

## **Violence against Woman in Modern Javanese Fiction: A Study of New Historicism**

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### **Abstract**

*The purpose of this research are to describe social practices of violence to woman in modern Javanese fiction, the causes of violence to woman and the ideology which is supported by Javanese fiction text. New Historicism theory is used to reveal violence practice to woman. The theory assumed that there is a reciprocity relationship between texts and literature terms, revealing the roots of matter and giving attention to marginal group, the woman. This research is qualitative research. The resources of this research are modern Javanese literature work in novel and serialize which published around 2001-2010. There are two kinds of research data; they are teks and konteks data. Data analysis uses content analysis. The result of this research shows that there are five social practices violence to woman themes in modern Javanese fiction such as sexual harassment, obscenity, rape, infidelity and abandoned. The all five social practices of violence to woman above rooted to patriarchy system which is adopted by Javanese society. Feminism ideology supported by modern Javanese fiction text in violence themes. The figure of woman who crushed of violence could rise and begin an independent live.*

**Keyword:** social practices of violence to woman, root of violence, and ideology

### **Introduction**

Violence can happened everywhere; in the family, in the workplace, or in the public places. In the family, the victims can be children or parents and in the workplace, violence experienced by employee or employer. In the public places, violence is applied in the form of abusing, beating, and even murdering. As Girard (Sindhunata, 2006:7) says that violence occurs in any kinds of place, time, and person. Violence undergo everyone; both man and woman, and perpetrated by man or woman. In the society of patriarchy system, violence mostly is done by man. Hassan (2004: x) says that man's predominant of woman is caused by the patriarchate culture that deeply-rooted in the society and widespread through generation. Herkiswono (2000: 76) adds that patriarchy system is a system that close up woman's right and freedom.

In Javanese society, most of the women face discrimination. Woman sees as an object and can claim no right. This condition is illustrated in Javanese version: *wanita iku swarga nunut neraka katut*, which means that woman's position, is determined by man's domination. In finding a husband, woman's position is also discriminate. According to Kartodirdjo (1993) the majority of marriages are initiated by parent's choices. In the household, woman is also acquired heavy duties and responsibilities. She is burdened with the management of the household, and the rearing of the children as well as with maintaining harmonious relations with the husbands. (see Koentjaraningrat, 1984; Geertz, 1989).

Discrimination into woman is not always followed by violence action. However, discrimination put a woman in a subservient status that gives a chance for a violence action. The fact can be seen through the data from woman's prevalence commission of east java. According to the data, in 2004 there are 429 cases of abusive treatment that experienced by woman including 246 rape and sexual violence. In other words, there is one victim in every 35 hours (Mufidah, 2004: 148). Furthermore, Wandita (2000, 117) reports that in May 1998 there are a huge rape and sexual violence in a day. And in 2010 bullying to woman is continue raising (Wismayanti, 2010).

Violence against women in Javanese society brings a big influence to the Javanese literature. There is a close relationship between the text (literature) and the context (society). According to Darma (2007: 136) literature cannot be separated from the social condition of the society. Literature does not come from emptiness; it is influenced by the socio-culture of that society (Damono, 1979; Sugihastuti, 2001). Swingewood (1972: 19) also says that literature reflects the norms and values of the society.

Wellek adds that literature presents the life which consists of reality. Furthermore Tyson (1999: 180) supports that there is a close relationship between literature and society. Literature creates the society and the society bond the literary works. In this research, the study will focus on modern Javanese literature, i.e. Javanese literature that has been influenced by western culture. The types of modern Javanese literature are *guritan*, *cerkak*, *cerbung*, *novel*, and *drama*. The study will analyse novel and short stories for they give more detail explanation about violence against women. The materials are limited to the modern Javanese fiction from 2001-2010 either from east java or central java. The period of 21 century is an important period of woman's violence that needs to be considered by the government. Parallel with this, in 2004 government approved ammandment no 23 about domestic violence that socialized intensively by women's empowerment department.

This research has three purposes; first to describe social practices that form violence theme in modern Javanese literature, second to find out the causes of woman's violence in modern Javanese fiction. And last to find out the ideology of woman's violence through the text of modern Javanese fiction. Women who support and construct modern Javanese literature are belonging to the marginal society. To analyse everything about woman, a study that focused on woman's problem is used to analyse violence against woman. And the best theory is New Historicism. Tyson (1989: 276) says that New Historicism is a theory that put a big attention to the marginal society, including women. The basic assumption of New Historicism as stated by Greenblatt (2005: 5) is the close relationship between human and culture. Human give a big impact on their culture and the culture bring a big influence to human being. Tyson adds that man and society live in a constitutif relationship. They are keep going and changing. Therefore, New Historicism sees history as a story or narrative. Con (1989: 374) supports that history and literature have similar languages in a narrative discourse. Budianta (2006: 3) adds the fact of history isn't absolute but varies of contradictions and pluralities.

