

Novels Works of Woven Authors Indonesia of 2000's (Sociology Study of Literature, Gender Perspectives, and Educational Value)

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Abstract

This study aims to: (1) explain the sociology of women writers' novel (2) novel socio-cultural background (3) The effect of social novel (4) Gender equality in the novel (5) educational value contained in the work of Ayu Utami's novel *Saman*, Jendela-Jendela work Fira Basuki, Tarian Bumi Oka Rusmini work, and work Mahadewa-Mahadewi Nova Riyanti Yusuf.

This research is a qualitative descriptive using content analysis method or research data analysis. The data sources are: (1) text, the novel works by Ayu Utami's *Saman*, *Jendela-Jendela* by Fira Basuki, *Parim Bumi* by oka Rusmini, *Mahadewa-Mahadewi* by nova Riyanti Yusuf (2) The literary books which are relevant, (3) receptors that is the readers of four novels. Data collection technique is by analyzing documents and interviews with receptors. The triangulation technique is done by triangulation of the data, theory, and method by document data checking and interview to get the same conclusions. The data conclusions are obtained by reviewing the contents of the novel through content analysis that is conducting a novel interpretation of the text to understand its content and interview which is conducted to collect the data relevant. The technique of data analysis is an interactive model analysis which includes three components: data reduction, provider of data, and conclusion.

The conclusions can be concluded that (1) the author sociology covers the educational background of the author, social status of the author, the ideology of the author, socio-cultural background of the author and professionalism of the author (2) socio-cultural background of the novel includes education, employment, language, place of residence, habits and life of the figure as the member of the society (3) social novel influence to the society (4) gender equality in the novel, and (5) educational value which is in the novel includes religious education, moral, social ethics, and culture.

Keywords: Novel, literary sociology, gender studies, and educational value

1. Introduction

Literature is created by the author with the purpose to enjoy, understood, and utilized by society. Literature can also help the reader to understand the language and cultural symbols (Romuald Cudak, 2004: 101). In addition, the literature contains a power of social knowledge (Diana Carversekers and Madekeine Gregg, 2007: 473). Source of literary creation, beside the extensive knowledge about the political, economic, social, etc is the reality of daily life that occurred in the society. Then the fact is given a vision, changed according to the imagination so the world which is written in a literature is not the real world reality (Nugraheni, 2009: 2).

Compared with the poetry literary and drama, the novel has its own charm with clear language and easy to understand. Novel as one of media of the ideological struggle in the cultural level can be used as a basic significant to understand feminism through women's writing in Indonesia. Novels by women writers in Indonesia are created with the various purposes of existence-many women in different cultural contexts and different ideological point of views about women and their world.

90's era until 2000's there are many novels which are written by women authors, such as *Saman* by Ayu Utami, *Tarian Bumi* by Oka Rusmini, *Jendela-Jendela*, *Atap dan Pintu* by Fira Basuki, *Super Nova* by Dewi Lestari, *Mahadewa-Mahadewi* by Nova Riyanti Yusuf, *Swastika* by Maya Wulan, and there are several others. In this era, the author of Indonesian Women raised more sexuality issues, violence, and women's bodies into the framework of independence from male exploitation of women. They have a strong tendency to take over the role in solving the problems that had been mastered by the men. (Ahyar Anwar, 2008: 4).

Women authors of the 2000's era contributed greatly to the survival of Indonesian literary. They can attract readers outside of the literature. They can attract readers widely ranging from students, college students, and adults or the general public. Society life phenomenon that is raised in the novel by the author of Indonesian women's 2000's indicates the shackles of a patriarchal culture that transhistorical system and covers all of that or complex. So women are only possible if there is an alternative cultural system which is created. During its development, the novels of Indonesian women writers in the 2000's until now dynamically tend to criticize and resist with the *patriarti* culture.

Based on the description above, this research examines four novels by women author in Indonesia in the 2000's,

that is *Saman* by Ayu Utami, *Jendela-Jendela* by Fira Basuki, *Tarian Bumi* by Oka Rusmini, and *Mahadewa-Mahadewi* by Nova Riyanti Yusuf. The novels are analyzed by literature sociological approaches, perspectives, and educational value. So, it is determined the purpose of the research is to know: (1) Author Sociology, (2) cultural literature sociology, (3) social function of literature, (4) how the women characters in gender equality and equity in the novel, and (5) the educational value which is contained in the literature.

