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CLASS AND GENDER INJUSTICE IN OKKY MADASARI'S ENTROK: A MARXIST-FEMINIST ANALYSIS

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Abstract
Literature often reflects society, exposing the ways power, class, and gender shape people's lives. This study aims to analyze class and gender injustice in the Entrok work by Okky Madasari through the theory approach of Marxist Feminism. The background of this study is based on the limitations of previous studies that have not been fully integrated the relationship between economic oppression and gender subordination in the sociopolitical context of the New Order. Data were collected through close reading and categorized according to indicators of class and gender injustice, then validated using triangulation of theory and peer debriefing to ensure credibility. The analysis focused on narrative structures, character development, and dialogues that embody social inequality The theory of Marxist feminism, especially Heidi Hartmann's ideas, was used to understand how capitalism and patriarchy work simultaneously in oppressing lower class women. The findings show that women in the novel experience layered oppression: economically as part of the exploited working class, and socially as victims of patriarchal norms that limit their roles and rights. Symbols such as entrepreneurs become a representation of women's desires for freedom and self-recognition. Critical awareness of Sumarni figures over the division of gender-based labor reflects the potential resistance to oppressive structures. The results of this research are nine data, including four data of class injustice and five data of gender injustice. In conclusion, novel entrok not only illustrates the social reality of oppressed women, but also offers alternative narratives that ignite class and gender awareness. This study contributes to the development of a more intensurctional and relevant feminist literary study to the issue of today's social justice.
Keywords: *Class Injustice; Gender Injustice; Marxist Feminism*

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INTRODUCTION

The term literature comes from the Latin word literature, which literally means a collection of writings (Ariani, 2021). In its original context, this term refers to all forms of writing recorded in text form, regardless of its content or quality. Over time, the definition of literature has narrowed in meaning and is now more often used to refer to written works that have aesthetic, cultural, and intellectual value, such as poetry, prose, and drama. Literature is not only a means

of conveying thoughts and feelings, but is also a reflection of the social, historical, and cultural conditions of a society at a certain time. Thus, literature has an important role in enriching insight, shaping character, and preserving the cultural heritage of a nation.

Literature has always been closely related to humans and their lives, making it an important and interesting topic to discuss in depth. In the process of creating literature, a person can hone his critical thinking skills and direct his imagination in a positive direction, because he realizes that literary works should have beauty while benefiting many people. One of the important roles of literature in life is to be a means of reflection on various human actions. Literary works themselves are born from the imagination of an artist, realized in a beautiful written or spoken form, so that they are able to touch the hearts of the audience (Mu'minin & Sari, 2023).

Literary work is a work of art that describes the reality of life that is poured into creative writing to convey the author's ideas. Therefore, literary works are often used as a medium to convey the experiences of others and the author's own experiences (Dewi, 2021). Literary works relate to a collection of written or spoken artistic texts that express ideas, emotions, and stories through imaginative or creative language. Literary works include genres such as poetry, prose (fiction), and drama, and are often characterized by their aesthetic qualities, use of figurative language, and ability to reflect human experience, culture, and values. Of the three types of literary genres, the author only focuses on fictional prose.

Prose fiction is a literary work that can be divided into novels, novelettes, and short stories. Fictional prose prioritizes imagination over reality. Then nonfiction prose is distinguished among others: essays, criticism, autobiographies, biographies (Widayati, 2020). As one of the literary works, novels are works of fiction that come from the author's imagination and reflect human life, because the author pours his experiences, fantasies, and feelings into the story (Niode, 2019). According to Putri, Mustika, and Priyanto (2020), a novel is a fictional story compiled by the author to describe the journey of life through a series of complex events and involves various characters.

A novel is a work of fictional literature that is composed through a combination of various intrinsic and extrinsic elements (Fatta & Mulyawati, 2023). Intrinsic elements are elements that make up a literary work from within, such as theme, character, plot, setting, point of view, and mandate. Meanwhile, extrinsic elements are factors from outside the literary work that influence its content and writing, such as social, cultural, and historical conditions. This is because prose is a portrait of social reality, so its extrinsic aspects include all components of life itself. It is important for a reader to realize that literary works cannot be separated from external factors, namely feminism.

