

Demystification of Nusantara Gosh Stories in Intan Paramaditha Literary Works

Rima Firdaus, Nadya Afdholy, and Rizki Endi Septiani

ABSTRACT

This article investigates the existence and demystifies the ghosts that appear in all four of Intan Paramaditha's works, *Collection of Slaves of Satan*, *Witchcraft*, *Ghosts*, and *Nights of a Thousand Hells*. Focuses on ghosts, who exist in all of his literary works. Intan Paramaditha's writing is consistent, consistently siding with feminist causes and the horror genre. The selection of Intan Paramaditha's four works is based on her feminist ideals, which frame her work with her critique of patriarchy. We explore how these ghosts look as if they were assigned to develop perceptions and reflect myths that have been quickly growing in society till now, utilizing the Beauvoir approach. This study expands on women's writing as revolt and protest, as well as offering, and even inciting, gender violations. Female ghosts possessed by males, and, of course, Intan Paramaditha attempts to criticize the social position that women face in society in order to manifest ghosts in values and perceptions that have been chained by norms and regulations. Feminism may deepen and take root in Indonesian society by recognizing women as autonomous creatures.

Keywords: Ghost stories, feminism, Nusantara, Simone de Beauvoir

INTRODUCTION

In this article, I will attempt to discuss four of Intan Paramaditha's literary masterpieces, namely *Collection of Slaves of Satan*, *Women's Magic*, *Hovering*, and *Night of a Thousand Hells*. Only a few aspects that meet the researcher's limits will be chosen for this article, particularly those that center on ghost stories in two collections of Intan Paramaditha's short stories and her two novels. Of course, the purpose of this article is to investigate the demystification provided by Intan Paramaditha as an Indonesian female writer. Intan Paramaditha has clearly developed her own hue and style in her literary works up to this point. I recognize that it is not an easy assignment, given that Intan Paramaditha's four literary works have consistent writing styles that always favor female objectives and the horror genre. The selection of Intan Paramaditha's four works is based on her feminist ideals, which frame her work with her critique of patriarchy.

Intan Paramaditha's four literary works substantially promote feminism's goals by expressing worries about gender inequity and discrimination based on gender. In each of her four pieces, Intan Paramaditha creates ghosts that are controlled by female ghosts. What's fascinating is that the ghosts in each of her paintings are always distinct spirits with the same description. Authors who debate feminism in Indonesia on a regular basis speak explicitly on the context, problems, and issues for women that are still relevant (Wirenga, 1994; Arimbi, 2009; Muttaqin, 2018). Intan Paramaditha has written extensively about the world that the community is now visiting by illustrating that world in the novel so that the message can be delivered to the reader. It can be considered one of the feminist actions through women's writing (Priyatna, 2023).

Intan appears to encourage other people, referred to as readers, to join her in voicing the things that have manifested in her works. According to Paramaditha (2021), marginalization is a fact that demonstrates women are not considered serious writers simply because they focus on personal and home topics with a touch of mystical and scary. Mystical stories are activities that

are inextricably linked to Indonesian society, evolving into a phenomena surrounded by ghost myths (Ramirez, 2020). Mystical vocabulary based on KBBI is inaccessible to human reasoning.

The origins of ghost stories in Indonesian literary works are, of course, still being debated, especially if they are related to the Nusantara oral stories, but evidence of ghost stories in Indonesian publishing history was discovered in 1993 through *Penjebar Spirit* (Mawaidi, 2020). Television in Indonesia grew swiftly, particularly in the 1980s, giving rise to ghost stories such as *Kuntilanak*, *Wewe Gombel*, *Sundel Bolong* through Suzana, *Genderuwo*, and Nyi Roro Kidul (Duile, 2020; Arianto, 2020). The ghost figure described in popular literature and cinema in Indonesia since the 1980s has always been a female ghost with a frightful visage (Bubandt, 2012; Saptanto and Nurjanah, 2022).