Moreover, based on plural point of view, history is explained by Branningan that historical examination on literature, its main functions are not to find what the text reflects and what the text does not reflect. That expert thinks that literature is a media for the historical representation (1999: 147). Therefore, literary text shows the processes and constraint happened because of the historical changing. Myers (1989) that in the New Historicism criticism which focuses on how literary text has function by itself as a certain history discourse which can interact with another history discourse. The discourse is related to the time and place of arranged text, time of publishing the text, or in the history of accepting the text. Unfortunately, the ideology is more important than history. If the ideology is not an important thing in the history, it will not be a relation in the history. Literature is the agent of ideology.

New Historicism focuses on the narrative of history for the marginalized group, such as woman, skin color, poor person, worker, gay, lesbian, and criminal. Budianta (2006:3) adds that New Historicism does not accept easily the difference between high and low culture. Moreover, New Historicism wants to show that the relations between many kinds of high and low culture, literary and non literary are interrelated to problems at their period. Based on that view, New Historicism succeeds in hitting the axioms which become the basic of New Criticism, that popular literature usually is conformist and support the dominant value. High literary against and criticize the social, politics and economics arrange.

Besides paying attention for the marginalized group, according to Greenblatt (2000:21) New Historicism involves "thick description", depth description. This term is given by an anthropologist, Clifford Geertz. Thick description tries not only to look for the data but also to look for the complex meaning in the culture code which becomes its basic. In the literary field, Myers (1989) notes that there are four assumptions of New Historicism. First, literary is a historical value. It does not only write someone's thought. Literature is a form of socioculture and to comprehend it, it must be related to the socioculture which produces it. Third, it is like literary; human, history expert, and critic also get the social preasure. Fourth, the effect is the historical experts or critics are trapped on their own history. No one can grow up from their social structures.

Through New Historicism, like what is stated by Greenblatt (200:168-9), the text relation with its context can be seen. It includes: social practice which is confirmed by text, social comprehension which becomes the basic of the text, and the freedom of thought which can be shown in the text. There are not all problems above discussed, only the problem which tends to the context which creates the Modern Javanese Literature.

### **Research Method**

This research is in literary field. Most of the research in the literary field uses the descriptive qualitative research. Sunarto (2001:135) states that qualitative research aims to describe and analyze the phenomenon, event, social activity, attitude, belief, perception, and people's thought individually or in a group. In collecting the natural data, the researcher's role is very important. The main data in the qualitative research are script and attitudes (Sunarto, 2001:140). Both of the data are the main data in this research. The meaning of script and attitude here are the words and attitudes which are conducted by the Modern Javanese fictive characters which are related to the social abuse practice for the woman, the causes, and the supported ideology. The primer data sources in this research are the Modern Javanese fictive texts in the form of novel and serial stories which are published in the three Javanese magazines. There are *Penyeban Semangat*, *Jaya Baya*, and *Djaka Lodhang*. In ten years, 2001-2010, there are 9 stories about woman abuse. There are *Raja Pati ing Bagasi* (Esmiet, 21003), *Mburu Abure Kupu Kuning* (Endraswara, 2003), *Nuruti Karep* (Widodo, 2004), *Janggrung* (Sugianto, 2005), *Ngranggeh Katresnan kang Kacicir* (Yunani, 2006), *Wewadi Cumplung* (Codhe, 2007), *Kabar Saka Ngayogyakarta* (Kusumaningrat, 2009), *Carang-carang Garing* (Tiwiek, 2009), and *Poyang-Payingan* (Brintik, 2010). The secondary data sources are collected from the context. There are the history of socio practice of woman abuse, patriarchy, and feminism.

The method used in the literary research have three characters, there are descriptive, analytic, and comparative (Aminuddin, 1990:120). The three methods above are used in this research. Besides giving explanation through description and analysis systematically from the fact of the examination which is arranged based on the approach, theory, and work, this research also conducts the comparison to relate text and its historical contexts. This comparison is used to relate the modern Javanese fictive text. The theme is woman abuse by using sociocultural context, value, and the institutions which creates the text. This comparison is used to compare between one literary and another literary to find the ideology which is supported by the text.

