

# Supernatural Women Modernity in Indonesian Literature

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## Abstract

In Indonesia, people who have supernatural powers are not strange today and the past and in literary texts around daily life. They are called human supernatural man. In Java area, parts of Indonesia, the spirit and the magics that are spiritual are more superior and respectful than body and physicality. Those are indicated by the presence many pilgrims visiting the tomb. Supernatural man comes to protect their families, small communities, and environment. As a patron family, women who have supernatural power keep the family unity. As a protector of the people that is in lower social classes, she beats humans with cruel, angry, wicked, conceited, and arrogant personality and turned it into a noble human character as a humble, quiet, patient, forgiving, and polite. In addition, supernatural women are presented as a form of resistance to modernity and economic development in a various things that are physical, ignoring the religious-spiritual; get rid of lower social class, and environmental destruction.

**Keywords:** Java, Protector, Resistance, Traditional, and Environment

## 1. Introduction

In modern era, communities who have extraordinary powers called superhero and appeared into part of fairy tale as well as movies such as Superman, Spiderman or Hulk. They have power above the average human. Because of their above average, they are able to protect their community life around their environment by using this power that is called as hero. Superheroes are human with superpowers and have greater strength than others.

Humans who have super power are not strange both today and past, but it is not commonly known as superhuman or super hero. People call the shamans, wise man, and people with supernatural power. Lately they are also referred to as “indigo”. Presented by Nawawi (2008: 208) some role of a wise man or shaman today for example, helping those who want revenge envy; those who want to get rich; officials or official candidates who want to perpetuate their position or reach a new position.

In Indonesia, one way to get the supernatural power with meditation. Magic is still believed at the modern time and it can be seen in the following story that was published in a local newspaper. One of the places that is often used as a place for meditation is Langse Cave that is located in Purwosari district, Gunung Kidul, Yogyakarta. It is believed that Sheikh Siti jenar, Maulana Syech Maghribi, Danang Sutawijaya, and Sunan Kalijaga had been meditated in Langse Cave (*Kedaulatan Rakyat*, 2015).

When Carey and Houben (2016: 11) examined Batari Durga and Ratu Kidul, they called them brave goddess. Ratu Kidul is the patron goddess of the Mataram kingdom's wife and she is unseen. Ratu Kidul lives in a palace under the sea which is inhabited by spirits. Ratu Kidul is an incarnation of Goddess Durga and Uma. Uma provide prosperity and protection. While as Batari Durga, she is capable of causing destruction and catastrophic for humans and the environment. On that ability, both called by women with supernatural power or supernatural women.

## 2. Methods

In this paper, the term applied is supernatural. Supernatural women is a women whose have the ability above the average human around him or in their communities. Definition of "ability" can also mean having the courage above the average of the surrounding community. Those magics are important because the supernatural related to this place. Supernatural is also related to a particular time, when did the incident. Thus, supernatural is contextual, bound by place and time.

In a society ruled and dominated by the ideology of patriarchy, usually found more supernatural human on male sex. This paper precisely find the supernatural power on the female figure. Women in this article refers to the other sex with men. Supernatural women are powerful women, they have female sex who has the incredible power over human beings around residences or communities. Supernatural women in some cases even beating a man with a certain character and attitude.

This paper focuses on how the supernatural female figure in Indonesian literature. Formal object of this paper is a supernatural woman. Material object of this paper is four stories, they are "Legenda Nyai Brintik" (Suharianto, 2001), it is called LNB, "Nyai Sedapu" (Yudiono, 2009), it is called NS, "Menunda-Nunda Kematian" (Soethama (2014) it is called MNK, and "Penjaga Kubur Nyai Laras" (Utomo, 2013), it is called PKNL. Supernatural women namely Nyai Brintik, Nyai Sedapu, Rupini, and Nyai Laras.

Supernatural power in the female figures present in the past and today as well as a resistance to modernity. This paper pretends to explain once answered related to this subject. This article aims to explain once answered relating this story.