Feminism is an ideology that demands equal rights between men and women in politics, decision-making, careers, and having children. Feminism consists of a number of social, cultural and political movements that seek equal rights between men and women (Asnani, 2020). Feminism is an umbrella term for a number of cultural phenomena. Feminism tries to gain freedom for women to work, and be economically and psychologically independent (Malinowska, 2020). Feminism can be divided into several schools, namely liberal feminism, radical feminism, marxist/socialist feminism, postmodern/poststructuralist feminism, multiracial feminism, multicultural feminism, ecofeminism, and intersectional feminism.

Marxism is a social, political, and economic theory named after Karl Marx. The theory was presented in 1848 in the "Communist Manifesto" (Raza et al., 2023). Marxism exists as a reaction to the historical shackling of the working class in society, and Marxism provides an opportunity for people to change their world. Marxism-Feminism emerged in the late 1960s and 1970s as an attempt to refine the social class analysis in Marxism by incorporating feminist theory (Selden et al., 2005:125). According to Selden and his colleagues, Marxism-Feminism emerged because Marxism only focused on men and ignored the experiences and roles of women. Marxism-Feminism therefore highlights the oppression of women that occurs through the capitalist economic system, where women's work is often unappreciated or unpaid.

Marxist feminism is concerned with women's issues in a capitalist environment. In a patriarchal capitalist society, this ideology assumes that the oppression of women stems from class exploitation (Mardiyani & Tawami, 2022). Marxist feminism explores how gender ideologies of femininity and masculinity shape the structure of production within capitalism. Marxist feminism challenges the primacy of capitalist value in determining social value, both the exchange value in wages and the surplus value of profits by making the use value of reproductive labor visible (Armstrong, 2020).

In her article Hartmann (1979) criticizes the unequal relationship between Marxism and feminism, which according to her tends to prioritize class analysis while ignoring gender issues. She stated that "the marriage of Marxism and feminism has been like that between husband and wife depicted in English common law: Marxism and feminism are one, and that one is Marxism" (Hartmann, 1979, p. 1). This quote confirms that in the classical Marxist tradition, the exploitation of women is often not adequately analyzed because it is considered only as part of the class struggle. To address this lacuna, Hartmann offers a dual-system theory approach, which explains that the oppression of women stems from the interaction between capitalism and patriarchy, two systems that support each other in perpetuating the subordination of women, especially those from the lower classes. Thus, women experience double oppression: as part of the economically oppressed class and as objects of gender subordination by the patriarchal social structure. This approach is relevant in analyzing Okky Madasari's *Entrok*, where female characters not only live in unequal economic conditions, but are also restricted by rigid and oppressive gender roles in the New Order patriarchal society.

Class injustice is a condition in which a person or group of people are treated unfairly because of their social and economic position in society. It occurs when access to education, employment, healthcare and other life opportunities are more readily available to people from the upper class, while those from the lower class are often ignored or deemed less worthy. As a result, social inequality continues to grow, and those at the bottom find it difficult to break out of the

cycle of poverty and underdevelopment. This injustice is not just about money, but also about who is heard, respected and considered important in everyday life.

Gender injustice is a position when men and women do not have the right role in structures and systems, or even become victims in them. Women who live in a patriarchal culture are victims of this gender injustice (Hasmawati et al., 2020). These inequalities not only impact access to education, employment or politics, but also affect the way women are treated in their families, communities and public spaces. In a patriarchal culture, women's voices are often sidelined, their decisions questioned and their existence considered secondary to that of men. Women are often limited to their roles as wives and mothers, without being given fair space to develop as whole individuals.

