

# Colloquy, Issue 7, S. T. Marching, Two Indonesian Women's Diaries

## Issue 7

Two Indonesian Women's Diaries

Between Public and Private

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*One's outer life passes in a solitude haunted by the masks  
of others, one's inner life passes in a solitude hounded by  
the masks of oneself.* - Eugene O'Neill.

Because of the desire of the subject to be alone when s/he writes a diary, a diary gives the impression of secrecy. The "I" of the diary often conjures up an image of a person cloistered in a room, with no one around. While autobiographies are intended to be read by the public, private diaries are usually written to be kept secret. Autobiographies are published, sold and displayed in shops. Thus, the subject of an autobiography has to project him/herself in the world of rhetoric, to an audience. On the other hand, the main reader of the diary is the writer him/herself. The writer writes about him/herself for him/herself when s/he is alone. Despite these obvious differences between autobiographies and diaries, some critics have challenged the distinction between public and private texts, as some diaries are intended for public readership [1]. Judy Nolte Lensink argues that a diary constitutes a "cohesive" autobiography, complete with thematic purpose, person, and distinctive imagery [2]. Likewise, Philippe Lejeune states that some diaries of girls in nineteenth century France were written "in order to be read one day by the general public" [3]. Because of the existence of a certain kind of audience in diaries, some critics have tended to down play the differences between public and private writings.

Indeed, two diary writings which I was able to gather in Indonesia show the desire of the writers to be known, to be recognised by a kind of "public". However, unlike the case of the diaries of French girls highlighted in the work of Lejeune, hardly any of these diary writers intend their diaries to actually be read by the "general public". Rather, they demonstrate the presence of this "public" as a kind of imagined audience internalised within the subject. Furthermore, the desire for public recognition which they express does not necessarily contradict the private characteristics of diary writings. In this paper, I will discuss that while these two Indonesian women's diaries indicate the authors' willingness to appear before an audience or "public", this willingness also serves to emphasise the private nature of their writings.

### The Gathering of Diaries

Because giving a personal diary to someone else is a brave thing to do, I assumed at first that only people who knew me well and trusted me would be willing to do so. For this reason, I started with my old friends in Indonesia. However, they all refused. Then, I went to the University where I used to teach in Surabaya. There I asked my former students whether they would be willing to help me with their diaries. Some of them agreed to do so. However, in the end, all of these people withdrew. I realised then that they initially agreed to help me only because I had been their former lecturer, and to refuse me straight away would have made them feel uncomfortable.

Another lesson that I learned during the initial phases of my fieldwork is that asking for the diaries of people one knows may not be productive. The fact that I already knew them did not necessarily mean that I would be able to build up a sufficient degree of trust. It is possible one may want to hide most of one's life from someone close because one is afraid of the person's gaze and the person's involvement in your affairs. Often, one can be more open to a pen friend whom one has never met than to friends one is involved with and meets on a daily basis. So, in our feelings, there is a play of knowing and not knowing. Sometimes the one whom we do not know well or we do not know at all can be the best person to entrust with confidential information. In other words, acquaintance does not necessarily produce trust.

Because of my failure to obtain diaries from people I knew, I wrote to several newspapers and magazines in Indonesia, advertising my intention to obtain Indonesian women's unpublished diaries. I sent these

letters at the end of September 1998. By then, the New Order period (President Soeharto's period) had come to an end. Two events that had happened only a few months before, the riots against Chinese and the mass-rape of many Chinese women in May 1998 were still fresh in my mind. This made me worry about people's assumptions about a woman of Chinese origin like me. For this reason, in this letter, I intentionally hid part of my identity. My complete name, Soe Tjen Marching, sounds quite Chinese. Therefore, I wrote it as Soe T. Marching, hoping that writing my name in such a way would not only confuse the reader about my origin but also enable me to get a response from a wider range of readers.

The results were quite surprising. I received more than fifty letters from people stating their willingness to help me. Some of the senders were confused not only about my origin but also about my gender. Most of them assumed that I was a Westerner, as could be seen by their calling me "Sir" or "Miss" and asking whether I spoke Indonesian or not. One of the correspondents, addressing me as "Sir", was even quite romantic, stating her hope that I might be her future man.

