



EXISTENCE AND RESISTANCE OF WOMEN IN THE NOVEL KEBERANGKATAN BY NH DINI AND ITS IMPLICATIONS FOR NOVEL READING SKILLS

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ABSTRACT

This study aims to explore the theme of women's existence and resistance in *Keberangkatan*, a novel by Nh. Dini, using Simone de Beauvoir's existentialist feminism and James C. Scott's theory of resistance. The main character, Elisa, is portrayed as a woman who rejects subordinate roles and seeks authentic existence through work, education, financial independence, and personal freedom. Her resistance, both overt and covert, is examined through Scott's concepts of public and hidden transcripts. This research uses a qualitative-descriptive method with literary analysis techniques. The results show that Elisa's journey reflects not only individual resistance to patriarchal norms but also a broader social transformation. In line with the Merdeka Curriculum, which emphasizes literacy and critical thinking, the novel can serve as learning material in literature instruction. Students can be encouraged to relate fictional texts to social realities, build gender awareness, and critically reflect on personal and societal roles.

Keywords: *women's existence; resistance; critical literacy; novel Keberangkatan*

INTRODUCTION

In addition to being a form of entertainment, literature is also a medium used by authors to convey messages, ideas, or criticism about current phenomena in society, and as a means of transferring information from the writer to the reader. Literature, as one form of cultural expression, is also used as a reflection of life and a means of teaching human values. Furthermore, (Syahfitri Dian, 2018) explains literary works as writings that refer to values of goodness, written in beautiful language. Literature provides general insights into human, social, and intellectual issues in its own unique way.

Literary works serve to re-present the reality of human life so that humans can identify themselves in creating a more meaningful life (Maulida et al., 2022). As a portrait of social life, literary works are often used by authors to convey their concerns or the values they hold dear. This makes literary works a tool for authors to realize their ideal world in accordance with their desires. Therefore, it can be concluded that literary works are a form of creative art whose primary focus is human life, with language as its medium of expression.

Novita & Maulidiah, (2023) explain that literary works are reflections of aspects of human life where attitudes, behaviors, thoughts, knowledge, reactions, feelings, and imagination are expressed and contain messages that are clearly communicated about their truth. The presence of literary works is the result of the author's reflection on various phenomena occurring around them. The forms of literary works include novels, short

stories, poetry, or drama. Novels have many interesting themes that can be explored. One of them is feminism and women, which often become important topics in literary works due to their complex role in social life.

Wilson, (2019) *Gender is an ever-changing and evolving social construct. The roles associated with gender are often defined by society's expectations, attitudes, and portrayals.* Feminism emerged as a result of gender biases that tend to marginalize women (Purwaningrum, 2018). To this day, women remain trapped in stereotypes that men have a dominant role compared to women. These stereotypes establish a position for women that will never be equal to men because it is believed that the marginalization of women is how society views or perceives the status of men and women (Rahmawati, 2019).

This phenomenon has sparked resistance from women. The forms of resistance undertaken by women can be influenced by various factors, including culture, education, religion, and societal norms. The resistance exhibited by women tends to focus on maintaining their identity despite being constrained by societal norms (Sari & Susilowati, 2023). Existentialism views humans as beings who must exist, examining how humans exist in the world with consciousness. According to (Pratiwi & Putriani, 2024) humans are at the center of existentialism because they are responsible for themselves.

As Simone de Beauvoir stated in *The Second Sex* (1949), humans, especially women, must be responsible for themselves by refusing to become “the other” as determined by patriarchy. Women must fight to reclaim their true existence by freely and authentically determining their life choices. Literary works play an important role as a medium for reflecting women's struggles in the face of restrictive social structures, as depicted in the novel *Keberangkatan* by Nh. Dini. Nh. Dini is known as a female author who consistently raises women's issues in her works. In this novel, Nh. Dini highlights how women struggle to find their existence while showing resistance to various social pressures.