Previous researchers, M.N. Falah (2020) has studied the multiple oppression of Marni's character in "The struggle of Women in the Novel The Years of the Voiceless by Okky Madasari" using a feminist-Marxist approach, his study is still limited to analyzing individual characters and has not explored in depth the structural links between the systems of capitalism and patriarchy as the main causes of class and gender injustice. The main focus on The Years of the Voiceless has also not contributed directly to the understanding of the structure of social inequality in *Entrok*, which has a different context and representation of power. Therefore, a study of *Entrok* with a feminist-Marxist framework can fill this gap by highlighting more complex and institutionalized power relations.

Meanwhile, research by Thavany et al. (2024), "Diskriminasi Gender dan Budaya Patriarki pada Novel *Entrok* Karya Okky Madasari dalam Kajian Sastra Feminisme" has not integrated class analysis as an important element that affects the position and experience of female characters. Her approach still focuses on the symbolic and socio-cultural dimensions of patriarchy, without looking at how economic inequality and production relations reinforce gender oppression. Thus, this research leaves room for a feminist-Marxist approach, which can show how social class and the political-economic system deepen the injustices experienced by women in the novel.

Seeing a void in previous research, the researcher is interested in analyzing the forms of class and gender injustice in Okky Madasari's *Entrok* through a feminist-Marxist approach. This research aims to reveal how the patriarchal system and capitalism are intertwined in creating structural oppression against female characters. Thus, this study is expected to contribute to the development of more critical and intersectional literary studies in reading social reality through works of fiction.

Both of the studies have examined Okky Madasari's works from feminist or Marxist approach, yet there are still some gaps on those studies. Falah (2020) analyzed Marni's struggles in The Years of the Voiceless by using a Feminist-Marxist approach. However, his focus was limited to individual characters and did not examine another structural connection between capitalism and patriarchy. Meanwhile, Thavany et al. (2024) studied Entrok through a feminist approach, but the analysis highlighted cultural and symbolic aspects, without considering how class relations and economic inequality contribute to women's oppression. In contrast, this study brings together class and gender perspectives by using Marxist feminism approach, using Heidi Hartmann's dual-system theory to explain how capitalism and patriarchy intersect in creating another oppression. This study is distinctive from other studies. Because it emphasizes on structural power relations in Entrok, which revela not only individual struggles but also the institutionalized forms of injustice that shape women's lives during the New Order era.

This study aims to analyze the form of class and gender injustice in Okky Madasari's Entrok through a Marxist feminist approach. Specifically, it aims to show how female characters experience economic exploitation as members of the lower class, while at the same time facing gender subordination under patriarchal norms. This study also explores the symbolic forms of women's resistance and their growing awareness of oppressive systems. Through this approach, the research seeks to provide a fuller understanding of how literature portrays structural oppression and to contribute to the development of intersectional feminist literary studies that remain relevant to contemporary struggles for social justice.

METHOD

This study aims to explore the issues of class and gender injustice reflected in Okky Madasari's *Entrok*, using a Marxist feminist theoretical framework. The analysis focuses on how the novel represents the intersection of class oppression and gender-based discrimination, particularly as experienced by female characters in a patriarchal and capitalist society.

This research uses a descriptive qualitative approach, which is appropriate for analyzing literary texts and interpreting the meaning contained in the narrative elements. According to Creswell and Poth (2018), qualitative research design is an approach that emphasizes data collection and analysis to explore and understand the meaning given by individuals or groups to a social or humanitarian problem. In this research, the approach is used to explore how class and gender injustice are represented in Entrok through its characters, plot, and dialogues. As stated by Suprayogi & Pranoto (2020), qualitative research is the basis of a study, by formulating research objectives and questions to guide textual analysis systematically. This approach allows researchers to examine social phenomena in the novel Entrok, especially those that reflect real issues such as social injustice and inequality.The flexibility of Qualitative Description (Haase et al., 2021) also supports this study, as it allows the integration of Marxist feminist theory into the interpretation of both socio-political and economic dimensions in the text.