2. Theory Study

2.1. *The Essence of the Novel*

Novel comes from the Latin word *novellas* derived from caste *novies* which means new. It is said new because when it compared with other genres of literary such as poetry and drama, so this type of novel appears later. Rene Wellek and Austin Warren (1989: 282) argue that novel is a picture of real life and behavior of the Age when the novel was written.

In a broad sense, the novel is a literary prose in large size. The size can mean a literature that has plot (plot) complex, a lot of character, theme complex, and diverse literature atmosphere anyway. However, the size which is vast is not absolute, perhaps which vast is only one of the fiction element, for example the theme, whereas the characters, setting, and others is only one (jakob Sumarjo, 1994: 29).

Based on the opinion above, it can be concluded that the novel is fiction that tells the story of the life of the characters and the values of life. The figure life which is described in the novel is something that is realistic, sensible, and aims to bring the reader to the world which is more colorful.

2.2. *The Essence of Literary Sociology*

The approach to the literature that considers the social aspects by some writers called sociological literature (Supardi Djoko Darmono, 1999: 2). To understand an opus well, the reader must understand first the elements that are contained in the literature, especially the social and cultural conditions from the authors' side, readers, and the opus itself (hyacinth M.Simpson, 2004: 82). Rahmat Djoko Pradopo (2003: 47) says that Sociological literature approach always consider the social aspects. Then in understanding the issues in the literature, sociology will inevitably relate to the real problems in the structure of society.

The classification above is not much different from the statement which is stated by Ian Watt who talked about reciprocal relationship between writers, literature and society. First is the social context of the author. Second is literature as *esmin* cultural and social functions. Rene Wellek and Austin Warren (1989: 11) separate sociology of literature into three parts: (1) Sociology author, talking about the ideology of social status as a producer of literary authors, (2) Sociology of literature, talking about the social issues that are in literature, (3) Sociology of literature that talks about a society's view of literature.

2.3. *Equality and Gender Justice*

The term *gender* was first introduced by Robert Stollen in 1968 to separate the characterization of the human that is based on socio-cultural definition with definition derived from biological traits (Riant Nugroho, 2008: 2). Gender is an inherent nature of men and women in the social and cultural construction. The dichotomous nature is masculine (male) and feminism (women), these natures are often called cultural nature. This nature is very dynamic because it can change over time and it varies according to the place and culture, and can be interchanged because the nature is a man-made (Mansyur Fakhri, 1966: 8).

Gender is formed based on the social construction which is very closely related to cultural issues, norms, and values held by the community. Every society can be having a social construction that different in the view of the position of men and women so it will continue to change and develop according to that shape civilization.

From the description above it can be concluded that gender is a difference from the role and behavior between men and women that is socially and culturally constructed by humans. Social construction is closely related to social norms and values of society espoused. In this definition, gender defines men and women from a non-biological point of view.

During its development, gender can produce the gender equality and gender justice. Gender equality means equality position of the conditions for men and women to get the opportunity and their rights as human beings to be able to contribute and participate in the politic, law, economic, social culture, education, security, and the equality in enjoying the development result. Gender equality also includes the elimination of discrimination and structural injustice, both for men and women.

The equality of gender produces the gender equity. Actually, the gender distinction does not emerge the various gender inequalities. Gender inequality in the society is various, such as second subordination, labeling (stereotype), double burdens, marginalization, and violence.

2.4. *Educational value of Novel*

The value of lives which is in the literature is usually called by the educational. Educational value can be obtained by the reader after reading the literature. By reading, understanding, and pondering it, the readers will get the benefits as the knowledge and education that it is useful for their life. Atar Semi (1993: 20) says that the

educational values in literature are expected to give solutions of half part of the problems in society. Literature is an important tool for the philosophers to move the readers to the fact and help them to take a decision when they faced a problem.

Educational value is closely related with literature. Every good literature always reveals the glorious values that are useful for the readers. Educational value which is meant can range the moral education value, religious, social, or an esthetic (beauty). The meaning of educational values in the literature according to Herman J. Waluyo (1992: 28) is the goodness in the literature meaning for one's life. This means that by the insights concept which contained in the literature especially novel, shows that basically a literature will always contain useful various values of lives for the readers.