Modernity has institutions, namely the production technology and bureaucracy. Meanwhile, the technological system is characterized at least: a rational, universal, and autonomous. Rational means that effective and efficient in terms of usability. Universal means apply generally. Autonomous significantly separated from human consciousness (Hardiman, 2003). Tech products can be products that are present in the life like Dingle, paved roads, a truck, or a doctor. In Indonesia, the bureaucracy and the production technology is present in the form related to development.

Moreover, modernity refers to modernism in Indonesia which is a phase since the advent of the ethical policy of the Dutch colonial government. A process of forming a new culture was around 1900. Modernity is the movement of cultural development is usually contrasted with the old culture called traditions or traditional (Faruk, 2001: 17).

### 3. Results and Discussion

#### 3.1 Supernatural Women Profile

Besides having supernatural power, women are also shown as being beautiful. Both should have a balanced composition in relation to men. On LNB is mentioned that Nyai Brintik is a woman who is not only beautiful but also powerful. She had curly hair or in Javanese called as "*berintik*". She lived in Brintik mount. She had supernatural power because she found a sword and book owned by Patih Danurejo from Wengker Kingdom. Nyai Brintik 'always wanted to specialize her supernatural power' and liked to collect powerful heirlooms. In fact, if she needed it, she would steal, rob, or kill their owners who against her.

Kris is considered to have supernatural power (*kasekten*). Kris, shield, spear, land, houses and heritage is passed down only through the male line (Koentjaraningrat, 1994: 142, 342). Kris is a stabbing weapon pointed end with both sides sharp edged. Since the days of Pajajaran and Majapahit, Kris has been known in Java island and Madura (Umiami et al, 1990: 35-36). Raffles (2008: 188) noted that the weapon most distinctive and important in the East Indies island is a Kris. Kris can be found in Java, Madura and Bali. Kris has eyes with many varieties and there are more than one hundred types.

Nyai Brintik's supernatural power was seen when she managed to take a Kris Sangkelat and Pasupati very powerful during the cleansing ceremony of Demak royal heritage. She snatched from the hands of Sunan Muria. The ceremony "penjamasan" become very chaotic and Demak kingdom into an uproar about it.

In NS noted that Ni Pandansari was Ki Ageng Pandanaran's sister. Ni Pandansari wandered looking for her sister who went somewhere. On the way, she became a student in pesantren Kiai Jiwaraga. Ni Pandansari's supernatural power was finding a water source that is named Spring Sebrayat which means the water source that daily lives of many people. Ni Pandansari then known as Nyai Dapuraja for being the wife of Ki Dapuraja. She also called Nyai Sedapu (Yudiono KS 2009: 34).

Another miracle Nyai Sedapu can be seen when many people got trouble getting water. By pulling setagen, Nyai Sedapu able to drain water from the Spring Sebrayat. Nyai Sedapu believed to be the founder or pioneer village Boja. Now Boja developed into a district town bustling, located approximately 15 kilometers south Kaliwungu or Kendal.

In Javanese tradition, people are looking for a source of water by digging wells using tools made of iron crowbar with sharp side on the bottom side. Dig the ground to find water using traditional equipment takes days. It is not yet dug into account whether the place has a loose soil or hard. Increasingly hard soil, the longer it takes to make

a well. To drain the Spring Sebrayat, general people usually using a hoe. It also takes a long time depending on how far between Spring Sebrayat with a place to target. By dragging “setagen” Nyai Sedapu forming a flow path of water from the Spring Sebrayat.

“Setagen” is wrapping cloth stomach people who have recently given birth (Indonesian Dictionary, 2008: 140). Setagen function so that the stomach stays tight, not flabby, and fast. Setagen is a symbol of Javanese women. Water becomes important sites. Water sources or wells contained in the tombs. The water is usually then considered sacred to be drunk or used as purification pilgrims tomb (Guillot, 2010: 231). Water is important because to meet the needs of everyday life. Water is also needed to irrigate the fields for farmers. Nyai Sedapu figure known as a beautiful woman with a clean face and gaze sharp and intelligent. In the illustration, Nyai Sedapu circled by water, which is a symbol of spiritual power that has managed to find and drain the water source Spring Sebrayat.