In Nh. Dini's novel *Keberangkatan*, resistance is seen when Elisa faces her romantic relationship with a young man from Java named Sukoharjito. When in a relationship with Sukoharjito, Elisa is often placed in a position where she has to adapt to the needs of men, but not vice versa. This phenomenon is explained by James C. Scott (1990) who states that women do not passively accept the social norms established by patriarchy, but they also resist, either through hidden transcripts or public transcripts. Resistance is an action aimed at liberating society from oppressors through criticism, opposition, and struggle as one way to create justice (Rozak, 2023).

The research using the novel “*Keberangkatan*” is a thesis by Setyaningsih (2018) titled “*Aspek Humaniora dalam Novel Keberangkatan karya NH. Dini dalam Novel Keberangkatan*” from the University of Jember. This research highlights the humanistic dimensions in the relationships between characters, characterization, and the conflicts that arise. It finds that the novel portrays humanistic values through the journey of the character Elisa, who seeks the meaning of life, independence, and freedom of thought. Elisa is depicted as a woman who is aware of her identity and status amid social change.

The third study by Herbangun (2013) from Sanata Dharma University, titled “*Citra Tokoh Utama Perempuan dalam Novel Keberangkatan dan Relevansinya dalam Pembelajaran Sastra di SMA*”. shows Elisa's self-image and social image as a critical, independent woman who dares to question the patriarchal culture that restricts women. This study also emphasizes that the novel *Keberangkatan* is very suitable as teaching material for literature in high schools because it is rich in values of equality, courage to



speak up, and gender awareness, which are important to instill early on in the educational process.

These three studies are relevant because they use the same object, namely the novel *Keberangkatan* by NH. Dini, but they have not specifically discussed existence and resistance as in this study.

The novel “*Keberangkatan*” not only represents the inner struggle experienced by the main character in searching for her identity but can also serve as a reflection on the issue of gender inequality that still persists today. Data from the World Economic Forum’s Global Gender Gap Report 2023-2024 shows that gender gaps remain significant across various sectors, such as politics, education, and employment. Indonesia currently ranks 87th out of 146 countries in the gender equality index.

A survey by the Central Statistics Agency (BPS) also notes that in 2022, the Female Labor Force Participation Rate (FLFPR) was still lower than that of men, with a gap of around 30%. This survey shows that women still face challenges in their careers, which can be attributed to social norms, domestic burdens, or policies that are not favorable to them.

Existence and resistance are closely related to violence against women and gender inequality, both of which are responses to a social system that consistently places women in subordinate positions within society. This situation reflects Simone de Beauvoir's view that “One is not born, but rather becomes, a woman,” meaning that women are not born but are created and shaped by social constructs with all the myths and stereotypes attached to them. As a result, women often face limitations in their personal, social, and professional lives. They must fight to prove their existence in order to achieve “equality.”

Therefore, it is important to incorporate gender literacy into the curriculum, which is one of the steps that can be taken to raise public awareness, starting with students, about gender equality. According to research conducted by Intan (2022) on gender education in educational institutions, gender literacy from an early age can foster a better understanding of gender equality and prevent gender bias in the future. By providing proper education about the roles and rights of women, students can learn to value equality and contribute to creating a fair and equal society.

In line with this, the novel “*Keberangkatan*” is relevant for examining how women can face and resist the obstacles that limit their freedom. The purpose of this research is to analyze the existence and resistance of women in the novel “*Keberangkatan*” by Nh. Dini using Simone de Beauvoir's existentialist approach. The reason for choosing this approach is that the concept of *The Second Sex*, as explicitly discussed by Beauvoir, addresses themes similar to those raised by Nh. Dini in the novel “*Keberangkatan*,” namely how women experience alienation within the patriarchal system and how they can find freedom through their own choices and actions. This study aims to determine how the character of Elisa Frissart reflects women's struggle to fight for their existence and resistance, as well as how this novel is used as a medium for learning to read historical novels in schools.

