-novel Indonesia", (Symbolic Resistance Image toward Patriarchy Hegemony in Education field and Women's roles in Public Sector in Indonesian's novels) that is contained in "Kritik Sastra Feminis: teori dan Aplikasi dalam Sastra Indonesia" book in 2012. Based on the study, Wiyatmi found that the resistance toward patriarchy hegemony that is done by the women characters in Indonesian's novel is to get the chance for education and take a role in public sector, not only as the working women but also as the activist in women's organization; (4) The study that is done by Barbara Hatley in 2006 titled "Pasca Kolonialitas

dan si Feminim dalam Sastra Indonesia Modern". (After Colonialist and the "Feminim" in Indonesian modern literature). Taking the object of twenties novel (such as Kalau Tak Untung; Kehilangan Mestika; Layar Terkembang; Belenggu; Manusia Bebas; Harga Perempuan; and Tarian Bumi) to Saman novel by Utami that based on the theory of postcolonial feminism. Hatley found that there are some problems that women characters found in doing emancipation. They can handle these problems because of the education and colonial (Europe) culture impact, so that they can built modern family; and (5) the study (thesis) that is done by Rohmadtika Dita in 2012 titled "Pemberontakan Perempuan dalam Novel: Analisis Wacana Trilogi Rara Mendut, Genduk Duku, dan Lusi Lindri karya YB. Mangun Wijaya." Based on this study, Rohmadtika Dita found that these three novels still have strong patriarchy ideology. In order to be equal with men, the women characters in this novel should do double roles in domestic and public area. The story in this novel has the relationship with the condition of society in 80s that positioned the double roles of women as (1) wife, (2) mother, educator, young generation builder, (3) financial manager, (4) get the money for family necessity (to help the husband), (5) the society member especially the women organization and social organization.

Based on the studies above, it clear that specifically the position of the study of women's rejection representation toward patriarchy

ideology in Rara Mendut by YB.Mangunwijaya is not done yet. The discussion about patriarchy ideology is only done in basic concept. So that the position of this study is important since the subject of this study is the novel that has the background of Javanese culture. According to Murniati (1994) in Javanese culture the position of women always placed in domestic sector as what is stated in Serat Chentini that tell that women always placed in domestic sector that represented in five fingers (1) thumb which means 'pol ing tyas' as a wife, women should obey the things that said by the husband, (2) point finger means that the women must not broke the husband rules 'thudung (3) middle finger which means that a wife must protect the husband prestige, (4) ring finger which means that a wife always has "sweet face", always do what the husband wants, (5) little finger which means that a wife must always have ability and softly in taking care of the husband.

In order to describe all forms of women's character rejection toward patriarchy ideology in Rara Mendut novel, an existential feminism is used. According to Beauvoir (2003, p.89) existential feminism views that men as "the self"; meanwhile women as "the other". If "the other" is the threat for "the self" it means that women are the threat to men. So that, Beauvoir suggested that if the men are still want to exist, they should subordinate the women.

Subordinate is a view that regarded that women are irrational, emotional and cannot lead. So that women are always positioned in

unimportant subordinate position. According to Fakih (2006, p.9-10) the problem of subordinating women in society happens in long process. The different point of view (gender differences) is happens because it is formed, socialized, strengthen and constructed through religion and government. So that, men are always constructed as strong human, brave, bigger and able to work in public sector, meanwhile women are constructed as soft human and only work in domestic sector.

According to Umul Barorah (2003, p.201) the phenomenon of subordinating women in domestic sector is not rooted from Islam theory, but from the men bias that finally end in crystallization of Islam theory. So that, Barorah suggested in order to achieve the equal gender restudy of Islam sources related to gender relation against the basic principle of justice and equal gender need to be done. In order to reveal the form of Javanese women's character rejection toward the patriarchy ideology in Trilogy novel of Rara Mendut by YB.Mangunwijaya, the suggestion mentioned by Barorah will be used.

Method

This study used qualitative descriptive method. Descriptive method can be explained as the procedure of problem solving that discover by drawing the object of the study based on the facts as the way they are. This method aims to describe and understand the form of women's rejection

toward patriarchy ideology that reflected in Rara Mendut novel by YB.Mangunwijawaya. Source of the data in this research is the novel titled Rara Mendut by YB.Mangunwijaya. The soft data are the words, phrases, sentences, dialog that contain the information which connected with patriarchy ideology. Data analysis is done through descriptive qualitative through inventory, category, tabulate, and inference. Inventory is used to inventory all the data that related with the forms of women's characters toward patriarchy ideology in novel Rara Mendut YB.Mangunwijaya through the activities of characters. Category is used to group the data based on the category that has been decided. Tabulation is done to summarize all the data and inference is used to interpret and conclude the findings based on the research question. In research, inference is done based on the combination of sociology literature theory and text interpretation theory.