In MNM is narrated the battle between Gradug with Kutiran. Kutiran a Rupini husband. Both Gradug and Kutiran mastered “Ilmu Ninggal Bumi”. Not everyone is able to master it. Regarding the power of “Ilmu Tuwah Aukud” or taker of life can be described as follows. “He feared for the two eyes as can stick rod flames, making farmers who stared long been shaky, confuse and dazed before slowly die “ (Soethama, 2014).

There are three figures that have supernatural power in MNM. One Gradug. Two, Kutiran. Three, Rupini. Gradug wants to master the “Ilmu Tuwah Aukud”. Mastery of superpower enables man to rule over others and control the world. He needed seven lives. He had killed six people. He needs one more lives. However, his intention was prevented by Kutiran. Actually, Rupini did not agree with the actions Kutiran. Both Gradug and Kutiran fighting spirit, not a physical fight. They fight using “Mantra Aji Ninggal Bumi”, namely the ability spirit leaves the body. In the fight spirit, Kutiran lose and will give his life to Gradug. Nevertheless, he was delaying the time of his death because he wanted to be able to see his daughter get married first. It has been four years he was playing for time. Besides Gradug, his daughter had repeatedly expressed his intention to marry. MNM resembles “silat” story in a shorter version that is present in the current situation.

In PKNL, noted that for the purposes of the project, Mandor Karso asked gravediggers to move the tomb Nyai Laras. The project of making the highway a step. There was one hill there is the tomb Nyai Laras. No grave diggers brave to move Nyai Laras tomb. There were at least two gravediggers with young and middle-aged. Both were afraid of carrying out orders Karso foreman. Because no one dared, finally Mandor Karso dug and moved the tomb Nyai Laras. Supernatural power of Mandor Karso was when the gravediggers who are experienced to give up, even with his foreman Karso brave to move bones Nyai Laras (Utomo, 2013).

Foreman or supervisor is the head of the workers, usually manual workers (Indonesian Dictionary, 2008: 982). Road foreman or supervisor is the head of the workers who take care of the repair or construction of roads. From the story, there is something quite strange when "There was a smell fragrant soft". Until here, the supernatural power of Rupini and Nyai Laras have not been known. Rupini is the women who are already married.

In the logical of supernatural, there is always a good fight against the self and with others. The fight is necessary to defend themselves or to prove who is superior. Although Gradug already conquered Kutiran, it was defeated by the people who are unpredictable, Rupini, Kutiran’s wife. Rupini had “Aji Lanus Iying” which was inherited from her grandmother. “Lanus Iying” is ability lighten the body. She could walk and run with a lightweight with no noise or odor so that others were not aware of its presence. With that knowledge, she was able to destroy Gradug. Rupini smothered Gradug face with a pillow.

There were two opinions in Rupini’s worldview, namely the spirit and the body or bodies world. Both have different laws. Spirit is very tough, but he is vulnerable when in the world body. Spirit strengt becomes useless when the dead body or spirit does not get a place in the body. Thus, death is the separation of the spirit with the body. Rupini killed the Gradug’s body so that his spirit could not return to his body.

In a different context, the body can actually be defeated by the spirit. While still alive, Nyai Laras is described as a woman who is not too old. He was wearing a cloth and kebaya. He has a pair of eyes "that emit conquest". Nyai Laras is female figures who have died and now only his bones.

Mandor Karso who was arrogant conquered by Nyai Laras. After moving the tomb Nyai Laras, her spirit came in a dream and ordered to Mandor Karso to guard the Nyai laras tomb. Apparently, it is not just a dream but it also happens in the real world with the Karso’s wife witnessed.

Mandor Karso eventually became a guard of tomb Nyai Laras while keeping the “Surau” (small mosque) near the tomb Nyai Laras. Tomb guard or caretaker is not regular guards. They rarely get paid for the task. Most guards the tomb of making a living with other activities such as farmers or small traders (Guillot, 2010: 239).