The values of religious education in literature are partly concerned about moral, ethic, and duty. This shows that there is an educative nature (Burhan Nurgiyantoro, 2002: 317). The opinion is in line with the opinion of the Anter Semi (1993: 22) that religion is the encouragement of literary creation as a source of inspiration and it is often make a literature which is focus on religion.

Zaini Hashim and Salladin (1996: 83) state that social values are cultural aspects that are pursued by the groups to obtain the meaning or high award. Another opinion expressed by arifin L. Bertrand (in Munandar Soelaeman, 1998: 9) that the social values and emotional awareness is a relatively sustainable against to an object, idea, or person. It can be concluded that the social values are human values which are obtained in their interaction with others in society. Social educational value which taken from a story or novel can be useful things. The positive things should appear as enviable or exemplary thing, the negative things are necessary presented to the readers in the hope that the readers do not get lost, they can distinguish which is good and which is not good.

Value of moral education enables man to choose wisely which is right and wrong. Moral is an act or human behavior that is viewed from the values of good and bad, right or wrong, and based on the individual customs are (Burhan Nurgiyantoro, 2002: 319). Moral is defined as the norm and the concept of life that upheld by society. The values of moral education can change the actions, behaviors, and attitudes, and the moral obligation to good society like natural ability, morals, and ethics (Joko Widagdo, 2001: 30).

It is related to the literature that it always offers moral value which connected to sublime humanity, fighting for human rights, and dignity.

Aesthetics value is the value of beauty that appears in James Joyes' s literature (in the *atas semi* , 1993: 26). It explains that the beauty has three characteristics or main elements, that is (1) cohesion / integrity, (2) the harmony (harmony), and (3) sincerity / individuality. The benefits of literature expressed in the term "juice et utile" which means fun and rewarding. Pleasing can be associated with the entertainment aspect which is offered, while the benefits can be related with the life experiences which is given by the literature. .

As one of the literature form, the novel can give clearly about the value system or culture on a particular place in a period. The values express good behavior or bad, human's view of life which embraced or shunned, and what things are upheld. There are three things that are related to the cultural values, they are (1) symbols, slogans or other things which are visible, (2) Attitude, behavior, movement which appears because of the slogan, motto, (3) the trust is deeply embedded into the terms of reference in acting and behave.

3. Research Methodology

3.1. Place and Time Research

A research that conduct a literary research as a source from books of bibliography research is a research study that requires philosophical and theoretical preparations relating to the value (Muhadjir, 2002: 56). Because of the literary research, so the location of the study is conducted in home, school libraries, and college libraries.

Research time:

Data collection: January to April. It involved the primary data collection in the form of novels and books that are relevant to the research problem. Data reduction: May to July. Based on some data that is successful collected, the writers select and sort the data according to the research problem. Data Analysis: the writers analyze the data based on the reduced data from July to September. The presentation of data and conclusions: August to December 2011.

3.2. The Source of the Data

The source of the data in this study is four novels of Indonesian women author in the 2000s. The novel is *Saman* by Ayu Utami, *Jendela-Jendela* by Fira Basuki, *Tarian Bumi* by Oka Rusmini, and *Mahadewa-Mahadewi* by Nova Riyanti Yusuf.

Beside the main data, there are also secondary data derived from reference books that are relevant to the research problem, several magazines and newspaper of the authors and their works.

3.3. The Form and Strategy of the Research

This research uses a form of qualitative research literature with research technique of content analyst. It is a research technique for making inferences that can be copied and the copied of the data concern to the context

(Krippendorff, 1991: 12). This analysis is used to analyze the documents so it is known the content and meaning that contained in that document.

3.4. Data Validity Examination

The data in this study should be responsible for its truth. Therefore, the inspection of the validity data is needed much. This research uses triangulation techniques theoretically by using more than one theoretical perspective in discussing the problems studied.

3.5. Data Analysis Techniques.

This research uses an interactive model of data analysis techniques by Miles Huberman. Interactive model analysis consists of four activities; data collection, data reduction, data display, and conclusion.