Representation of Javanese Women's characters toward Patriarchy Ideology

Based on the data inventory and category in Rara Mendut novel, three women's characters who did the rejection toward patriarchy ideology

are found. The three characters are Rara Mendut, Gunduk Duku, and Lusi Lindri. Each character is told in three big parts. The first, second and third part are connected each other, so that it is representative enough if this novel is called as trilogy novel. Most of the story in this novel told about Ancient Mataram Kingdom or Babad Tanah Jawi. So that this novel can be called as history novel.

In the first part, this novel told a story about a woman from low class society named Rara Mendut. Eventhough she is from low class society, she never give away to her faith. She rejected the patriarchy ideology, and doesn't want to make herself as the second class women. It is proven by her attitude and behavior and reject to be the wife of Tumenggung Wiraguna because she fall in love with Pranacitra. Although she grown up in fisherman village in North Java, but she never doubt to give her opinion. She grown up as the woman's hero, a woman who doesn't want to life in fetter and under patriarchy ideology. It is proven by her attitude that always makes the people mad of her. She brave to pay high taxes and choose to run away from the palace with her lover Pranacitra and reject to married Wiraguna. She has a principle, it is better to die rather than married bad man like sang Panglima.

Character of Mendut is described as a beautiful woman, as stated below.

"Ah, Rara Mendut is beautiful every time she laugh. Not only men who adore her but also women. The admiration of woman toward another

woman is purer in viewing the beauty.” (Mangunwijaya, 1983, p.20.”

Besides, Mendut is a smart woman, full of anger and stubborn. Eventhough she comes from poor family and appointed as high class woman and become a wife of Adi Pati Pragola from Pati Kingdom. However, before Adi Pati Pragola proposed Mendut, Pati lost in the war with Mataram Kingdom and Mendut is bring to Mataram. Mendut is not an obey woman, she is smart, full of anger and stubborn, as stated below.

“She has sweet face, but it is not used for the prize of the men who win in the battle field. She is too smart and has many principles and she is not a kind of woman who lost easily. She is not a rose-apple but a coconut. Delicious and fresh if we can taste inside it. However, this woman is full of anger, Tumenggung do not have any patient to face the stubborn woman who has a hard head as coconut.” (Mangunwijaya, 1983, p.30”

Mendut is a woman who rejected patriarchy ideology, it is shown by her act by showing her disagreement while entering Puri Wiragunan. Even, she told her disagreement to Nyai Ajeng, the wife of Wiraguna, as stated below.

“Nyai Ajeng and people surround surprised. Then Nyai Ajeng smile and says “There is no candidates of mistress of Tumenggung Wiraguna who propose a requirement.

“Who says I am the candidate of mistress of Wiraguna?” said Mendut fiercely. This

makes all people worried.” (Mangunwijaya, 1983, p.48)

Because of her attitude, Mendut is often called as a rube by the princes in Puri Wiragunan. Even because of her stubborn, she rejected the proposal of Wiraguna to married her, and Wiraguna also called her a rube woman. However, Mendut seems doesn't care of it, she rebelling, as stated below.

“... Mendut is a rube woman, really a rube woman, she is crazy. Can't you imagine that, she is out of her mind. She ask to be permitted to pay for high tax. And Sang Jaya Medan Laga has to wait patiently. She is a crazy woman. hahahaha!” (Mangunwijaya, 1983, p.151)

Her stubborn and rejection to be married by Wiraguna (patriarchy ideology) is to find her own way as independent woman and free from the patriarchy ideology.

Part two, is a part that told the story about a woman named Genduk Duku. She is also a woman from poor family. She is a favorite lady of Rara Mendut. Genduk Duku is told as a lively, happy, sweet and brave woman, as stated below.

“...Duku is a sweet woman, she looks like an east sunrise, happy and always brave, immune from many bad things. Sometimes she make old people angry. But since she is a funny woman, she is easily being loved by all people. That's Genduk Duku” (Mangunwijaya, 1983, p.17)

As Rara Mendut's bestfriend, Genduk Duku is also reject patriarchy ideology. It is proven by helping Rara Mendut run away from Tumengagung Wiraguna Kingdom. Another form of rejection is she never fear to be the witness of

silent enmity between Wiraguna and Aria Mataram to fight for Rara Mendut.

Moreover, the form of rejection done by Genduk Duku is when she fight against Raden Mas Jibus (Raja Mangkurat I). She feels angry because of the death of her husband, Slamet. And she reject to stay in Puri Wiragunan. Because of the kindness of Arumardi, she stay with her daughter Lusi Lindri in Puri Jagaraga.

Third part is told about another woman that also relected the patriarchy ideology, Lusi Lindri (Genduk Duku's daughter). As the member of woman's guard and the wife of spy officer she knows more about the secrets and cruelty done by her husband. She cannot endure the condition and decide to fight. She has a principle better die than life pleasantly in wealth.