According Kodiran (1975: 340), Javanese believe in a power that exceeds all power anywhere, “kasekten”, spirits or ancestral spirits, and the spirits that occupy the natural surroundings in which they live. The form of supernatural power four female figures can be seen in Table 1.

Table 1. Supernatural Power

NAME	SUPERNATURAL POWER
Nyai Brintik	She was able to steal a kris from Sangkelat and powerful Pasupati
Nyai Sedapu	Flowing water source with a Setagen/shawl
Rupini	She had ability lighten the body, beating Kutiran capable of taking lives just by looking into the eyes
Nyai Laras	Making Mandor Karso as a guard of “surau” and guard the tomb Nyai Laras

There are four powerful women, three women is a human being alive they are Nyai Brintik, Nyai Sedapu, and Rupini and Nyai Laras is a figure who has died. Although she was unseen, Nyai Laras was able to conquer Karso foreman. The women had equal about supernatural power, though with a different supernatural power.

### 3.2 Between Body and Spirit

There are some relationships between women's supernatural and modernization in Indonesian society. Generally, in a marital relationship, wives are in a position inferior and husband in a superior position. In Indonesia, especially in Java, a wife should respect the man. Koentjaraningrat (1994: 145) states that the Java community a wife should “ngajeni”, show respect for her husband. Women as a wife cannot be released from the presence of the child (Harjito, 2016). Based on the study of Serat Suluk Residriya and Serat Wulang Putri by Paku Buwono IX, Widyastuti (2014: 120) said that women of Java controlled by the husband because the husband is the head of the family. Based on the study of the novel Indonesia 1900-200an, Liliani (2000: 47) is still as modern as any found that women still have a duty to please her husband, obey and submit to the commands of the husband.

In contrast to this, the analyst of the modern Indonesian novels, Purbani (2013: 373) it mentions that there is a tendency of women to proceed towards the social and financial independence. Indonesian women are no longer dependent on men. Financial independence is a means toward social independence.

Wife’s compliance to the husband still appears on Nyai Sedapu and Rupini. However, they get different consequences. This is indicated by the ending of Nyai Sedapu and Rupini.

Nonetheless, there is an irony. Nyai Sedapu was not be defeated by a woman or a man. Precisely because of his power, Nyai Sedapu’s husband abandoned. Kiai Dapuraja went somewhere. He felt inferior compared with Nyai Sedapu magic. Therefore, he felt inferior. He could not accept his superiority defeated Nyai Sedapu. Nyai Sedapu considered by her husband does not appreciate his power even exceed husband. Once again, because they feel inferior to Nyai sedapu, her husband abandoned her.

Rupini’s husband did not know that she beat Gradug. Kutiran did not know that actually Rupini supernatural powers higher than Kutiran. If Nyai Sedapu showed supernatural powers to the husband, Rupini intentionally hide the magic in front of her husband so he would not feel inferior. Rupini and Kutiran were told at the end of a romance. It means that they both stay together. Unlike the case with Nyai Sedapu and her husband were separated.

Rupini did things differently with Nyai Sedapu. In gender relations, in order to continue a lasting marriage, the husband must feel superior to his wife. If the husband feels inferior to his wife, then she left. Conversely, if the wife is more inferior than the wife, the wife will stay with her husband. Although the wife just pretended to succumb to the husband. This can be seen in Table 2.

Table 2. Relationships

NAME	GENDER RELATIONSHIPS	ENDING
Nyai Sedapu	the supernatural power was shown to husband	Was been left
Rupini	Hiding supernatural power	Making love, stay together

Nyai Brintik in LNB defeated by Sunan Kalijaga. Sunan Kalijaga is one Walisanga, nine saints who spread Islam in Java (Guillot, 2010: 228). At the time of the battle, Sunan Kalijaga meditating and turned into a strong tree. Nyai Brintik who continued to attack hitting and kicking exhausted and fainted. Nyai Brintik that are cruel, arrogant, overbearing, always want to win Sunan Kalijaga defeated by a humble and quiet. As a sign of defeat, Nyai Brintik handed Kris that stolen from Sunan Kalijaga. He later became a disciple of Sunan Kalijaga.