At the stage of data collection, researchers set up a novel which to be studied and some supporting data that are relevant to the problems researchers. These data are noted by the researchers in the data card. After this, the data is reduced. The data which does not support will be eliminated temporarily, while the data that supports the research problems is selected for further analysis.

The next stage after data collection is data analysis. The data which has been reduced and selected is analyzed according to the problems that have been formulated in the problem statement.

The next stage, the analysis result is presented in the whole form and organized which is coherent and logical. The final stage is the conclusion based on the research result and the discussion.

4. Results

4.1. Indonesian Women Authors Sociology in 2000s; Ayu Utami, Fira Basuki, Oka Rusmini, and Nova Riyanti Yusuf.

The author sociology related to the background of the author's education, social status of the author, the ideology of the author, socio-cultural background of the author, and the professionalism in the authorship.

Ayu Utami, Fira Basuki, Oka Rusmini and Nova Riyanti Yusuf all highly educated (graduated S1) even Fira Basuki finished her master degree (S2) in Wihita State University USA. Ayu Utami is a Russian literary bachelor from the Faculty of Letters, University of Indonesia (UI). Oka Rusmini is an Indonesian literary bachelor of Udayana, and Nova Riyanti Yusuf is a Medicine bachelor of Trisakti University and took the Doctor Educational Program of Specialist Mental Health Sciences (Psychiatry) the Faculty of Medicine, University of Indonesia (UI).

Four of them have a high social status in the society. Their parents are respected and admired in the surrounding community. They live in big cities in Indonesia with all its existing facilities, although so it does not make them so arrogant. Ayu Utami was born and grown up in a devout Catholic family. Fira Basuki is still descendant of blue-blooded noble in Yogyakarta. Oka Rusmini is still Brahmma descendant, grown up with a strong Balinese culture and grew in the *griya* environment (the house of Brahmma) so her full name is Ida Ayu Oka Rusmini, although Nova Riyanti Yusuf was born in Palu, Nova grew up in Jakarta along with her transfer job as a banker. Ayu Utami, Fira Basuki, and Nova Riyanti Yusuf expressed their awareness of feminism. The three of them put women not anymore in the resistance process to the authority and power of men over women in patriarchal culture, but it has been already in a position of equal freedom with men in the political education, economic, social, even in matters of life sexuality.

Both of Ayu Utami, Fira Basuki, and Nova Riyanti Yusuf combine the modernity and globalization that are connected directly to the world's consciousness about women's freedom. The developing of education and Indonesian women's access about the modern world and globalization is something which greatly influences the development of consciousness and radical change about the idea of Indonesian women world.

Oka Rusmini is same with Ayu Utami, Fira Basuki and Nova Riyanti Yusuf in breaking the *patriarti* tradition that disadvantage women in various fields of politics, education, economics, social, even in matters of sexuality. Oka raised a number of issues of customs and Bali traditions which are old-fashion, and harmed Balinese women. She broke clearly the tradition-line and the sex issues with their erotics.

Reading *Tarian Bumi* which the background is Bali culture is like reading a woman's allegations against to the establishment of patriarchal values that rooted arrogantly and closedly in Bali. The women's stretching to gain freedom and out of the bondage of patriarchy is really felt conveyed by Oka Rusmini. Oka Rusmini talked explicitly and bravely about sex life in *griya* or in general society in Bali, even she described how passionate about the perceived desires lesbian female characters in her novel.

The writing world and authorship are occupied professionally by Ayu Utami, Fira Basuki, and Oka Rusmini. According to them, writing is creative process which is complex. Ayu Utami as a journalist and novelist, she worked in the *Kalam* cultural journal and in Utan Kayu Theater. Fira Basuki besides as a man of letters, she occupied as the chief editor in *Cosmopolitan* magazine. Oka Rusmini beside as a poetry, novels, and short stories writer, she has also been a journalist. Now, Oka Rusmini is a Fashion Editor at Bali Post.

With a variety busies of her work as a physician, politician, and be active in the fields of social activity, Nova

still took use the time and spare her time to write. The world of writing cannot be far away from her life. She writes not only limited about literatures / novels but also various knowledge. Nova ever responded a cigarette advertisement which is not related to the essence of the cigarette itself.