However, most of these women withdrew after I asked them to copy their diary for my research. Some of them asked why I wanted a diary and I had to assure them that their diaries would be used for research and nothing else. By the time of my departure for fieldwork in Indonesia, only fourteen women were willing to show me their diaries and let me borrow and copy it. After corresponding with these fourteen women for about seven months, I went to Indonesia from the end of July 1999 until the end of November that year and visited these women. My ability to speak fluent Indonesian and some Javanese was a help in communicating with these diary writers, but being an Indonesian often did not work in favour of obtaining the diaries. Most of them had thought that I was a Westerner. On meeting them, some of them withdrew, most probably because I was not what they expected. Apparently, for some Indonesians, a local being a researcher does not seem to make sense. Or perhaps, as I have mentioned before, a complete stranger is more easily trusted than someone who they could meet in their day-to-day lives.

Interviews took place after I copied their diaries. Since my paper is mainly textual, the meetings and interviews I had with my respondents serve to clarify the texts in this paper rather than becoming the focus of this paper. Often, the meeting started not with myself interviewing them but their interviewing me. Telling about myself was a good way to make them open up, for this meeting was not only about my researching them but also about their researching me.

The two diaries I discuss in this paper are by women who were born and grew up in big cities in Java. The pseudonyms I use for the two diary writers are Emi and Pekik Hening. Emi is of Chinese descent and was born in early 1970. During the writing of the diary, Emi was a student. The diary given to me dates from 12 August 1987 until 28 April 1998. Pekik Hening is a Javanese and was born in late 1960. Pekik Hening was studying as well as working as a journalist to support the education of her sibling. The diary given to me dates from 14 February 1991 until 1 January 1995. Both of them write in their diaries in day to day basis.

### The Gaze of Another

Nearly all of the diary writers I interviewed told me that they did not intend to publish their diaries. Most of them showed surprise when I mentioned my intention to use their diaries for my research. They did not think that their daily writings about ordinary life could be useful or important. Probably because of the strong sense of hierarchy in Javanese society, these "common" people thought that their lives contained nothing useful for the wider public.

After assuring them that their private writings were important, I asked these women again whether they would be happy if their diaries were published. Some of these diary writers expressed a desire to publish their diaries one day. In this case, while most of the diary writers had told me that they did not have any initial intention to have their diaries published, this statement may have been an expression not so much of an unwillingness on the part of the diary writers to publish their work, but rather of their presumption that such publication was either unlikely or impossible.

Nonetheless, some of the women who wanted their diaries to be published, specified that this could take place only with the provision that any means of identification, such as proper names and places, remain hidden so that the public - especially people in their society - would not know who the real writer was. The diary writers I interviewed who desired their diaries to be published stated that they would be happier if their diaries could be published abroad, in Western countries. Hence, it would seem that it is not the revelation of the "I" that the diary writers are frightened of, but the opinion of people, especially those

close to them, that they cared about. There is a certain image that they want to reveal to the people they know and another image that they want to keep for themselves.

Their confiding in me also came with some conditions. As I described previously, most of the women with whom I corresponded thought that I was a Westerner before meeting me, and they would have been much happier to talk with a Westerner. Most of these women assume that Indonesians gossip a lot and are full of prejudice. Therefore, they can trust a foreigner (especially a Westerner) more. Because many social restrictions exist, Indonesians have to be careful of judgement by their own society. This can lead them to suspect their own surroundings or one another. Instead, they could place more confidence and trust in me, an outsider, reading their diary. In this way they simultaneously reject and accept the gaze of another. They try to hide from the gaze of their society but they are prepared to include my gaze in their diary. Two diarists, Emi and Pekik Hening, who were willing to let me copy their diaries stated that they decided to give their diaries to me because I had been abroad for a long time and that I still lived overseas.

The use of language(s) in the diaries of Emi and Pekik Hening is another important consideration in discussing the existence of an addressee in their diaries. Both writers do not use standard Indonesian language. Emi mixes English and Indonesian in her diary. Pekik Hening mixes Indonesian, English and Jakartan slang in her diary [4]. When I asked why they mixed languages in their diaries, they had similar answers. Both stated that because one language is more suitable for some kind of expression than another, they also used English. For instance, Emi said that talking about sex in Indonesian would sound taboo and embarrassing. It was better for her to write about it in English. Emi and Pekik Hening also stated that they used English because they wanted to improve their English and so that the other members of the family would not be able to read their diaries.