The figure who fought always have the opposite properties. The figure winners are those who have a humble heart, calm, patient, forgiving, not overbearing, and polite. Invincible figure is a figure that has a mean streak, grumpy, high ego, cruel, nasty and arrogant. The winners are those who have good qualities. Invincible figure are those who have bad traits.

When Ki Dapuraja was angry and driving a Kris into the ground, the surrounding nature becomes stifling. Nyai Sedapu then plugged Kris to the ground and the humidity becomes lost. Ki Daruparaja who are grumpy and high ego defeated by Nyai Sedapu who was patient and forgiving.

Rupini easily murdered Gradug’s body which fast asleep left by his spirit for war. Rupini covered Gradug’s face using white coated pillow, no more than five minutes Gradug had died. The wicked and cruel Gradug was defeated by a low profile woman, Rupini. Mandor Karso was known as an arrogant man because he wrecked the grave of Nyai Laras, the honorable ancestor in his village. The arrogant was defeated by the well manner. Pay attention to the following Table 3.

Table 3. Characteristics

WINNER	CHARACTERISTIC	LOOSER	CHARACTERISTIC
Sunan Kalijaga	humble, calm	Nyai Brintik	wicked
Nyai Sedapu	Patient, soft touch	Ki Dapuraja	Selfish, temperamental / grumpy
Rupini	humble, not pretentious	Gradug	Cruel, wicked
Nyai Laras	Well mannered	Mandor Darso	Arrogant

The next highlighted point is the shift or change of the loser’s attitude. It found that the loser would have similar characteristic to the winner or they would be the disciple of the winner. It also found that the loser would be the servant of the winner. Nyai Brintik became Sunan Kalijaga’s disciple. Her characteristic changed into ” an intelligent virtuous student and use her knowledge for humanity” . Mandor Karso became the servant of Nyai Laras as the guard of her grave and mosque.

Guillot and Chambert-Loir (2010: 237-239) noted that the guard of grave responsible to maintain the cemetery, keep the security, serve the visitor start from opening the door, arranging the ritual offerings, uttering the certain prayer, organize ceremonial event, and rule the behavior of the visitors. Cemetery guard is not an ordinary guard. He also acts as the mediator of the visitor to the host, which usually handled by a man.

In the end, victory is put on the spirit. The body is simply a follower of the spirit. People in Java and Bali (part of island in Indonesia) believe that the body may die, but the spirit remains alive all time. Spirit remains and be respected by the tomb of the figure. Nyai Sedapu’s body has died, but her tomb remains and continues to be maintained. Although died in old age, Nyai Sedapu called as "the never fade beauty".

Likewise Nyai Laras. Nyai Laras body had died and the remaining bones in the grave were moved by Mandor Karso. The respect for the spirit can be seen from the treatment of the community toward her grave. The spirit of Nyai Laras was able to beat Mandor Karso. Karso not only left his job, but also to left his wife. He became a guard of the grave and the mosque on the orders of Nyai Laras spirit. That is, the spirit has a power over the body.

When the body and spirit is fighting in the domestic sphere, that is the region of a household, and then the winner is the body. Rupini beat Gradug as a quarrel within the household. When the fighting of body and spirit occurs in the public sphere, such as in the areas of modernization and development, then the winner of this fighting is the spirit. The spirits of Nyai Laras beat Mandor Karso and make him become a servant.

Spirit also associated with death in addition to the grave. Both Nyai Laras and Nyai Sedapu talk about the grave. In the latter part of LNB also talk about tomb. Guillot (2010:22) mentioned that the supernatural power of someone is not only exist in a person, but also resides in his/her grave. Therefore, a grave is an important site. In Javanese tradition, it is usually located on the top of the mountain, on the hilltop, or on the high place. A visit to the grave or commonly called as the pilgrimage is an effort to take a benefit from the power and the glory of the spirits of people who are considered to be close to God. Pilgrimage is also means to remember, strengthen belief, aware of the transience of the world, and also to receive the blessings of salvation (Sunyoto, 2007: 28).