The data analysis used in this research is started by descriptive analysis. Based on Sunarto (2001:157), descriptive analysis starts by categorizing data based on the aspects and sub aspect. Moreover, there will be an interpretation by using content analysis, narrative analysis, and symbolic (Denzin, 2009:498). Content analysis is continued by semiotics, because content analysis can analyze only the intrinsic. Narrative analysis which is meant here is not a formal analysis, but it is a symbolic analysis. This analysis put the literary text as a symbolic attitude or media to cover, define, and give meaning a situation which is possible given a response. Overall analysis in this research uses New Historicism. Through the point of view of New Historicism, there will be an interpretation toward woman abused. There is a strong relation between woman abuse and the history that included creating literature. There is a mutual relation between both of them. In the New Historicism point of view, the concepts and social practice which are included in the historical context are used to look for the relation between history and literary,. Besides that, their focuses are on the abuse, patriarchy, and feminism.

### **Result and Discussion**

There are three things that are discussed in this section. First, discuss about the forms of social practice of violence against women in Javanese modern fiction. Secondly, discuss about the causes of violence against women. The cause is an underlying social comprehension of the text. Third, the ideology supported by the text.

#### **1. Social Practice of Violence against Woman in Javanese Modern Fiction**

Violence against woman is the real action which is caused by woman discrimination. A clearer definition of the violence against woman is stated in the clause 1 of the declaration of elimination for the woman abuse in Nairobi 1985. It states that violence against woman is every action which is based on the different gender which causes physical, sexual, psychological suffering, or certain action against independence in the public or private life (Mufidah, 2004: 146, Subhan, 2004:7). Violence against woman can be seen in social practice or social action in the society. Based on the data of non government organization, Samitra Abhaya, violence against woman consist of woman trafficking, sexual abuse, affair, rape, dating abuse, and negligence (Tejo, 2007).

The social practices of violence against woman create a theme of violence against woman in Javanese Modern Fiction. There are five social activities which create a social theme in Javanese Modern Fictions. They are sexual abuse, obscenity, rape, affair, and negligence. The five of social practices will be explained below.

### 1.1 Sexual Violence

The history of sexual violence in “janggrung or tayub” art has happened since many centuries ago. As long as the development of the era, the government and society want to solve sexual violence and develop the art in the form of high valuable entertainment (Sudrajat, 2010). This effort is also conducted in the series story *Janggrung* (2005). Many youth generation try to develop janggrung art as a valuable art, free from the action of putting money to the dancer’s chest. We can take a look at the woman’s effort to maintain their self concept and janggrung art.

“Ora usah jual mahal, Thil, Janggrungmu arep mbok regani pira?...”  
 Plag! Kanthi lilang sabare, tangane kemlawe nyeplog uwange Mas Luwih... “Mas Luwih, mumpung aku isih sabar aja kurang ajar. Jabelen omonganmu, aku dudu wong wedok lemeran...” (Sugianto, 2005.22:19)

*Meaning:*

“Don’t be so selfish, Thil, how much will you sell your Janggrung?...”  
 Plag! Kanthil lost her passion. His hand slap Luwih’s face... “Luwih, as long as I can be passion, don’t be impudent. Get back your words, I am a good woman...”.

The character Kanthil is very brave in against the man which has harassed her. Sex violence is also stated in *Ngranggeh Katresnan kang Kacicir* (2006) by Yunani, and *Pawarta saka Ngayogyakarta* (2009) by Sartono Kusumaningrat.

### 1.2 Obscenity

The history records that most obscenity are done by the sovereign to the servant. There are many obscenities which are done by the shaman to their patient for the sake of ritual (Gunarso, 2011). Moreover, there are many obscenities which are done by the teachers to their students (Rieka, 2010). This condition creates Javanese modern fiction text which is entitled *Mburu Abure Kupu Kuning* (2002). A shadman has done an obscenity to their patient which causes pregnancy. Moreover, there is a director has done an obscenity to his employee. It is recorded below.

“Bos kuwi tangane wiwit nggrathil. Mbukaki maneh benike bocah iku, mbaka siji. Bocah wadon iku ngililir ... Njola banget... Gage wae klambiku wis dienggo. (Endraswaram, 2003.11:39).

*Meaning:*

“The director’s hand is nosy. The girls’ button is opened one by one. The girl wakes up. She is shocked. She wears her clothes quickly”

The character Harini in that quotation has got an obscenity from the boss. The high position man tries to do impolite thing to the sleeping girl.