While they told me that the use of foreign languages functioned as a barrier to another eye, the desire that their diary might be published overseas one day may consciously or unconsciously have influenced them to write in English. Because most of them were more relaxed about revealing their diaries to the Western world, writing in English would open up the "romantic" opportunity that someone from the Western world might find and read their diaries. Ironically, both women had never been overseas by the time they wrote these diaries. Their impression of the West is derived from Western books, movies and television programs available in Indonesia. This indicates that their perception of this "ideal public reader" is merely imagined. The two Indonesian women's diaries further indicate that while these diary writers direct their writings to some audience, the remoteness, and perhaps even the non-existence of this audience is at the same time emphasised.

#### The Hidden Addressee in Emi's diary

Because autobiographies are published, the public reader becomes the addressee of the autobiographies. On the other hand, a diary is often considered as a monologue: the writer talks to him/herself. However, often the subjects of unpublished diaries imply their strong (conscious or unconscious) sense of talking to someone else. The diaries become their letters to an addressee who never answers them. That some Indonesian women were willing to show their diaries to me and ask for my comments implies their hope of a response from someone else. This shows that in a monologue there is often an imaginary dialogue, or a sense of performance.

Such a situation appears to exist in the case of Emi, as she often seems to be having a conversation with her split self. Her "I" serves both as the addresser and the addressee. Emi often creates an imaginary companion in her diary. In some parts of her diary, Emi addresses someone called "EI". That "EI" is just a person created by Emi's imagination can be inferred when she writes:

25 June 1989

EI yang kucintai, yang selalu diam. Kupilih kamu sebagai orang yang kupercaya untuk mengetahuinya. Walaupun kamu bisu, tuli dan buta. Bahkan, kadang-kadang aku tak tahu apakah kamu sungguh-sungguh ada. [EI who I love, who is always quiet. I choose you to confide in. Although you are mute, deaf and blind. Even, sometimes, I don't know whether you really exist] [5].

In the interview, Emi told me that she imagines that EI is a man. Calling EI the person she loves, Emi's relationship with EI resembles a relationship between lovers. In the above passage, Emi states how the man that she loves is mute, deaf and blind, which means that EI may not be able to communicate

properly with her. She even doubts whether EI really exists. But then she would rather that the addressee in her diary not be alive, that this person never be "real", as she states: "Don't be alive! I'm afraid I will hate you and you'll hate me if you're alive" (16 December 1990) [6]. By not being alive, EI can provide Emi with unconditional love. Not only can Emi reveal her secrets to EI, but she can also leave him whenever she feels like it. For this reason, throughout her diary, there are several addressees.

The addressees in Emi's diary have different genders as well. At first, the "EI" she talks to is a man. Later, she writes to a female. The most probable reason for this is that during the period when Emi is talking to an imaginary man, EI, Emi is in no relationship with a "real" man. After she is in a relationship with a "real" man, her addressee changes into a female. The change of addressee from a man to a woman may indicate Emi's desire to be faithful to one man only, the "real" man she is involved with. Personifying the picture of a girl reproduced in the diary, she writes as if she is interacting with this picture by beginning her writing with "dear girl in my diary" (12 December 1992, 3 March 1993 & 6 April 1993) [7].

The casual and intimate relationship between Emi and her addressee can be found in her diary, as she even asks what the girl thinks about the man she loves:

20 March 1993  
You've known all about me, haven't you?  
Then what do you think about my man? [8]

This question is repeated several times in her diary: "Hi! I really want to talk to you suddenly . . . What do you think about him?" (5 May 1993) [9]. Emi treats her diary as someone wiser and as one who is supposed to give advice and guidance to her: "If only you could give me advice/ Maybe you're the only one I will follow" (11 May 1993) [10].

Indeed, language as a means of expressing one's self also functions to communicate one's thoughts to someone else. It is from listening to, and interacting with others that one acquires the language s/he uses, as Mikhail Bakhtin has argued:

Language, for the individual consciousness, lies on the borderline between oneself and the other. The word in language is half someone else's. It becomes "one's own" only when the speaker populates it with his own intention, his own accent, when he appropriates the word, adapting it to his own semantic and expressive intention. Prior to this moment of appropriation, the word does not exist in a neutral and impersonal language (it is not, after all, out of a dictionary that the speaker gets his words!), but rather it exists in other people's mouths, in other people's contexts, serving other people's intentions: it is from there that one must take the word, and make it one's own. [11]

Consequently, while language cannot be entirely objective, it cannot be merely private and subjective either. Because language is intended for interacting with another, social construction has been integrated even in the private use of language. For this reason, Emi's diary has an inter-subjective, communicative nature. Such an argument could be used to question the privacy of her diary: Emi does not write to herself, instead she writes to "someone else". However, the hidden addressee found in Emi's diary also indicates a further paradox: while Emi longs for an "eye" or another's gaze to look at her and to respond to what she writes, this person often remains a fantasy. This imagined audience can never appear in real life. For this reason, while the imagined audience may create the impression of reducing the loneliness of the diary writer, it also enhances this loneliness: she cannot after all find anyone beyond her imagination.