METHODS

This study implements a descriptive qualitative method. Based on Creswell (in Judijanto et al., 2024), qualitative research involves the researcher's interpretation of observed and understood data, which is then presented descriptively. This approach was used to analyze the existence and resistance of women in Nh. Dini's novel *Keberangkatan* through the perspectives of Simone de Beauvoir's existentialist feminism and James C.

Scott's resistance. The object of this study is Nh. Dini's novel *Keberangkatan*, with a focus on the character of Elisa as the main character. The data analyzed are narratives, conversations between characters, and character descriptions that show their struggles in achieving existence and the forms of resistance they show.

The steps in analyzing the data in this study include: observing the representation of female characters in the novel *Keberangkatan* by Nh. Dini, analyzing the main character's struggle to find her existence through the right to work, the right to education, economic freedom, and rejection of the position as "the other," as well as identifying forms of resistance, both overt and covert, against social norms that limit women's roles. In addition, this study interprets the data based on Simone de Beauvoir's existentialist feminism theory and James C. Scott's theory of resistance, then compiles a descriptive-qualitative report. Through this method, it is hoped that the study can provide a deeper understanding of the construction of female characters in *Keberangkatan* and their struggles in facing social pressure through the paths of existence and resistance.

RESULTS AND DISCUSSION

1. Women's Existence in Novels

Existence in feminist theory, particularly Simone de Beauvoir's, is women's effort to show their existence as subjects, who are free, not merely "the other" or complements to men. Women's existence can be seen from strategies such as the right to work, the right to develop one's abilities, the right to financial freedom, and the rejection of subordination, so that they can determine their lives without depending on men.

a. Women Can Work

In Simone de Beauvoir's view, working for women is not merely an economic activity but an important step toward becoming subjects of themselves. By working, women free themselves from dependence on men, gain independence, and have the space to determine their own lives. Work allows women to break free from the passive roles imposed by patriarchal society and become part of the existential process of consciously shaping their identities. This is reflected in the character of Elisa, who works as a flight attendant and is financially independent from anyone.

Data 01

Adakalanya aku ingin berganti pekerjaan. Menjadi sekretaris seperti Isye. Atau juru ketik di kantor dagang seperti Reige, atau barangkali bekerja di perusahaan film, tidak sebagai bintang karena aku tidak semanis Baby, meinkan sebagai juru rias atau pengatur kostum. Pekerjaan yang tenang. Dengan peraturan kerja yang tepat. (hlm. 20)

Sometimes I want to change jobs. To become a secretary like Isye. Or a typist in a trading office like Reige, or perhaps work in a film company, not as a star because I'm not as pretty as Baby, but as a makeup artist or costume designer. A quiet job. With proper work regulations. (p. 20)

This quote shows Elisa's reflective moment on her position and future as a flight attendant. She considers the possibility of switching to another field that is more "calm" and "orderly." This is not merely a complaint or momentary confusion but a form of awareness of her position within the social structure and the world of work.

Within the framework of Simone de Beauvoir's feminist existentialism, this section clearly reflects the struggle for women's existence through work. According to Simone in *Le Deuxième Sexe* (The Second Sex), women must become subjects in their own lives, not merely objects directed by norms, societal expectations, or even masculine



dominance. One way women can become subjects is through the freedom to choose and determine the direction of their lives, including in terms of work. Elisa, in this quote, is demonstrating her will as a subject. Elisa imagines various alternative career choices that are more in line with her desires, rather than simply the career that has been passed down or determined by others. Although she did not immediately take action at that moment, this reflection is already a sign of the beginning of existential awareness.