### 1.3 Affair

Research records that many affairs are not caused by inharmonic household. They just try to get sexual variation (Meryana, 2005; Adi, 2007). In the other words, woman is seen as an object of the sex. This condition creates a Javanese modern fiction text which is entitled *Poyang-payingan* (2010) and *Ngranggeh Katresnan kang Kacicir* (2006). The married man has an affair is not because of the inharmony. They just look for sexual variation, they think that a woman is the object of the sex. Let us see this quotation below.

“Bale somahe sasuwene iki ketok ayem tentrem, senajan ta ekonomine klebu pas-pasan. Nanging Kasidi, ya bojone Inten, wektu iku lagi kesrimpet bokong gedhe merga kapilut karo Sartini,... (Brintik 2010.19:19)

*Meaning:*

“His household so far is calm, although their economical aspect is not in a high position. Unfortunately Kasidi, Inten’s wife, are attracted with Sartini, the big ash...”

Kasidi has an affair which is not based on his inharmonic household. The man only looks for the variation. He also goes back to his wife in the end of the story.

### 1.4 Rape

Rape is recorded as the dominant case in the woman violence case in East Java and Central Java (Prasetya, 2010). In this research, rape is the highest case. Rape is stated in the three stories of the collected data. Rape happens to the housemaid. The character Mini in *Pawarta saka Ngayogyakarta* (2009) and Mbok Wiro in *Wewadi Cumplung* (2007) are raped by their employer. They cannot avoid it. The rape is done not only in their consciousness but also in the unconsciousness. The man uses drugs to make the victim unconscious and easier to handle in. The rape in drugs controlled happens in Siska in novel *Nuruti Karep*, (2004). Let us see this quotation below.

*Krodhane Pak Samin kaya kebo ngamak. Ambegane mbekos-mbekos. Karepe mono Mbok Wiro arep krodha nduwa kecarepane Pak Samin. Ning sepira banggane wong wadon kaya mbok Wiro. Entek-entekane Mbok Wiro mung bisa sambat ngerintih ah...uh...ah...uh ...* (Code, 2007.15:24).

#### Meaning:

Pak Samin's power is like a raging bull. His breathing was loud, passionate. Mbok Wiro actually wants to rebel, against the wishes of Mr. Samin. But the power of a woman like Mbok Wiro is not enough. Finally Mbok Wiro could only moan ah ... ah ... uh ... uh ....

Mbok Wiro who worked as a servant was raped by her master. The women wanted to escape, but was unable to. The same fate is also experienced by Mini, working as a maid abroad. She was raped by her master and even vilified as a teaser. Rape is not done only under a conscious state. Rapists use drugs to eliminate the victim awareness and for ease of control. The rape under anesthesia in *Nuruti Karep* befall upon Siska (2004). Women as victims of rape experience three kinds of violence at once, namely physical, psychological, and sexual.

### 1.5 Negligence

Negligence in dating is recorded as the social treatment which is very difficult to be processed by the law. This is caused by the feelings of love in dating (Korona, 2009; Yeni, 2010). This case creates two Javanese modern fictions in this research. Darmini in *Carang-carangaring* (2009) was neglected by her boyfriend as seen in the following script.

*"Mas...?!" Tangise Darmini ngaru ara. "Oh, Mas...hu...hu...ora ngira jebul kowe selak. Hu...hu... kamangka...tanduranmu saiki wis thukul..."*

*"Perkara saiki kowe meteng, iku dudu urusanku! Ora perlu kowe luru tanggungjawabku!"*  
(Tiwiek, 2009.11.8).

#### Meaning:

"Mas ...?! Darmini weep bitterly. "Oh, Mas ... hu ... hu ... I did not expect that you break your promise. Hu ... hu ... but ... your seed has grown now.."

"Whether you are now pregnant, it's not my business! You do not need to ask my responsibility! "

Darmini was abandoned by a man who impregnated her. Bambang, Darmini's boyfriend, did not want to be responsible. The man did not want to admit that he had impregnated her. Wartini and Kasti in *Raja Pati ing Bagasi* (2003) were also impregnated and abandoned by their boyfriend, Murjito. The two women were also persecuted and threatened to be killed. Social practices of negligence cause psychological violence. In addition to the burden of anguish, the woman as a victim of violence in dating bears the embarrassment from the environment.