4.2. *Socio-cultural background of Saman, Jendela-Jendela, Tarian Bumi, and Mahadewa-Mahadewi novel.*

Socio-cultural background that is appeared in a literary work that is reflected in some aspects, such as education, employment, language, place of residence, habits and life aspect as a member of the society.

Ayu Utami, Fira Basuki, and Nova Riyanti Yusuf through Shakuntala female character, Laila, Cok, and Yasmin, June Larasati, and Kako explain that they are highly educated women figures. By highly educated, broad-minded and the opportunities are extensive. The Women figures break the arrangement of *patriarki* old society which are extremely harmful to women. It is rarely found in the novels before 90's until 2000's era. Oka Rusmini is one of the four women authors who has not touched about education in her novel. *Tarian Bumi* that she is written sets the Balinese culture which is still conventional and thick with its tradition. She has not talked about the education issues or the experience out of the society that set the story.

Because they have high education, all the female characters in *Saman, Jendela-Jendela, and Mahadewa-Mahadewi* have a settled job according to their respective fields. Shakuntala worked hard on the field of dance, Laila worked in foreign companies, Cok worked hard in the restaurant and catering business, Yasmin became a lawyer, June Larasati became a reporter and editor at the publishing company in *Jendela-Jendela*, and Kako became a doctor in *Mahadewa-Mahadewi*.

According to their young spirit, Ayu Utami, Fira Basuki, Oka Rusmini, and Nova Riyanti Yusuf express their ideas in communicative language. The choice of the words or diction is really appropriate to describe a problem. Sometimes they slipped the local languages or the terms of a foreign language. Fira Basuki whose the background is Javanese people through June as the character explains *kejawen* and the Javanese traditions with Javanese terms. Kako who is a doctor, he also often uses medical terms.

All of the female characters in *Saman, Jendela-Jendela, and Mahadewa-Mahadewi* backgrounds living in the big city, except in *Tarian Bumi*. The four sectors, Shamuntala, Laila, Cok, and Yasmin lived in Jakarta. June Larasati's residence was in Jakarta when she was still followed someone, in the United States when she was in college, and in Singapore when she was married and settle down with Jigme who is Tibetans' man. In *Mahadewa-Mahadewi*, Kako lived in Jakarta.

4.3. *Social influence of Saman Novel, Jendela-Jendela, Tarian Bumi, and Mahadewa-Mahadewi.*

Ayu Utami, Fira Basuki, Oka Rusmini and Nova Riyanti Yusuf wrote their novel in the 2000s era in which the political situation in Indonesia amid reform raged. Everywhere appears protests and demonstrations against the government policies which they considered that the government is less siding with the low people. The freedom of speech in the public forum is opened widely like a flowing tap water. The fetter freedom which was for decades choked the peoples' voice is now opened.

This era became the beginning point of the women authors to show their identity and desire in freedom pressure which shackle in patriarchy. The women authors such as Ayu Utami, Fira Basuki, Oka Rusmini and Nova Riyanti Yusuf invite the Indonesian women to rise up and their rights as equal partners of men.

At this age there are many women who are active in various aspects of life, especially in education and politics. Beside as a woman who completing domestic affairs and households, must also take part in the development.

At least, reading the works of women authors inspires and motivates the women to take part in society. There are many successful women in education, such as a head of department, principal, and even become minister. Medicine and other disciplines are also much interested by women. Being a judge, a doctor, a woman police, prosecutor, and other professions that are usually mostly held by men, and now women are able and there have proved that they can do it as men.

The expectations of the women authors are all of women can take part like men. However, women should not deny their nature as women and mother who give birth and breast-feed their offspring. Especially for *Tarian Bumi*, Oka Rusmini as the author wants to break and eliminate the beliefs in Bali and hereditary discourage broken. That is the Balinese women who come from Brahma should not marry with men who come from Shudra. According to the people, their life would be unlucky.

So, not only entertaining, but also the novels of the four women give lessons to the Indonesian women to move bravely and to express their opinion so they can get out of the patriarchal order that has been rooted in Indonesian culture especially in Java and Bali. And also, women are not taboo anymore to talk about sex openly with their partner for their harmony and comfortable as couples.