Data 02

“pada suatu hari aku dinas cadangan.. untuk beberapa waktu aku mengurung diri di bagian penerangan.. lalu berkeliling menyalami setiap petugas.” (hlm. 74)

“One day I was on reserve duty... for a while I locked myself in the information section... then went around greeting every staff member.” (p. 74)

This quote represents the process of self-actualization in the workplace. The sentence carries existential meaning: Elisa is no longer confined to the domestic sphere or passive, but actively takes on a role in the public sphere, specifically in a professional context as an information officer in a formal and masculine work environment. Elisa's job as a flight attendant explains that she is part of the work system, how she serves and interacts with her fellow flight attendants. As highlighted by Simone de Beauvoir, one way to free oneself from subordination or traditional domestic roles is to work and not depend on others for a living, and Elisa has done just that.

Data 03

“Aku ingin mengikuti pendidikan juru rawat. Di mana-mana selalu diperlukan, mudah mendapat tempat.” (hlm. 216)

“I want to pursue nursing education. It is always needed everywhere, and it is easy to find a position.” (p. 216)

Here, Elisa demonstrates her existence and agency through work. Her departure to the Netherlands will clearly end her career as a flight attendant. Nevertheless, she does not immediately become dependent on her family. Instead, she seeks other employment opportunities, choosing to remain productive and economically independent. She upholds her right to continue working and refuses to rely on others.

b. Educated Women

In Simone de Beauvoir's view, education enables women to develop critical awareness of their social position and understand the patriarchal structures that constrain them. Through education, women not only accept norms but are able to question them, think independently, and make their own choices. This is an important path for women to not merely be “the other,” but to emerge as free and equal subjects. This is evident in Elisa, who, through her work as a flight attendant and interactions with various circles, has developed an awareness of her position as a woman. Elisa does not simply accept one-sided treatment from men, but questions it.

Data 04

“Kita wanita dididik untuk menunggu, itulah jeleknya,” (hlm. 49)

“We women are taught to wait, that's the problem,” (p. 49)

In Simone de Beauvoir's theory, education as a strategy for liberation is not merely formal or informal, but also education instilled through culture, family, religion, and

social relations, which prepares women to be “the other,” teaching them to wait, accept, and serve, rather than to act, choose, or determine their own life goals. The quote above addresses this, reflecting the internalization of patriarchal cultural values instilled in women from a young age. Here, she critiques this gendered education that harms women and renders them passive.

This quote shows that the struggle for women's existence begins with the courage to recognize the limitations imposed by the social system and then reject them. In the novel *Keberangkatan*, this attitude becomes the foundation for forming her own identity as a woman who not only exists in the world but determines her existence through concrete actions.

Data 05

“Sejak tinggal di luar lingkungan keluarga, mataku mulai terbuka memperhatikan semua yang berhubungan dengan daya tarik kewanitaannya. Aku tidak pernah dididik buat menjadi seorang gadis yang bisa bersolek, yang dapat memikat pandang, dan akhirnya, yang sanggup menyenangkan hati pasangan hidupnya.” (hlm. 57)

"Since living outside my family environment, my eyes have been opened to everything related to the appeal of femininity. I was never raised to be a girl who could dress up, attract attention, and, ultimately, please her life partner." (p. 57)

This excerpt clearly illustrates how patriarchal society shapes women through education that restricts rather than liberates. The quotation demonstrates how women are instilled with the belief that they must learn to please men. In *The Second Sex*, Simone de Beauvoir highlights how women are 'made' by their environment, rather than 'born' with inherent qualities. Elisa realizes that, outside her immediate environment, there are certain values women are expected to learn for their relational function with men. However, Elisa did not acquire such values at home; she only became aware of them after engaging with the wider society.