## 2. The Causes of Woman Violence

There are three causes of woman abuses in Javanese modern fiction. They are man's under estimate to the woman, woman's dependence, poverty and education. Three of them come from the Javanese patriarchy. Herkiswono (2000:76) states that patriarchy is a structure which presses woman.

### 2.1 Man's Under Estimate for the Woman

Man's under estimate for the woman is the main factor of woman violence. This is proven by man's action which treat woman as an object of the sex.

It starts from the woman trafficking, sex violence, obscenity, affair, rape, and negligence. All of them are based on the man's under estimate for the woman as an object of the sex. Women are getting the abused, getting obscenity, left by affair, raped, and under estimated by the man. The under estimate can be seen in this quotation: "*Ora usah jual mahal, Thil, Janggrungmu arep mbokregani pira?...*" (Sugianto, 2005.22:19), Meaning: "Don't be so selfish, Thil, how much will you sell your Janggrung?" The quote shows the words brought up by prominent figure, Mas Luwih, to Kanthil, a janggrung dancer. The words describe the man's underestimation to female janggrung dancers. The dignity of a janggrung dancer is thought to be purchasable.

## 2.2 Woman's Dependence

Mostly women in Javanese modern fiction who get violence are dependent, unemployed, depend on their life to others. As a wife, they depends their life to their husband. As a young girl, they depend on their life to their parents and other people around them. The characters which are victim of the woman trafficking, Astirin, Lely, and Tilarsih are deceived because they are looking for a job. The victim of the obscenity, Sumini and Harini, are dependent woman. The victim of negligence, Wartini, Kasti, and Triyasih, are dependent women. The victim of rape, Siska, is a dependent wife to her husband. It is stated in the quotation below.

*"Gombal! Aku ora butuh khotbah kaya ngonokuwi. Pokoke aku wis ora kuwat Mas, ngadhepi kahanan brayat kaya ngeneiki. Ora nyana dene uripku sangsara melu sampeyan. Wis embuh ora caturan! Pokoke aku wis wegah ngalami urip rekasa kaya ngene. Aku arep nuruti karep! Aku arep minggat saiki uga!!!"* (Widodo, 2004.3:19).

Meanings:

"Bullshit! I do not need your words. I can't accept this life anymore. I never think that my life will be very misery by following you. I don't want to live in a misery again. I will follow my wish. I will go now.!!!"

Siska, in the series story entitled "*Nuruti Karep*" by Wisnu Sri Widodo is a dependent woman. That woman leave her husband, whose she depends on, when his husband cannot fulfill her needs. Siska goes to find a comfortable place to depend on. She leaves her husband and live with her rich ex-boyfriend.

## 2.3 Poverty and Education

Poverty and low education are the main reason for the criminal to do their action. Poverty forces the woman to work. Low education makes them are easy to be deceived. Young poor and low educational women are good target for the woman trafficking. They are very easily to be interested in high salary. This case happened in the woman as the trafficking victim, Astirin, Tilarsih, and Lely. Poverty also causes Darmini to be neglected by her boyfriend after being raped. It can be seen in this quotation.

*Darmini yakin, manawa dheweke wis sugih wong-wong njur padha erring lan ora wani nganggo dolanan maneh. Dheweke duwe panemu, anane nganti klakon di enggo dolanan dening si Bambang ya jalaran olehe mlarat iku.* (Tiwiek, 2009:45).

Meanings:

Darmini believes that if she has been rich, everyone will respect her and will not ashame her again. She thinks that Bambang make a fool of her because she is poor.

Darmini is successfully deceived by Bambang. Darmini who lives in poverty is easy to be deceived by promise of marrying. By having that promise, Darmini gives her virginity. After being pregnant, she is neglected.

## 3. Ideology which is supported by the Javanese Modern Fiction

The ideology in this discussion is understood as a thought. A thought is an important basic for the system or movement. Moreover, Quin describes that the ideology is an idea, belief, attitude, and practice which are related to a recognized social attitude (1992:141). There are two ideologies as the basic of Java modern fiction, which has abuse theme, in this research. There are patriarchy and feminism. Those ideologies have different view of woman. Patriarchy places the woman as inferior.

The man is a leader in the household and in the society. On the other hand, woman must support the man, follow the man's leadership and wish. Most of the women in patriarchy system take a role as traditional woman who depend on the man. Those roles are being a wife, mother, and object of the sex.