As described in Emi's diary, the society surrounding her is very restrictive to her freedom, especially in relation to her performance at the University and her boyfriend. Having some bad marks, Emi is worried of what others think of her. In addition, her sexual relationship with her boyfriend seems to be one of the main reasons that she wants to avoid her society. Because sex before marriage is still unacceptable in most social situations in Indonesia [12], Emi's sexual experience is always accompanied by guilty feelings and fear. In one part of her diary, she writes:

29 July 1990  
He kissed me. All over my face. Then his hand touched my body. He licked my ear, my nose, my lips, my eyes and my neck. It was so wonderful. So wonderful and pleasant. But I

prevented myself from having sex. . . And I had no chance to think about love. There was no such a thing at that time. The only things were beauty and pleasure. Even I didn't know why he did such a thing. . . And if I could prevent myself, that was because of norms. The boundaries of the society still strongly tie me. Really, I don't know what is the continuation of that [13] .

Emi does not mention moral apprehension in relation to her sexual experience. She even writes about the enjoyment of it. When she prevents herself from engaging in sex, she realises that she does so merely because of the social norms that still influence her. Hence, she seems to prevent herself in this sexual scene not because she believes sex to be wrong but because of the "boundaries of the society". The eye of the public is integrated in her. Hence, while a diary enables her to express what is not allowed by society, she also acknowledges that she is still bound by its norms.

This society makes Emi wants to escape. Her hope of going to another place where people do not talk so much about what she does is expressed as she states:

28 June 1993.  
If only I can go somewhere else tonight  
To a place where I can always see the moonlight  
And the people who don't care about the matters in the world. . .  
They don't ask me about what I've done or what the result  
Or why I do this or that [14].

As described by Emi, the people around her become a threat to her peace of mind. The diary becomes a hidden place for her, a place where she can meet another imaginary person with whom she wants to converse. In another part of her diary, Emi also writes: "I don't wanna live in this country. I wanna go away . . . far-far away . . . Woolf, Dickinson . . . take me there" (15 August 1993) [15] . Referring to Western writers (Woolf and Dickinson), Emi's diary implies that the Western world is a place to which she could escape. The existence of imagined addressee(s) within her diary, combined with her willingness to give the diary for my research, her writing in English and her identification with some Western writers, all imply that her diary is not as "private" as it seems. Integrated within her diary is the existence of an imagined public. Nonetheless, this "public" is a mere fantasy. She never knows this public well as she does not have enough knowledge of the so-called "ideal Western world". Thus, Emi's willingness for her diary to be revealed to an imagined, sometimes "Western" public also manifests her desire to conceal herself from her own society. A similar paradox can also be found in Pekik Hening's diary.

#### Pekik Hening's Diary: Individualism in the Western World

Pekik Hening is a pseudonym chosen by the diary writer herself. In English, it means "Silent Shout". Such a name indicates the solitude of the writer, for she may want to state that what she expresses always ends up in silence and is never heard properly. Pekik Hening lives with her parents and a younger brother. As described in her diary, Pekik Hening's position in the family becomes a burden. As a big sister, she has to look after her younger brother:

11 October 1994  
Tonight I made a big cleaning in our house, especially my room. And Adek [her brother]? Gee. I give him some money every month to live - I don't mind at all, he's my bro - he lives in a house that I pay the rent - again, isn't that what a big sister for? All I ask him is to take care his own things. Please, take care his own clothes and washing, if he doesn't want to iron them, fine, but please do something with them so it looks neat and hidden. If he buys/brings some food at home, please take care the plastic trash, take care the plate to the sink and wash it. He didn't. He just never do it [16] .