4.4. *Gender Equality in Saman, Jendela-Jendela, Tarian Bumi, and Mahadewa-Mahadewi novel.*

The indicators of gender equality in the novels of Indonesian women authors in 2000s besides the positive relationship between female characters with the fellow women and the men are the equal opportunity between women and men in working not only in public but also in domestic society. Almost all the female characters in the novel of Indonesian women in the 2000s who become the research subject show that they are active in public

like men. Thus, men are not reluctant to participate in the domestic place to help the women.

The absence of violence against to women or men in novels of Indonesian women authors of the 2000s Indonesia also shows that equality has been already exists in most of the novels by Indonesian women author in the 2000s. From the four novels which are researched, there is only one novel, that is *Tarian Bumi*, that the woman character of it gets violence. The violence which is meant is not physical violence, but it is mental terror. The female character, Telaga, got mental terror from the people who should give affection and caring.

Indonesian women authors of the 2000s that their novels became the research object of highly educated. All the authors study in highly education and complete their bachelor degree, even there is until complete the master degree. The highly education and widely insight enables them to be briefly argued and argue about various things including the gender equality. Their highly education that they have taken is a very important role in the construction of their thinking about the gender equality although the intensity of each of them is not the same. The woman authors who are the strongest intensity in gender equality which are voiced are Ayu Utami, Fira Basuki, and Oka Rusmini. The struggles of gender equality that they show are positive for the development of women in voicing moderate form of feminism. Other women authors also express the gender equality in a radical feminist, like Ana Maryam, Ruth Kumala, and Nova Riyanti Yusuf. While other women authors also express the gender equality although it is not as strong and brave as women authors who have been mentioned.

4.5. Educational Value Contained in *Saman*, *Jendela-Jendela*, *Tarian Bumi*, and *Mahadewa-Mahadewi*.

4.5.1. Value of Religious Education

Ayu Utami and Fira Basuki explicitly through the characters in their novel to explain that they are religious people who orderly carrying out His commands. Laila, the character in *Saman* explained by Ayu Utami, stopped working when she realized that it was time he should pray *asar*. Fira Basuki directly explained that in June's house there was the mosque where they praying together. June's father and mother also described that they had already performed the pilgrimage.

Oka Rusmini in *Tarian Bumi* also explained that the characters in her novel are highly respect and implement all orders religion. Oka Rusmini always keeps reminding her characters to Sang Hyang Widhi (the name of God in the Hindu religion). Balinese people who became the setting of *Tarian Bumi* are very viscous to their Sang Hyang Widhi.

4.5.2. Social Education Value

June in *Jendela-Jendela* is very concerned about other people, especially for those who are less fortunate in life. June was willing to spare the time to listen to the complaints and the sharing of Kunti's heart, a woman who abused by her husband, although June has not long been familiar with Kunti. The high social sense of June in helping others is one of the social education values which should be as the sample. Telaga's social life, a character in *Tarian Bumi*, is shown commendable deeds that are always caring for others, especially to others who do not have. She did not hesitate to give and provide for peoples' needs without being noticed by the person itself.

4.5.3. Moral Education Value

Moral education value is possible to sort and choose which is right and which is wrong. Ayu Utami through Laila character gives lesson to the reader eventhough by implication, Laila was a flunky man who made affair with Sihar, married man and had a child. They both realized that the relationship was already breaking the religious norm and moral norms. With the awareness of both, they end the relationship. Laila has a moral conscience and a wise until he was willing to sacrifice the feelings of love in people who are admired. In her heart, Laila does not want to be haunted by the guilt of making Sihar suffering wife.

Considering from both religious norm and moral norms in the eastern countries (Indonesia) the sanctity or women's virginity is still respected highly. The sanctity or women's virginity is given to husband when the first night. Fira Basuki conveys the moral value through June as the character in *Jendela-Jendela*. There is a sense of sin in June's heart that on the first night with Jigme, she realized that she was not a girl anymore, she just wondered if Jigme realized that she was not a virgin when she with him on that night. Long before knowing Jigme, June has a relationship with Aji Saka when they were still together college in Pittsburg. They have been often did the marital relationship although they were not married. It becomes something that is commonly done by anyone. Western culture and their freedom life style they had been done when they were in college. To reduce the sin and guilt, eventually June accepted Jigme's proposal, the Tibetan youth who loved her very much. As a woman who has been tainted and not a virgin, married with a virgin man caused guilt and sin often choke June's heart. Moral lesson about *karma* is also described by Fira in this novel. It is luckily for June because Jigme never brought up June's past. Instead of blaming others, Jigme always do self introspection and blame himself first. Jigme is really sure that guilty person will bear the risk of punishment.