Woman discrimination which is caused by that patriarchy is rejected by feminism. Feminism demands woman right to have the similar chance with man's in every sector, which also includes their roles in the family or in the society. The woman is not an inferior or dominated again. Man and woman have the same chance to achieve their goals. The similar right can be made by giving the woman a chance to get the education and work which is same with the man. Only by working, woman can be independent woman, and can fill her own needs and her family's need. Feminism also comes to Indonesia and gets good response from the government. The equal gender is published through government civil office from the central government to district government. There is also law of household abuse 2004 to protect woman from the woman violence.

Patriarchy ideology is very strong in social life and causes many violence against woman. The strong root of patriarchy is not easy to lose. This condition creates four Javanese modern texts. There are *Mburu Abure Kupu Kuning* (2002), *Carang-carang Garing* (2008) in series story 1983, *Nuruti Karep* (2004), and *Raja Pati ing Bagasi* (2004). The victim of the violence against woman in that story cannot develop them selves, get bad luck, and dead. The character Sumini in *Mburu Abure Kupu Kuning* and Siska in *Nuruti Karep* dead in the end of the story. The character Darmini in the story entitled *Carang-Carang Garing* waited for the police who will caught her because she kills the irresponsible man who rape her and neglect her. The woman in *Raja Pati ing Bagasi* does not realize that they are the victim of violence against woman.

“*Jenenge Triyasih. Dheweke iki sing marahi Murjito nyoba mateni aku. Gusti Allah ora sare. Aku isih urip.*”

“*Kok isa ngarani, aku sing marahi...ku...*”

“*Pa kok anggep aku budheg? Ora krungu lemu...terus bar kuwi, kowe kandha. Saiki piye mas? Enak dheke apa aku?... (Esmiet, 2003.16:39).*”

**Meaning:**

“Her name is Triyasih. She causes Murjito to try killing me. God does not sleep. I am still alive.”

“How can you judge me who cause it...”

“Do you think that I'm deaf? I can't listen to you? After that you said, “how about now? Which one is better, me or her?”

Both women fight each other to get a man, Murjito, who raped them. There is a way to kill another woman, who she thinks can be her opponent to get the proper place to depend. In the end of the story they still blame each other. Feminism gets bigger support than patriarchy. There are five stories, consist of series story. Those five stories are, *Nuruti Karep* (2004), *Janggrung* (2005), *Ngranggeh Katresnan kang Kacicir* (2006), *Wewadi Cumplung* (2006), and *Kabar saka Ngayogyakarta* (2009). Based on those five stories, we can pay attention to the woman's attitude, man's attitude, and the writer's attitude in supporting feminism. The woman in those five stories who get the violence can rise and start living independently. They can handle the violence befall upon them and live on their own. The man, Palguna in *Janggrung*, Yoga in *Kabar saka Ngayogyakarta*, Purnomo in *Wewadi Cumplung* help the woman to free from the abuse and support the woman to live independently.

### **Closing**

The theme of woman violence in Javanese modern fiction is created by social practice of violence against woman in society. There are five social practices which create woman violence. There are sexual violence, obscenity, affair, rape, and negligence.

Woman violence in Javanese modern fiction is caused by man's under estimate to woman, woman's independence, poverty and low educational woman. Those three causes are based on the patriarchy system which happens in the Java society. Man's domination to woman gives a chance for the man to do freely what they want to the woman. All of the women, who get woman violence in twelve stories which are studied, are under estimated by the man. They are treated as an object of the sex. On the other hand, patriarchy does not cause violence if the man respects the woman.

In fact, feminism is more supported by Javanese modern fiction which has violence theme rather than patriarchy. There are five stories from the nine stories that support feminism. Based on the year of written, those stories are written after creating the law of household violence. The beginning of that law shows the government is serious in solving violence against woman in the family, that law also limits and decreases the violence in the family. Through woman empowerment organization, the government tries to announce the feminism which is in line with cultural and social Java society which still has strong patriarchy. Giving similar chance to the man and woman in every sectors and supporting the woman to work are done by the government to develop woman's dignity.

The woman in Javanese modern fiction who gets violence can rise again and be free from the violence. They also can live independently by working or starting a business. Supporting to the feminism in Javanese modern fiction pays more attention to the cultural and social Javanese society. Woman's independence is not followed by radical treatment which is like radical feminism. Independent woman in Javanese modern fiction are woman who are still be able and want to live with man and work together. Moreover, man also respects woman, do not do violence, and help the woman to free from the violence and help them to be independent woman. It can be seen in the view of the author which is delivered in solving the story. Five out of eight stories which support feminism are ended by meeting their spouse or marrying their spouse.

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