LNB set in the time during the reign of the kingdom of Demak. Demak is known as a kingdom erected around the 15th century ([http://sejarahbudayanusantara.weebly.com/kingdom demak.html](http://sejarahbudayanusantara.weebly.com/kingdom%20demak.html)). Wali Songo is a religious leader who is considered as the first propagator of Islam in Java. Sunan Kalijaga is one of them. (Guillot, 2010: 228).

Nyai Sedapu has a setting time around the year of the presence of Ki Ageng Pandanaran, the founder of Semarang city, the elder brother of Nyai Sedapu. Considering the inclusion of the name of Ki Ageng Pandanarang, the story revolves around the end of his reign in the 15th century (<http://www.Portalsejarah.com/sejarah-berdirinya-kota-semarang.html>).

PKNL set in the 20th century. This can be seen by the terms of the project, a highway paving project. Including the presence of modern equipment such as escavator and trucks. PKNL scene is the use of the name Nyai Laras or Mandor Karso that is indicating Javanese names.

MNK also set in the 20th century with the presence of the doctor and heart attacks. Unlike the three previous text, the setting of MNK is in Bali.

Table 4. Modernity

Text	Tradisional	Modern
MNK	Aji (Spell), amulet, supernatural, soul, kris	Doctor, pillows, heart attack
PKNL	cemetry, mosque, make up of noble woman.	Escavator, highway, asphalt, truck.

Modernity is present through a doctor, escavator, and truck which are equal with nature traditions such as aji, amulet, kris, grave, and mosque. Aji is a magical power arising from a series of words or spoken words. Amulet is an object that has a certain supernatural power.

3.3 *Against Modernity, Protecting Nature.*

Modernity in MNK manifested in the form of heart attached and doctors, whereas in PKNL modernity comes in the form of roads and motor vehicles. Many years later in the development era, the village gradually transformed into the city. Springs turned into factories and buildings, streets were filled by wheeled vehicles, like cart, bus, and also private car. A children's song "Naik Delman" (<https://www.youtube.com/watch?v=eCeLGYIxxcc>) composed by Ibu Sud tells about the role of the street. The song tells about a child who goes to a city with her father by getting on a cart, a carriage pulled by a horse.

The song "Naik Delman" is children's songs which is very popular not only among children but also parents. Even the song is memorized by many people. City is the matchless charm for those who live in the village. Not every time someone goes to the city. Based on the song, "I" was a kid who go to a city during the holidays, which is Sunday. It was a children's song that also tells the role of a road is "Naik Becak" ("Get on a pedicab") (<https://www.youtube.com/watch?v=m2gtjE-yqec>) composed by Ibu Sud.

If "Naik Delman" tells the story of a child who goes to the city, "Naik Becak" tells the story of a child with a jaunt around the city using the pedicab. By a pedicab, the children can enjoy the hustle of the city. Implicitly the text "Naik Delman" and "Naik Becak" illustrates the dichotomy between the two cities and villages. The city is a representation of the development, progress and modernity. The village represents traditional world, backward and antiquated. The city is a world full of hustle as those mentioned in the song "Naik Becak". The village would have been the opposite of the situation that is quite and desolate. Therefore, it always strive to transform the village into a city. One of the ways to modernize the village is by making a road. Road has an important function towards modernity. Those texts show the functions of the road that make humans happy.

Although using road, "Naik Becak" and "Naik Delman" do not show penetration of technology in the society. Delman run by using animal power, horse. While a pedicab run using of a human foot pedal, unlike cars or buses that use engine power. Frankie ([https://www.youtube.com/watch?v=fSa\\_ZEopubc](https://www.youtube.com/watch?v=fSa_ZEopubc)) sings about a crowded city bus in the city of Surabaya.