Data 06

“Baru ketika keluar dari lingkungan orang tua lah aku belajar mempercayai diri sendiri. Asrama dan penghuninya banyak membantuku. Hingga akhirnya pertemuanku dengan Lansih semakin menguatkan kepercayaan akan kesanggupan mengerjakan sesuatu dengan baik, yang dihargai dan berguna untuk orang lain.” (hlm. 107)

"It wasn't until I left my parents' environment that I learned to trust myself. The dormitory and its residents helped me a lot. Eventually, my encounter with Lansih further strengthened my confidence in my ability to do something well, something that is valued and useful to others." (p. 107)

This is one example of Simone de Beauvoir's theory of liberating education, where Elisa's departure from her controlling family allows her to learn to build her self-confidence and independence. This is Elisa's process of discovering herself, as the freedom she gains after living separately from her parents enables her to determine her own direction and decisions without being influenced by her family environment. Her encounter with Lansih also reinforced the idea that Elisa was capable of doing something that was not only good, but also “valued and useful to others.” This shows that education played a significant role in shaping her existence as a woman who thinks, is empowered, and contributes to society. Elisa is no longer defined by family relationships or traditional roles as a daughter, but has begun to define herself based on her learning experiences, social interactions, and productive work.



c. Women Have Freedom in Economic Matters

In Simone de Beauvoir's view, working for women is not merely an economic activity, but an important step towards becoming their own subjects. By working, women free themselves from dependence on men, gain independence, and have the space to determine their own lives. Work allows women to break free from the passive roles imposed by patriarchal society and become part of the existential process of consciously shaping their identities. This is reflected in Elisa's character, who works as a flight attendant and is financially independent from anyone.

Data 07

“Waktu itu aku sudah bekerja. Sudah dapat hidup sendiri tanpa bantuan siapapun. Dengan umur muda itu aku berani menantang apa yang bakal terjadi. Rumah orang tua bagiku hanya merupakan kungkungan.” (hlm 16)

“At that time, I was already working. I could live on my own without anyone’s help. At such a young age, I dared to challenge whatever might happen. My parents’ house was just a cage to me.” (p. 16)

As Simone de Beauvoir said, one way for women to determine the direction of their own lives is to have financial independence and no longer depend on others. And what happened to Elisa in the quote above is one example of this; she felt capable and stable enough to take responsibility for her own life and leave her abusive family. This awareness gave Elisa the courage to make the decision to live her life on her own terms. In addition, Elisa's statement that her parents' house was a prison explains that she felt trapped living with her parents, and she refused to continue in that position.

Data 08

Umurku sudah dewasa. Aku memiliki hak menentukan nasib kehidupanku. Apalagi sejak meninggalkan rumah orang tua, tak sepeser pun aku pernah meminta bantuan kepada mereka, (hlm. 25)

I was already an adult. I had the right to determine my own fate. Especially since leaving my parents’ house, I never asked them for a single penny of help, (p. 25)

“Leaving my parents’ house gave me more freedom to socialize. No one dictated who I could go out with tonight, or what time I had to return, or who I could be with the next day, as my mother had always wanted.” (p. 27)

The above quote is Elisa's explicit declaration of her economic independence and independence as an adult woman. This statement shows that she has reached an important point in the process of becoming a subject, namely breaking free from structural dependence on her parents. In *The Second Sex*, Simone asserts that one of the main conditions for women to escape the status of “the other” is the ability to be economically independent. Financial dependence makes it difficult for women to determine their own lives. She will continue to be in a subordinate relationship and only become a complement to a more dominant subject, namely men or the patriarchal family system. Elisa, in this quote, consciously and firmly separates herself from such dependence. She states that adulthood gives her the right to determine her own destiny, a statement that reflects her awareness of self-autonomy.

Data 09

“Sejak keluar dari rumah orang tua, aku dapat berbuat sesuka hati...”
“...Kebebasan yang kuperoleh juga merupakan permulaan tanggung jawab sepenuhnya akan segala tingkah lakuku, kehidupan dan keuanganku. Dengan hati-hati, gaji yang kuterima cukup buat hidup sebagaimana anak-anak muda seumurku.” (hlm.36)
"Since leaving my parents' house, I have been able to do as I please... The freedom I have gained is also the beginning of full responsibility for all my actions, my life, and my finances. Carefully, the salary I receive is sufficient for me to live as other young people my age do." (p. 36)