The main data source comes from the novel *Entrok* (Madasari, 2010), with the analysis focusing on the narrative structure, character development, and important dialogues that illustrate class struggle and gender-based oppression. The data were collected through close reading of the novel and then coded based on indicators of class and gender injustice. To ensure the validity of the findings, theoretical triangulation was applied by comparing the analysis with concepts from Marxist feminism. Through the lens of Marxist feminism, this study explores how structural systems-such as capitalism and patriarchy-contribute to the marginalization of women from lower social classes.

This qualitative approach allows for an in-depth understanding of how literary elements convey forms of resistance and critique of systemic injustice.

This research ultimately aims to contribute to the study of feminist literary criticism by emphasizing the value of literature as a means to build awareness and social change. Through this method, the study not only ensures the credibility of its findings but also provides an in-depth understanding of how literature can serve as a medium of resistance and social critique.

RESULT AND DISCUSSION

This section presents the results of the analysis of class and gender injustice experienced by female characters in Okky Madasari's *Entrok* using the Marxist feminism approach as proposed by Hartmann (1979). The analysis is conducted through a qualitative descriptive method. *Entrok* clearly illustrates how women, especially from the lower class, experience structural oppression stemming from the capitalism and patriarchy systems that reinforce each other.

The results of the analysis are classified into two main themes: class injustice and gender injustice. These two forms of inequality are closely interrelated, showing how women are victimized by an exploitative economic system as well as patriarchal social norms. Through the characters of Sumarni and her mother, readers are invited to see how women are not only oppressed economically, but also socially and symbolically. The following discussion will elaborate on these two forms of injustice, supported by direct quotations from the novel's text.

1. Class Injustice

Class injustice in *Entrok* is seen in how Sumarni and her mother live in structural poverty. They do not have access to basic needs, even to buy underwear such as *entrok*.

Data (1)

"Entrok memang terlalu mewah untuk aku dan Simbok. Apa yang masih dipikirkan seorang perempuan kere buta huruf dengan tanggungan seorang anak selain hanya makan?" (p. 18)

This quote shows the extreme conditions experienced by lower-class women, who are not even able to access simple objects such as sanitary napkins or other basic necessities due to systemic poverty. In terms of Marxist feminist analysis, this situation cannot be separated from the structure of capitalism that places women as part of cheap labor, exploits workers, and ignores their basic needs and reproductive health. Capitalism not only oppresses through class relations, but also reinforces gender inequality, where women especially from the working class are trapped in a cycle of structural poverty that limits access to basic rights and welfare. According to Hartmann (1979), capitalism exploits the working class by treating women as cheap, replaceable labor, while patriarchy restricts their autonomy. This finding resonates with Mu'minin & Sari (2023), who observed that Entrok illustrates gendered poverty as a cycle maintained by socio-political structures. Compared to Falah (2020), who analyzed women's struggles in The Years, Madasari's text offers a sharper critique by linking women's bodily needs to class exploitation.

Data (2)

> *"Nduk, semua itu sudah ada jatahnya. Orang kayak kita bagiannya ngoncek telo. Nguli itu berat. Sudah jatah orang lain."(p. 34)*

Simbok's statement reflects the internalization of class and gender that has been deeply embedded in the consciousness of society, especially among poor women. Women from the lower classes are considered not to be allowed to exceed their 'quota', namely domestic work or light work that is often not paid properly, and is often considered a mere moral obligation. From a Marxist Feminist perspective, this condition is criticized as part of the intertwined strategy of capitalism and patriarchal culture to perpetuate social stratification. This system not only exploits women's labor for economic gain, but also normalizes class and gender based injustice through ideologies that limit women's roles and potential in society.

This reflects what Selden et al. (2005) call the "hegemonic role of ideology" in normalizing oppression. Thavany et al. (2024) also found that Entrok critiques patriarchal culture by showing how women internalize subordination.