Pekik Hening has become the breadwinner for her brother as well as his nurturer. What she does is different from the role of the traditional breadwinner, who usually receives services from the person he finances (the wife's support, submission and household work). By contrast, she has to be the breadwinner without receiving anything back in return, as she even has to do the household duties. It is not becoming a breadwinner for her brother that Pekik Hening complains about but doing too many chores. She even states that she does not mind paying for her brother's expenses. It is the domestic service for her brother, the service that is traditionally supposed to be done by women, which is rejected by Pekik Hening. Indeed, in Indonesia, the position of women is still subservient to men [17] . The ethic

of care and self-sacrifice are broadcast more emphatically to women than to men [18]. In this case, Tinneke Hellwig argues that in Indonesia, "women's caring for others is taken for granted" [19].

In some parts of her diary, Pekik Hening shows that she cannot accept such an ethic of care and self-sacrifice for the sake of others. She expresses her refusal of, and even aversion to, having to privilege a male member of the family, her brother, over herself:

9 October 1994

I started thinking that I can't live with anybody who has blood relationship with me. I'm sick and tired knowing that Ade, my dear brother, can be so careless about himself. I do almost all household things. I left in purpose his washing, ingin tahu dia nyuci apa nggak, dan . . . tidak [I had left on purpose his washing, wanting to know whether he was washing them or not, and . . . no][20].

Pekik Hening's mother, nevertheless, does not criticise the brother. Her mother still performs the more conventional role of women, the ones who serve the other: "And mama saved him dengan mencuci begitu banyak cucianya, termasuk kolor busuknya" [And mama saved him by washing so many loads, including his stinking underwear] (9 October 1994) [21]. Despite Pekik Hening's insistence that her brother has to learn to do the chores, she depicts how her mother does not want to support her opinion and even spoils her brother: "Ya ampun, kalau di-cover terus, kapan sadarnya? All he has to do is only learning" [My God, if he is protected all the time, when is he going to realise? All he has to do is only learning] (9 October 1994) [22].

Not only does Pekik Hening's mother perform a traditional role in relation to the brother, but she also has a conventional expectation of Pekik Hening. Being in her mid twenties, Pekik Hening is in no relationship with any man. This has made her mother worried, as is portrayed by her diary:

30 June 1994

Just having an argument with mother. It started with a conversation about my high-school friends, who're married. Lenny, Lia. Then she asked: "Why aren't you married yet?" Somehow I found myself yelling: "Iya. Mereka kan tak perlu membiayai segalanya sendiri sejak usia 21" [Yes. They haven't had to pay for everything since they were 21] [23].

Her mother's conventional beliefs lead her to push Pekik Hening to adopt the traditional role of the female. Because Pekik Hening's mother conforms to the view that being a wife is an important position for most women, she prioritises marriage for Pekik Hening. The stereotypical and conventional views held in a patriarchal society can make women argue with each other. Pekik Hening shows her resistance to her mother when she writes that her mother often comes up "with the idea I really hate most. Push me to the corner. Getting married soon"(30 June 1994) [24]. Pekik Hening not only resists but also rebels: "Gee, girl, this is 1990s - when it's likely a common reason to see a 26-30 year old woman, being single. . . . marriage is the least thing I have in mind now" (28 April 1995) [25].

It is an irony that this patriarchal view about marriage is expressed by another woman, her mother. In her diary, Pekik Hening does not mention that she has any problem with her father at all. Being entrapped in the power system, Pekik Hening's mother's pressure may be a way of her asserting her dominance over someone else. Because she can do it more easily to a daughter, she tries to make Pekik Hening conform to the role she herself is accustomed to. Her power over Pekik Hening can justify her own existence.

Complaining about her family, Pekik Hening reveals how desperate she is to get her sense of individualism and freedom. That being away from her family is one of the means of getting her individual freedom is implied when she states:

29 April 1994

being alone at home is still a luxury for me. I think and feel a lot lately that I may be a little bit too much a solitary person. There is always moment that I really want to be alone, just by myself. Nobody around. Just myself. And it's hard to gain [26].

Rather than being confined in a domestic place, Pekik Hening has the idea of running away from it and striving for her own individual freedom:

I can't give up the idea of having my own life in version of a small house with my things in it.

There will be only me - a place of my solitary and a place where I can invite my friends for lunch or dinner or couple days staying. No relative (2 July 1994).

I can't stop growing an idea to live by my own. Rent a place, just for my own (18 September 1994).

I'm tired of living with my careless brother, let alone mother who always brings surprises (I hate her), but love her all the way long, I guess (11 October 1994). [27]

It is probably the idea that the Western world has a greater sense of individualism which makes Pekik Hening write: "It's kind of weird that all I wanna do now is to live in the Western world" (21 January 1995) [28].