Based on the tabulation above, three Javanese women that represented by Mangunwijaya in Rara Mendut novel have similar character as beautiful, brave and rebel women. In micro level, the form of rejection done by these women is caused by beauty, virginity, and marriage that are always determined by noble people. It seems that women do not have any rights for their own body. They do not have power and not capable to do something unless they against the patriarchy ideology itself. It can be seen below.

"Virginity is placed in the internal determined. My mom said there are so many woman that are raped during the war. Dear, however, if it against the will, they can be said virgin. Dewi Sinta, if she are have slept with Rahwana, Dewi Sinta fight against it, she is still a

virgin. That's what my mom said, although my mom is a village woman but I believe she is right. " A mother that already gave a birth of seven children, if she is a good mother, a loyal wife it means that she is a true virgin" (Mangunwijaya, 1983, p.22)

Moreover, Mangunwijaya also write that at that time, Javanese women do not have their own rights to choose their own husband. Mate and marriage are already determined by noble people and it is also happen to noble women. It is already stated that beauty of women from poor people just only for noble man.

" I sincere agree to be a co-wife because it is the right of Javanese noble men. "(Mangunwijaya, 1983, p.202)

"Since she was a little girl, she already know that noble man have their rights for their slaves' body. Some people do not care about it and decide to get save. Some also proud because it means that they are beautiful. But rebellion is always happens." (Mangunwijaya, 1983, p.309)

The same behavior is also shown by Genduk Duku and Lusi Liandri. Eventhough they are rebel, but they always do their duty as a woman and wife. In order to get similarities in gender, they are able to do men's job such as ride a horse and decide which horse that is tame and good. This capability indicate that they against patriarchy ideology.

As stated before that in patriarchy ideology, women do not have their own choice to decide on their own faith. Marriage for women is the only traditional faith that is given to them. If it is linked with the concept of existential feminism, Beauvoir (2003, p. 227-228) states that women

will be given a civil status when they are married and get the will, although the will still make them as the slave in the family. In unlimited time, marriage and will are designed and done by father in law and son in law, not by husband and wife. The existence of women is limited especially for young women. So that, by showing the existence is the only way for women to get married. In marriage, the existence of women is still limit in limited space, such as giving a birth, they must married because they have function to satisfying and taking care of her husband. These roles is given by the society to women and they are considered as special service for their mate.

In Rara Mendut novel, women are only used as sex object in marriage. For example Mendut is given to Adipati Pragola to be taken as his mistress and have a sex with him because Adipati Pragola has not do sexual activity with his wives. It is clear that women just placed as the object for satisfying the men (Beauvoir, 2003, p.232). All women's characters told in the novel is the women that face unfairness in Mataram Kingdom era.

In this era is told that beautiful women like Rara Mendut, Gendhuk Duku and Lusi Lindri are loved by Noble men. These women do not have any rights to reject noble men who want them. The role of women is just placed in domestic sector, like what

“There are two types of women, as pleasure and as worker. As pleasure means they do not have many requirements. They will give you pleasure if you give them money and good clothes. If they do

not want to do it, the couple is like Rara and Pati. A delicious mango will be useless to get, if it is placed high on the tree and makes us climb the tree hardly, why do we have to struggle to get it? We will lost the pleasure when we reach it. (Mangunwijaya, 1983, p.163)

The above citation is told us that Javanese women status is dominated by patriarchy ideology that already rooted in daily life and family life. Ideology that stressed on women's role in family as mother and wife, has already internalized in Javanese socio culture.

Patriarchy ideology has existed and appeared through long history process. This ideology also placed women in reproduction and domestic sector. Women are described as soft and tidy creature, but they do not have high intelligent and lack of skill and spiritual power so that they are not be able to get the position in government and society. So that women are considered as secondary creature and need protection and lead from men. Besides, women's status is also determined by men (the husband). As a creature that protected by men, as a result women should obey the men and fulfill all of their needs. In aristocrat feudalism society, this patriarchy ideology is really important in order to support the perpetuation of a dynasty, and also to keep up the generation.

In patriarchy ideology point of view, men domination in choosing the women is causing polygamy. In short, it can be said that in this ideology, women is a domestic creature who are

born to be a housewife, taking care of children, cooking and taking care of their husband.

In the novel, it is represented that Javanese women Rara Mendut, Genduk Duku and Lusi Lindri do not accept the phenomena. These three women do not want to be "a tool" to satisfy the men and to give a birth of children. They do not want to be "a doll" that used and shown by men. They rejected the way men treat them. Rara Mendut must struggle to free herself from the tied of social class and patriarch system through radical way without any support of economy, politic and socio culture. The form of rejection done by Rara Mendut can be seen below.

"My lovely Mendut, don't you understand how deep is my love to you, how come you give Wiraguna such this response?"