Data (3)

"Tapi aku mau, Kang. aku butuh duit, Kang. Nggak mau lagi diupahi singkong." (p. 34)

In the context of Heidi Hartmann's thinking, capitalism works together with patriarchy to maintain male dominance, especially in the formal work sector. This system creates and maintains a gender-based division of labor, where men have easier access to stable, high-paying jobs and positions of authority. Meanwhile, women are often pushed or forced to work in the informal sector that is not regulated by law, unstable, and low-paying, such as housework, caregiving, or home industries. Capitalism here is not neutral, but rather exploits patriarchal structures to create cheap and flexible labor, with women as the main victims. This reinforces women's subordination, both economically and socially, and hinders the creation of true gender equality.

Data (4)

"Malam harinya aku bermimpi punya banyak entrok. Ada yang putih, hitam, cokelat, merah. Ada yang berenda, ada yang polos saja. Aku bisa memakainya bergantian, sesukaku. Aku berlari ke luar rumah, menyusuri jalanan Singget sampai di Pasar Ngranget, dengan hanya memakai entrok. Semua orang iri melihatku. Orang-orang seumuran Simbok, yang tidak pernah memakai entrok seumur hidupnya, keheranan sambil berbisik-bisik, "Benda apa itu?" Anak-anak perawan yang dadanya mulai mringkili mendekati, mengelilingiku, dan berusaha menyentuh entrok-ku. Mereka ingin memilikinya." (p. 40)

Entrok becomes a symbol full of meaning in describing women's desire for freedom, luxury, and independence things that are difficult to access in their real lives as part of the lower class. In this dream, the female character imagines an alternative world where she is recognized, appreciated, and even admired a

recognition that is almost impossible in an oppressive and marginalizing social structure. Marxist Feminism views this dream as not just a personal fantasy, but a form of symbolic resistance to structural oppression that stems from capitalist and patriarchal relations. The desire for *entrok* reflects the urge to transcend class and gender boundaries, as well as a deep desire to reclaim the body, space, and identity in a system that continues to reduce women to mere cheap labor or domestic objects.

As Armstrong (2020) argues, socialist feminism stresses the importance of symbolic resistance in literature as a counter-narrative to oppression. Similarly, Dewi (2021) highlights how women in Asma Nadia's novel express resistance through symbolic acts of faith. Madasari uses entrok to critique not only poverty but also the desire of women to transcend structural limits imposed by capitalism and patriarchy.

2. Gender Injustice

Patriarchy appears strongly in *Entrok* through traditional roles of women and male dominance in public and domestic spaces. Since childhood (1950), Sumarni witnessed domestic violence:

Data (5)

"Samar-samar dalam ingatanku, terbayang Bapak memukul Simbok yang sedang sakit panas dan tidak bisa ke pasar. Kalau Simbok tidak ke pasar, kami tidak akan punya makanan. Dan laki-laki itu dengan seenaknya hanya menunggu makanan."

(p. 18)

Simbok became a victim of domestic violence, which reflects how patriarchal power relations continue to exist even in an unbalanced economic situation. Although the men in the household do not have dominant economic power, power over women's bodies and lives is maintained through domestic violence and control. This shows that men's power over women does not solely come from material power, but also from patriarchal norms and structures that are rooted in culture and everyday life. In Marxist Feminist analysis, this violence is

not an individual event, but rather a manifestation of a system that normalizes male domination and degrades the position of women, especially among the working class, where economic burdens and gender inequality mutually reinforce oppression.

This supports Walby's (1990, cited in Mardiyani & Tawami, 2022) concept of patriarchy as both private and public oppression. Hasmawati et al. (2020) similarly show that female characters in Indonesian novels are often victims of normalized violence. Compared to their findings, Entrok highlights how economic inequality amplifies this violence, aligning with Hartmann's (1979) dual-system theory.

Data (6)

"Dengan darah itu, aku bisa kawin lalu punya anak." (p. 31)

The female body in the patriarchal framework is often reduced to a mere reproductive tool, a view that is sharply criticized by Marxist feminism. Women are not seen as whole individuals with will, autonomy, and potential, but are defined primarily by their biological functions giving birth, nurturing, and serving the needs of the family. In a capitalist-patriarchal system, this reproductive role is not only politicized, but also exploited to maintain the sustainability of cheap labor without having to be recognized or given equal compensation. Marxist feminism emphasizes that the confinement of women to this biological role is an ideological strategy to control their bodies and energy, while reinforcing oppressive social structures. In this way, women are kept away from access to education, decent work, and the freedom to choose their own path in life (Hartmann, 1979).