In *Tarian Bumi*, Oka Rusmini explained directly through Luh Kenten and Luh Sekar characters about same-sex relationship which is not uncommon normally. Luh Kenten realized what she did to Luh Sekar is a wrong action and breaking the norms. She knew that she was out of the living role normally. The feeling of same-sex love

which appeared in Kenten's heart was because of her hatred to the men. The men whom were met by Kenten in around of her most of all were an selfish men, underestimated women, and dominated women.

4.5.4. Value of Aesthetics Education (beauty)

Aesthetic value is the beauty values which are in a literature. The limitation of the beauty is difficult formulated because beauty is abstract, and it is identical with truth. The beauty values are reflected in the using of diction, the language style, etc. Ayu Utami uses the beautiful words and sentences to describe the beauty of Central Park where Laila and Sihar dated. She also explains a lot about the values of life and man's relationship with God. With her experiences as a writer, Ayu Utami presents the beautiful sentences in her works.

The beauty of the changing seasons in the United States is described by Fira Basuki in her novel. Fira Basuki completes the beauty of her work with the selection of proper diction when she described how June was in love with her boyfriend, June worked at a magazine and how the situation of Pittsburg and other cities such as Singapore, Malaysia where June had ever lived. Oka Rusmini is very good in expressing the beauty in her work. She is really appropriate in choosing the diction when describing how Ida Ayu Telaga Pidada danced Oleg. Oleg dance is a dance about the pleasure of making a love, a dance about the beauty of love between men and women. Oka Rusmini also describes the beauty of the character Putu Sarma, Wayan Sasmita, Luh Kambren, Luh Dampar, and all the characters of her novel, including when describing the relationship between Luh Kenten and Luh Sekar.

4.5.5. The value of Indigenous Education / Culture

Stories as one of a form of literature can give a clear picture about the value of system or society culture system at a place in a period. These values express commendable or reprehensible behavior, livings view which is followed or avoided, and what things which are respectful. In eastern cultures (Indonesia), the relationship between a girl like Laila and Sihar who married man had desecrated the cultural values that highly respectful in the society. From reading that description, the readers can determine the things which can be followed and which should not be followed.

June in *Jendela-Jendela* who has been long living abroad with a different culture with Indonesia, still holds the tradition which is in her extended family. One of it is the assumption or negative assessment of the Javanese about divorce. Divorce for some Javanese is still considered taboo and shameful. By reading *Jendela-Jendela*, the readers know the culture of other countries. Fira Basuki explains the culture in America that is Little Balkans Days and Halloween. Halloween celebration in America is much imitated in other countries such as Indonesia, Singapore, and other countries in Asia.

In *Tarian Bumi*, Oka Rusmini explains how the Balinese people are obedient and loyal to conserve the Balinese culture and traditions. By hearing the word Bali, we immediately imagine the beauty of natures, offerings, and dances. By reading *Tarian Bumi*, we are invited to assimilate and feel by ourselves how strong the culture and traditions that exist in Bali.

5. Closing

The conclusions of this study are (1) Indonesian women authors in the 2000's which their novel as the research material is highly educated women, have extensive knowledge, settle down with their job, and live in the metropolis (2) gender perspective becomes the main theme of the novel of Indonesian women authors in the 2000's (3) women authors through female characters in the novel become a spokesperson for gender equality and brake the tradition that has been around in hereditary women (4) Although there has been a gender equality in the public sector, but there are still many found gender injustice that happen in the domestic sector. (5) In order to move and get out of the shackles of patriarchy, women have to fight for their life. (6) Indonesian women authors in the 2000s through their work try to give concept to the readers about the struggle of women to remove gender inequality. (7) The value of education in Indonesia novels by women authors in the 2000s. The educational value relates to religion, moral, ethical, social, and cultural.

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