Like Emi, Pekik Hening thus perceives the "Western world", an imaginary place derived from Western films and stories, as an escape from her problems, as a place of freedom. This imagined Western public is thus romanticised as a refuge from the social pressures inherent in Indonesian life. The "Western public" in both of these diaries emphasises the loneliness of these diary writers even more, as both authors imagine this public as an alternative to the "real" Indonesian public with which they are confronted.

## Conclusion

The two Indonesian women's diaries I gathered indeed show an interchange between the public and private spheres of diary writings. Despite the impression of privacy, the two women's diaries are intended to be read: the writers are willing to give a copy of their diaries to me and they also articulate their desire of publishing their diaries one day.

Nevertheless, such a desire does not necessarily contradict the private nature of these diaries. Rather, their desire to reveal their writings emphasise their intention to conceal. The private nature of these diaries is similarly emphasised as they imply that their ideal readers are imagined. The so-called-Western public these diarists have in mind, is a public which may not exist. Not having been to the Western world and not having known much about Western countries, they romanticise the Western public.

This indicates that while the existence of addressee(s) is implied in these two diaries, the fictiveness of the addressee(s) is similarly emphasised, making it more apparent that these two women write in their own private world, to no one. Thus, the public "tendencies" implied in the diaries by two Indonesian women, not only function to question but also ensure the private nature of these diaries for the diary writers are still alone and lonely. They still "shout silently".

[1] Lynn Z. Bloom. "I write for Myself and Strangers': Private Diaries as Public Documents". *Inscribing the Daily*, pp. 23 - 37. Suzanne L. Bunkers and Cynthia A. Huff, eds. (Amherst: University of Massachusetts Press, 1996), pp. 23-28.

[2] Judy Nolte Lensink. "Expanding the Boundaries of Criticism: The Diary as Female Autobiography". *Women's Studies* 14, 1987, pp. 42, 44.

[3] Philippe Lejeune. "The 'Journal de Jeune Fille' in Nineteenth-Century France". Martine Breillac, trans. in *Inscribing the Daily*. Suzanne L. Bunkers and Cynthia A. Huff, eds. (Amherst: University of Massachusetts Press, 1996), p. 118.

[4] There are many grammatical and spelling errors in their diaries but I will quote the diaries in the original version only, without correcting the grammar and spelling.

[5] Quoted from Emi's diary (12 August 1987 - 28 April 1998).

[6] Ibid.

[7] Ibid.

[8] Ibid.

[9] Ibid.

[10] Ibid.

[11] Mikhail Bakhtin. *The Dialogic Imagination: Four Essays*. Caryl Emerson and Michael Hoquist, eds. and trans. (Austin: University of Texas Press, 1981), p. 293.

[12] Julia Suryakusuma, for instance, notes that women's sexual passion was regarded as disorderly and obstructive of the purpose of creating and fostering the order (*ketertiban*) of the nation (Julia Suryakusuma. "State and Sexuality in New Order Indonesia". In Laurie J. Sears, ed. *Fantasizing the Feminine in Indonesia* (Durham: Duke University Press, 1996)). Sylvia Tiwon also suggests that during the New Order, Indonesians distinguished between two types of women: the model and the maniac. The model is the one who can control her desire and passion and who can be a good wife and mother. The maniac, on the other hand, is the one who shows her sexual passion and uncontrolled emotions (Sylvia Tiwon. "Models and Maniacs: Articulating the Female in Indonesia". In *Fantasizing the Feminine in Indonesia*, pp. 64-65).

[13] Quoted from Emi's diary.

[14] Ibid.

[15] Ibid.

[16] Quoted from Pekik Hening's diary (14 February 1991 - 1 January 1995).

[17] Laine Berman. *Speaking through the Silence: Narratives, Social Conventions, and Power in Java*. (New York: Oxford University Press, 1998). See also S. Brenner. *The Domestication of Desire: Women, Wealth, and Modernity in Java* (Princeton: Princeton Uni. Press, 1998).

[18] S. Brenner. *The Domestication of Desire: Women, Wealth, and Modernity in Java*, p. 21.

[19] Tineke Hellwig. *In The Shadow of Change: Images of Women in Indonesian Literature*. (Berkeley: University of California, 1994), p. 202.

[20] Ibid.

[21] Ibid.

[22] Ibid.

[23] Ibid.

[24] Ibid.

[25] Ibid.

[26] Ibid.

[27] Ibid.

[28] Ibid.