This excerpt highlights Elisa's economic independence; she is no longer dependent on her family but is able to support herself through her own earnings for daily expenses. Here, Elisa holds complete control over her financial decisions—what she chooses to purchase and how she manages her finances are entirely her own responsibilities and determined by her own choices.

d. Women can reject the concept of “otherness” through groups in society

According to Simone de Beauvoir, women must reject the position of the Other, which is a social position that makes women complementary rather than independent subjects. This rejection occurs when women begin to define themselves and no longer allow patriarchal values to determine their lives. In the novel *Keberangkatan*, Elisa demonstrates a gradual form of rejection of subordination. She does not submit to social demands to marry solely for status, does not force herself to follow men's expectations, and chooses her own path in life despite being considered inconsistent with general norms.

Data 10

“Keluar dari rumah orang tua, aku lebih memiliki kebebasan buat bergaul. Tidak ada orang yang mengatur dengan siapa aku dapat pergi malam ini, maupun jam berapa harus kembali, kemudian di hari berikutnya dengan seorang lainnya seperti yang dikehendaki ibuku.” (hlm 27)
"Leaving my parents' house gave me more freedom to socialize. No one dictated who I could go out with tonight, or what time I had to return, or who I could be with the next day, as my mother had always wanted." (p. 27)

In the quote, Elisa frees herself from the control within her home, particularly from her parents. She then chooses her own path based on what she desires, whether it be her environment, her friends, or how she enjoys life within the boundaries she sets for herself without others' interpretations. This is an existential decision; Elisa is no longer the other but becomes the subject who determines her own values, time, social environment, and path in life. In this position, Elisa transcends the biological and social limitations imposed by her parents.

Data 11

“Sedikit demi sedikit, melalui kawan sekamar dan sepondokan, aku berkenalan dengan orang “luar”. Aku melangkahi batas lingkungan yang selama itu merupakan duniaku.” (hlm. 27)
"Little by little, through my roommates and dorm mates, I got to know people from 'outside.' I crossed the boundaries of the environment that had been my world." (p. 27)

In the quote, Elisa openly states that she is leaving the environment that confined her, making her more passive and submissive, to a freer environment, in line with what she desires. Elisa has just stepped out of the system that was previously not controlled by her but by her mother. She is no longer in the old relationship built by her family.



However, Elisa develops her social experiences in the outside world beyond the confines of her family by getting to know many people at the boarding house where she lives.

Data 12

"Entahlah! Sampai sekarang aku memang belum ingin kawin. Barangkali kelak di kemudian hari. Mungkin jika aku bertemu dengan seorang pemuda yang benar-benar memikat hatiku." (hlm. 49)
"I don't know! Until now, I really have not wanted to get married. Perhaps someday in the future. Maybe if I meet a young man who truly captivates my heart." (p. 49)

This statement illustrates that Elisa does not wish to marry merely due to external pressures or expectations from others. Instead, she would only consider marriage if she genuinely found a man who suited her. This reflects a woman asserting her own existence by choosing her own path; Elisa rejects the social construct that frames marriage as a means of increasing status and honor in society. Her stance emphasizes her desire to become a subject who determines the direction of her own life according to her own will, rather than merely being an object within it.

Data 13

"seperti kata Lansih, kami wanita dididik masyarakat untuk menanggapi kehendak lelaki.."
"Barangkali kami wanita juga memiliki cara untuk mengirim isyarat.." (hlm. 67)
"As Lansih said, we women are taught by society to respond to men's wishes."
"Perhaps we women also have ways to send signals." (p. 67)

In the first quote, it is a critique of the position of women as the other according to Simone de Beauvoir. The quote places women not in the position of subjects, but as passive objects who only "wait," without control over social and romantic relationships. In the next quote, Elisa criticizes the system; she begins to realize and question the patriarchal system that has controlled how women should act.