Mendut respectful greeting "Kanjeng Tumenggung, long women's hair also has long and soft sense. I feel that, Paduka just love the prestige of men. Paduka loves the authority, not Mendut. Mendut is just the symbol of weapon power and prestige of Mataram.".....

"Be clear, who do you choose: Wiraguna or Pranacitra?

"Mendut directly answered "Pranacitra!
(Mangunwijaya, 1983, p.274-275)

Mendut is different with Genduk Duku, Duku do rejection toward patriarchy ideology in compromise way. This strategy is done by Duku by seeking refuge to Eyang Pahitmadu, Wiraguna's brother who has great power. After Eyang passed away, Genduk seek refuge to Tumenggung Singaranu, right hand of Sultan Agung. Meanwhile Lusi Lindri does rejection by building power inside her in political, economical, and socio culture activity and strategy. Although

these women struggle to reject the ideology, however the reality shows different thing.

The findings in this study have firm relationship with existential feminism theory of Simone de Beauvoir in his book *The Second Sex* 2003, p.122-123). These three women reject the patriarchy ideology because they face difficulties to be themselves. So that they become "the other". Moreover, Beauvoir revealed that the problem of "the other" is started when a women believes that she is a creature that need protection because of her "weakness". She starts to think that she cannot life without a man because woman is born from the man's rib. So that, women is described based on the men's opinion. Men are subjects and they are absolute. Meanwhile, women are objects or "the other".

If this condition is linked with existentialism theory by Jean Paul Sartre that states that there are three modus of "exist" in human: exist-in-themselves (*etre en soi*), exist-for-themselves (*etre pour soi*) and exist-for-others (*etre pour les autres*). From these modus, the most closest one with Rara Mendut, Genduk Duku and Lusi Lidri is exist-for-others (*etre pour les autres*). According to Sarte every relations between human is come from the conflict which is the core of inter-subjective relation. The subject and awareness in every human try to keep the subject and try to insert the awareness into their own world. This condition leads to the effort to make someone else as the object. In relation with men and women, men objected the women and make

them as "the other". It can be said that men become the subject and women become the object.

So that three characters in the novel (Rara mendut, Genduk Duku, dan Lusi Lindri) are constructed by men through men's structure and institution. Like men, women are also have essential, they do not have to be what men wants. Women can be subject and get involve in positive activity in society and able to redefine or erase their roles as wife, mother, working women, whore, and mystic women. Women can build themselves because there is no essential of mortal feminism that able to make the ready-made identity for them.

The three women's characters in the novel want to reject the condition that makes women as the second class. There are two strategies that can be done by women toward the process of transcendence: radical and compromise strategies. In order to do the strategy, women should have intelligence and rejection being secondary. These three characters are smart and beautiful women. Intellectual activities is done when someone think, see and define something but not non-activities when someone become the object of thought, observation and definition. Besides, these three characters work to achieve the transformation of socialist in society. They want to do everything they want; they have to help in creating society that serves material support to transcendence the limit around their life. So that, they rejecting the patriarchy and identifying themselves from the dominant point of view in society. So that, the

only way for them to become themselves in society is by freeing themselves such as reject to life in hedonism and do more creative activities and service-oriented.

If we connected these three Javanese women characters with the objective reality, it can be found that there is a direct relationship between power and social role of women who are repressed by patriarchy ideology in Mataram Kingdom era with women in 80s era (the time the novel written); women's five duties, (1) as wife, (2) as husband's builder, (3) as housewife, (4) as worker to help family, and (5) as member of society organization. Connecting the patriarchy ideology in Mataram era with 80s era it can be said that there is a strengthen of ideology in Serat Chentini with the Order Baru government, which still placed women under the country control and men is the controller of hegemony. So that it can be said that the fate of women in Mataram era till 80s era was still the same. Women was still the object and do multiple roles, as housewife, take care of the children and husband and also actively involved in all aspect of life (social, economy and politic). More roles make women have more responsibilities.

Conclusion:

Based on the findings above, there are some things that can be concluded. First, there are three forms of rejection done by women's characters toward patriarchy ideology in Rara Mendut novel by YB.Mangunwijaya. These three

forms are (1) radical rejection, (2) compromise rejection, and (3) compromise rejection with political, economical and socio-culture strategy. These three forms are not given maximum result yet, because they are not supported by patriarchy ideology and by country that still placed women under the men's control. Men are still positioned as panatapraja (country controller) and pranatama (religion controller). Second, the rejection motif of women characters toward patriarchy ideology in Rara Mendut novel by YB. Mangun Wijaya is because there is no ownership rights for women for their body and soul, such as beauty, virginity, mate, and marriage which are always determined by noble men. So that, more studies that involved others novel are needed to reveal the form of rejection of women toward the patriarchy ideology.

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