Mrazek (2006) wrote about the technological developments, including the construction of roads, railways, and others as well then relating it with nationalism in Indonesia and up to 1900, there has been no bus in Indonesia, for example. Rap (2013 78) noted their artisan street sprinklers. In order to keep the road not dusty and dry, the road needs to be watered with river water. Raap (2015: 189) also noted the concern of the construction of this road. In the 18th century, a chairperson in VOC built houses in Bojong. Then it was built the road to the old city. The road was named Bodjongscheweg that means "the way to Bojong". Now, the road became the main street of Semarang city and change the name into Pemuda street.

"Naik Delman", "Naik Becak", and "City Bus" only show a little part of the road story. How a road is formed and how is the victim of this development can be found in "Nyanyian Akar Rumput" ("The Song of Grass Root") (Thukul, 2015: 6)

The road is widened / we're expelled / we build a village / evicted / we moved around / attached to the walls /

revoked / wasted / we're grass / need for land / hear! / Come to join us / let me be a nightmare of president! /

Wiji Thukul is a poet and activist. He had been missing since May 1998 (Tempo, 2013: 44). Until now the existence of Thukul hasn't found. "We" that called by Thukul are those who are displaced and wasted because the road widened project. In fact, they need land to live. They invite people to join in the fight against the powers so they can be a nightmare for the president. President of the poem "The Song of the Grassroots" is considered as the representative of the government and the country should be the welfare of its people. Thukul identifies himself as grass; a kind of plant could easily be revoked. Nonetheless, the grass still needs land to live on. Found villages and homes rather than be evicted because the widened roads.

"City Bus" and "The song of the Grass root" show the negative effects of modernity in Indonesia. Many people are powerless in facing modernity and development. The meaning of powerless is the peasant, people who are always marginalized and defeated by social class in the development process. Recently, people living around Kendeng Mountains, Central Java against the construction of a cement factory because they destroy the nature of family residences (<http://majalahkartini.co.id/berita/peristiwa/9-perempuan-datangi-komnas-ham-starting-mill-cement>).

The development of road and construction often destroy the plants and repel animals and only leaving the dry soil for humans (Utomo, 2013). The meaning of the paragraph above is modernity must be paid to the environmental damage. The soil becomes barren. Animals disappear because it loose the habitat. In writing about the poetry of the 20th century, Suyatno (2012: 71) noted that modernization in Indonesia led to alienation and dehumanization. Modern culture is considered more superior so it is imitated in life. On the other hand, modernization is regarded as a blessing that gives a lot of convenience and comfort.

View of the superior-inferior to modernity is the remnants of the ideology of a colonized people and colonizers. In this point of view, Udasmoro (2007: 7) notes that Balzac describes a Javanese woman as a pale, small, vulnerable, fragile, and vampire minded (cruel). In fact, Balzac had never met the woman of Java. Balzac is only seeing the photographs of Javanese women. Udasmoro's wrote that there is always a superior-inferior relationships of Western world who consider themselves as the higher and nobler than the East, in this case the Javanese or Indonesian

In connection with modernity, Harjito (2015) states in Indonesia short story there are at least three ways of resistance. First, an action that is related to damaging or destroying technology products. Second, with a return to nature and keep the balance. Third, an action that is relate to mocking the myths in it. For example, someone who predicted by the doctor will have a chance to live longer, in fact they has a long life. Meanwhile, those who look healthy even die first, including the doctor. In one hand, the short story section is part of the mass media industry. On the other hand, short stories criticizing and mocking the existence.

Koentjaraningrat (1981: 84) had warned about the damage of development that is a part of modernity. The damage include extreme individualism, the waning of the principle of family, loss of spiritual values of life that enhances the quality of life, use of property and excessive time so it cause the competition in the name of a prestige, it also cause environmental pollution.

According to these data, PKNL is the resistance to the development which siding on physical things and ignore the religious-spiritual side. Nyai Laras and Rupini side with traditional ones, who appreciate the inner qualities such as humility, quiet, and silence is often overlooked in the development process that is noisy and crowded.

"Nyai" citation can mean two. One, the mistress of a stranger. Two, calls for older women (Indonesian Dictionary, 2008: 1080). In all three of the above text, Nyai more meaningful call to women who are respected and admired. Thus, as noted above text is a text that appreciates the women's presence. The award was shown through storytelling about women who have supernatural powers.