2. Women's Resistance in Novels

Resistance means women's opposition to injustice or oppression. This resistance can take the form of open resistance, which is resistance carried out openly, such as confrontation or direct rejection, and closed resistance, which is hidden resistance through silence, personal decisions, or actions that are not widely known.

a. Open Resistance

Open resistance is a form of resistance that is expressed directly, either through words, attitudes, or actions that clearly oppose or reject oppressive norms or power. Elisa showed open resistance when she began to voice her objections to unfair treatment, question unequal relationships, and consciously refuse to live up to social expectations that weakened her as a woman.

Data 14

"Namun ayahku yang baik tidak tega meninggalkan aku seorang diri di negeri ini. Berkali-kali dia berusaha membujukku agar turut mengisi surat-surat permintaan karcis buat berangkat ke negeri Belanda.
Tidak sekalipun pikiran itu melintas dalam kepalaku." (hlm 25)
"But my kind father couldn't bear to leave me alone in this country. He tried repeatedly to persuade me to fill out the forms requesting tickets to go to the Netherlands.
Not once did that thought cross my mind." (p. 25)

In the above quote, Elisa firmly rejects her parents' request that she fly to the Netherlands instead of staying in Indonesia, even though her father urges her to do so. Elisa chooses to follow her desire to stay in Indonesia. This is open resistance, because Elisa's rejection is real, done openly and blatantly. She rejects a system that she feels limits her freedom. This resistance also stems from the character's existential awareness that her life is not to be determined by others, no matter how well-intentioned they may be. Her reluctance to "fill out the ticket request forms" symbolizes her refusal to accept the path in life that others have prepared for her, and serves as an affirmation of her right to stay, determine her own path, and build her existence in her own homeland. Thus, this quote reflects that resistance to domination can be carried out firmly, with dignity, and without destructive confrontation. Elisa does not succumb to family pressure but instead positions herself as an active and conscious subject of her own choices.

Data 15

"Tapi aku sudah ada janji malam ini." "ke Wisma Nusantara dengan kawan," kataku. (hlm. 59)
<i>"But I already have plans tonight."</i> <i>"To Wisma Nusantara with friends," I said. (p. 59)</i>

Elisa's refusal in this instance constitutes an explicit form of resistance against subtle domination or restrictive social norms, particularly those imposed by Rudi, who may perceive Elisa in a predetermined role. Rudi openly states his personal plans without first seeking Elisa's consent or approval. Elisa's rejection demonstrates her right to make her own choices. This act qualifies as explicit resistance, as Elisa declines Rudi's invitation directly and in the presence of Lansih and Sukoharjito.

Data 16

"Jadi kali ini kaulah yang meninggalkan laki-laki." "Betul." (hlm. 223)
<i>"So this time, you're the one leaving the man."</i> <i>"That's right." (p. 223)</i>

This conversation represents a significant shift in Elisa's attitude. Whereas she was once the woman abandoned by Sukoharjito, she is now the one doing the abandoning. Elisa demonstrates open resistance, which is her overt defiance against her emotional dependence on men. This quote shows that open resistance does not always take the form of major conflicts or violent rebellion. It can also be done through calm yet confident decisions, when a woman consciously and without hesitation says, "I decide, I leave." This is a form of resistance against the dominance of unequal gender relations, and at the same time, self-liberation that strengthens her existence as an autonomous individual.

b. Closed Resistance

Covert resistance is a form of resistance that is not expressed directly or openly, but is subtle, silent, even veiled, such as harboring disappointment, emotionally distancing oneself, or distancing oneself from norms without confrontation. Elisa shows covert resistance in many parts of her life. She often chooses to remain silent when faced with disappointment, but that silence is not a form of resignation. For example, when



promises in her relationship are not kept, Elisa does not immediately attack or get angry, but slowly distances herself and reassesses her position.