Data (7)

"Pak Suyat juga terus menggilir ke dua perempuan itu. Sehari membantu pecel Yu Parti, hari berikutnya membantu Yu Yem jualan cabe." (p. 29)

Yu Parti and Yu Yem are two women who passively share one husband, without resistance to the man who is the source of the injustice. Instead of uniting

to oppose the inequality they experience, they blame each other and harbor jealousy of each other. This situation reflects how patriarchy works subtly but effectively by breaking down solidarity among women. In a system that normalizes male dominance and obscures the roots of oppression, women are led to see each other as competitors, not allies. In Marxist feminist analysis, this is an ideological form of social control, where women are kept away from collective awareness of the structural oppression they experience, thus strengthening the existing patriarchal and capitalist order (Hartmann, 1979).

Data (8)

"Kenapa aku tidak bekerja seperti Teja?" (p. 33)

Sumarni began to question the division of labor based on gender, especially in the context of unequal domestic and productive roles. This action marked the beginning of a critical awareness of the patriarchal structure that had long been rooted in the lives of the working class. She began to see that household tasks that were exclusively assigned to women were not natural, but rather social constructions created and maintained by the patriarchal system. From a Marxist feminist perspective, this reflective moment is important because it shows the potential for the emergence of class and gender consciousness simultaneously. This kind of awareness becomes the basis for resistance to the double oppression experienced by women both as exploited laborers in the capitalist system, and as wives or mothers who are constrained in the patriarchal system.

According to Malinowska (2020), such awareness represents the third wave of feminism, where questioning social constructions becomes central to resistance. In Indonesian context, Putri et al. (2020) argue that literature often mirrors societal inequalities, making Entrok a medium for consciousness-raising.

Data (9)

"Kebiasaan di pasar, buruh-buruh perempuan diupahi dengan bahan makanan. Beda dengan kuli laki-laki yang diupahi dengan uang." (p. 22)

The difference in wages for the same work clearly emphasizes a double injustice: class injustice as well as gender inequality. Women, even though they do equal or even harder work, often receive lower pay than men. This is rooted in the patriarchal assumption that women are not the main breadwinners in the family, but merely complements or part-time workers. From a Marxist feminist perspective, the capitalist system uses this social construction to justify the systematic exploitation of women's labor. Women are not only economically degraded, but also kept away from social recognition for their contribution to production. This unequal treatment, rooted in patriarchal views that position women as secondary earners, reflects the intersection of capitalism and patriarchy in legitimizing the exploitation of women's work (Hartmann, 1979). As a result, they remain trapped in a subordinate position, both in the domestic and public spheres.

CONCLUSION

Analysis of *Entrok* novels through Marxist feminism lenses reveals how class injustice and gender are interconnected in the lives of female figures, especially Sumarni and her mother. Class injustice is reflected in structural poverty that hinders access to basic needs, while gender inequality strengthens the subordinate position of women in society. Capitalism and patriarchy do not stand alone, but work together to exploit female workers-both in the public domain as cheap laborers, or in the domestic domain through traditional roles that are not paid and considered natural.

The oppression of women in the entry is not only material, but also ideological. Through normalization of violence, wage discrimination, to internalization of social boundaries, the capitalist-patriarchal system succeeded in maintaining dominance by breaking up women's solidarity and covering the structural roots of their injustice. However, behind that, there are seeds of awareness and resistance, such as Sumarni's dreams about entrepreneurs or questions about the division of gender-based labor. These moments show the

potential for the birth of class and gender awareness as the basis of the struggle towards liberation.

Thus, the entry is not only a reflection of the social reality of lower class women, but also a narrative offer to reread the structure of oppression and foster critical awareness as a first step towards a more just and equal social change.

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