Thus the essential function of supernatural women presence is as a protective. Supernatural women presented to beat the man with vices such as cruel, angry, cruel, wicked, conceited, and arrogant and turn it into a noble human character as a humble, quiet, patient, forgiving, and polite. In addition, supernatural women are also present to protect humans displaced and marginalized in the process of modernization and development. When things are no longer physically able to cope, then the spirit world to show its superiority over bodily.

LNB and NS is a traditional story. Traditional story is a story that was originally spoken verbally, is not known when to start and who the creator, usually referred to folklore. Now it is recorded or published (Harjito, 2014: 317). Traditional stories aimed at children aged between 8-12 years. The age of the range when the children attending elementary school or an equivalent such as Government Elementary School Primary School. Udasmoro (2012: 73) explains that the children's story is a strategic tool to explain the process of transfer of

ideology. Any ideology and how his form is seen in children's literature.

Basically, the text is reminiscent of how the position of women. the position of women is a relation of women to men, especially in domestic life. By the author of the story, the position of women is equated with the nature of women. As is known, the nature of women includes four things, namely menstruation, pregnancy, childbirth, and breastfeeding. Innate nature of women is the female body that can not be done by the body of a man. Meanwhile, gender is the view and practice of the treatment of women as a result of Other Construction society. People who have a different culture, have a view and a different treatment of women.

Writer mixing and equalizing understanding the nature of gender. Though they are different. Thus, the construction of society on women are considered as natural. The nature of women were intended as "a valuable lesson" is how the women always be patient in household life. In addition, women must faithfully wait though abandoned by her husband.

These two things, namely patient and faithful ideology is deliberately imparted to the reader relates to women in relationships with men, both in domestic life and in daily life. Because readers vary in terms of age and not only female, then that ideology is intended not only to women but also men. Not only to children but also to adults. In Marx's view, ideology is a great system that gives orientation in humans. Ideology trying to explain a situation, especially the power structure so that people consider it legitimate. The things that should be noted is the ideology tends to serve the interests of the ruling class (Magnis-Suseno, 1999: 122-123). In one hand, patience and fidelity of women lead men into superior and selfish. On the other hand, patience and loyalty is the resistance of women in protecting and preserving the integrity of households in marriage. That is, women still keep the marriage does not end in divorce, although as body they are separated, but the status of both husband and wife.

MNK and PKNL published in *Kompas* newspaper on Sunday. How do people's views on a Sunday at least be represented by Tanuredjo (*Kompas*, 2016), Chief Editor of *Kompas* gives an introduction at the time when the display changes *Kompas* newspaper. Mentioned that Sunday is a holiday. Communities can fill it with a variety of activities that are a pleasure and a hobby. One alternative is to read the newspaper. It is based on the assumption that "the media can be a place to learn from the past to design the future". The future is the key word related to the construction that is part of modernity. Koentjaraningrat (1981: 36) explains that in order to run an intensive development, the community should be oriented to the future. In addition, people also have a saving properties, exploration to boost innovation, confidence and responsibility.

LNB printed in 2001. NS printed in 2009. Both tell of the past that were presented today. MNK published July 20, 2014 and PKNL published 7 April 2013. Two last story revolves around today presented also in the present. Judging from the reader, there is a good connection ideology addressed to children and to adults. In terms of time, both as a story of past events and current events continue to be consumed by the reader. This also reflects an ideology that continues hegemony.

#### 4. Conclusions

According to this analysis and the data above it can be retrieved a conclusion. First, supernatural women present to be the guardian of families, communities, and the environment. Protecting family has meaning that this women trying to keep an integrity of households patiently and loyalty. Communities that are protected include lower social classes that are often the victims and ignored in the development process. supernatural women is a figure that is expected once awaited his presence as a form of resistance to modernity and development considering particularly defended on things that are physical and ignore things related to religious-spiritual. All this possible condition will realize because Indonesian respect the spirit and the things inward than body and physicality.

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