Data 17

“Pada umurku yang ke tujuh belas tahun, aku menerima hajarannya yang terakhir. Aku lari ke rumah seorang kawan, menunggu di sana beberapa minggu sebelum masuk ke asrama. Berkali-kali ayahku datang menyuruhku kembali” (hlm 16)

“At the age of seventeen, I received my final punishment. I ran to a friend’s house, waiting there for several weeks before entering the dormitory. My father came many times to tell me to come back.” (p. 16)

Elisa's act of running away from home after experiencing violence from her mother is a form of covert resistance according to James C. Scott. Elisa does not resist openly, but she resists by avoiding confrontation and does not fight back against her mother, either verbally or physically. She chooses to leave even though her father repeatedly asks her to come home. Elisa's conscious act of resistance gave her the understanding that home was not safe for her and was not a comfortable place; she had no control over her life there. Elisa's decision to leave home was a form of resistance against oppressive power. And the one who held that power was her mother.

Data 18

“Kelakuannya sebagai kekasih semakin mendesak, menghendaki pergaulan laki-laki dan perempuan lebih dalam. Namun aku berteguh. Meskipun dengan susah payah, dapat kucegah sendiri keinginanku ayng menggelegak.” (hlm. 117)

“His behavior as a lover became increasingly insistent, desiring a deeper relationship between man and woman. Yet I remained steadfast. Although it was difficult, I managed to restrain my own surging desires.” (p. 117)

What Elisa does by refusing Sukoharjito’s sexual advances without direct confrontation also constitutes a form of covert resistance. She maintains her choice not to acquiesce to Sukoharjito’s requests without instigating conflict. By quietly upholding her own boundaries, she resists in a manner that avoids open discord.

Data 19

“Tak seorang pun di rumah maupun di lingkungan kerja mengetahui, bahwa sejak hampir sebulan yang lalu aku diam-diam mencatat nama ke Perwakilan Belanda guna mendapat visa dan karcis pesawat terbang keluar dari Indonesia.” (hlm 190)

“No one at home or at work knew that for nearly a month I had been secretly registering my name with the Dutch Representative Office to obtain a visa and plane ticket to leave Indonesia.” (p. 190)

This is a strong example of covert resistance. Elisa planned her departure to the Netherlands without informing those around her. She carried out this resistance secretly, as a form of liberation from societal pressure and her disappointment with Sukoharjito. According to James C. Scott, a characteristic form of hidden transcript or covert resistance is devising strategies to escape confinement without openly challenging it. Covert resistance, according to James C. Scott's theory, often arises in contexts where the actor does not have enough power or space to fight head-on. Thus, Elisa's secretive actions, where she kept her plans to herself and did not tell anyone, were a form of self-

protection as well as a rejection of restrictive social control. Elisa charted her own path to freedom, but did so covertly to avoid direct conflict.

CONCLUSION

A study of Nh. Dini's novel *Keberangkatan* shows that this work successfully represents women's struggles in establishing their existence and resisting social pressures and cultural norms that limit their freedom of movement. The main character in the novel displays a deep process of self-awareness in facing her position as "the Other," as described in existentialist feminist theory. The character's struggle to demand the right to work, pursue education, and achieve financial freedom symbolizes the effort to break free from the domestic sphere and achieve an authentic existence. Meanwhile, resistance is displayed both openly through direct opposition to patriarchal social structures and covertly through silent but strategic actions.

These findings are relevant for application in teaching novel reading skills to students, particularly in the context of Indonesian language education. The novel *Keberangkatan* presents themes that are close to social life and identity issues, which can stimulate students' critical thinking and empathy towards gender issues and individual freedom. Furthermore, the use of literary works such as this in learning allows students not only to understand the structure of narrative texts but also to hone their ability to interpret implied meanings, analyze characters, and understand the socio-cultural context behind the characters' actions.

Overall, reading *Keberangkatan* not only provides an understanding of women's existential struggles but also enriches students' reading experiences through a contextual and reflective approach. Reading novels with a critical perspective like this has the potential to shape students' social and cultural awareness while strengthening their literary literacy skills in Indonesian language learning.

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