In Indonesia, the myth of ghost stories continues to pique the public's attention and even approval (Tiwahyupriadi and Ayuningtyas, 2020; Arianto and Dairi, 2019). Ghost stories are not simply told in the form of short stories or novels; they have also been included into a variety of media, including films, soap operas, and even social media material (Ryan, 2002). In recent years, interest in ghost stories has grown significantly, as seen by KKN in the Village of Dancers, a film that was watched by 10 million people in 2023. It has been reported that there have been ten titles of ghost stories that have been decorating cinemas in Indonesia since the beginning of 2023 until now in August, indicating that mystical stories are one that the public is interested in. Mysticism is a secret about the actuality of truth, and conversation about it arises as public discourse. Mysticism is associated with belief, or something that the community believes (Piliang, 2003). People and places in every part of Indonesia with their own culture will always have their own mythology. Myths regarding ghost stories in Indonesian society. According to Piliang (2003), myths are always backed by local people's beliefs.

Several studies on Intan Paramaditha's work have been reviewed, including those written by Amaliah, et al (2022) that focus on female images, hysteria, and patriarchy in the short story Intan Paramaditha, her research focuses on the psychological symptoms experienced by the mother character in the *Dark Spinner*, hysteria, which is understood as a form of neurosis of anxiety from past lives. Then, using Helene Cixous' feminist method, Mawaidi (2020) attempts to deconstruct the function of female ghosts in female magic works. Finally, Kurnianto (2016) attempts to approach the short story *Diamond* Paramaditha via the lens of women's resistance to home discourse, but fails to reach a critical analysis of women's resistance discourse. Nonetheless, no research has been conducted that evaluates Intan Paramaditha's whole literary of work, which focuses on demystifying Indonesian ghost stories. In Indonesia, ghost stories involving existing ghosts appear to be common. This research is significant since it attempts to compare all of Intan Paramaditha's writings, particularly those relating to ghost stories. This research seeks to learn about the mechanics of the mystical stories portrayed in Intan Paramaditha's works, specifically the existence and demystification of ghosts, which occur in all four of Intan Paramaditha's works.

METHOD

This study employs a critical qualitative methodology based on Simone de Beauvoir's existentialist feminist technique. In research, the existentialist feminist technique focuses on linguistic features and related circumstances. Critical discourse analysis is used to interpret writings such as titles and discussions about mysticism. The research is carried out according to the researcher's interpretation, taking into account the text and the context in terms of ghosts and women. An existentialist feminist analytical methodology that focuses on demystifying myths, particularly those regarding women (Beauvoir, 2020).

Researchers used some data as study objects, while Intan Paramaditha's works, particularly the Collection of Satan's Slaves, *Gentayangan*, *Women's Magic*, and *Night of a Thousand Hells*, were employed as research objects. Intan Paramaditha's four novels and short story collections were chosen for the work *Kumpulan Budak Setan*, and two of his four short tales were chosen. Then, nine out of eleven short stories from the collection *Witchcraft of Women* were chosen: *Dark Spinner*, *Vampire*, *Corpse Car*, *Red Door*, *Polaroid Mystery*, *Scream in a Bottle*, *Since the Red-Cheeked Porcelain Broke*, *Blood*, and *The Queen*. The ghosts that appear throughout the story are the focus of the novels *Haunting* and *Night of a Thousand Hells*. As one of the needs of the researcher's analysis, the researcher concentrates on selecting text that symbolizes ghosts. All of the titles in this collection of two short stories and novels were chosen because they deal with mysticism and ghosts. The analytical procedure developed by Simone de Beauvoir was applied to all known data. The focus will be on women's myths that emerge in society, based on the demystification of existentialist feminism (Beauvoir, 2020).

RESULT

The Ghosts in Intan Paramaditha Work: Nusantara Ghost Representation

Ghost stories are intimately tied to the horror genre in Intan Paramaditha's work. Ghosts in *KBBI* are malevolent spirits that are thought to exist in specific locations. A ghost figure in the *Set of Slaves* with the title *Pintu* is the curious spirit of Jamal, who has died because he was killed by Bambang. Salimah, a ghost who perished as a result of being angered by a mob after having intercourse with Solihin, also appears in the title *Goyang Curious*. Both Jamal and Salimah are vengeful spirits, but after both are dead, Jamal pursues vengeance on Bambang's killer as a spirit. Even though he has avenged his revenge on Bambang, Jamal remains loyal in the car with Ratri. Jamal is still hesitant to leave. When it comes to vengeance, Salimah, unlike Jamal, always roams the village area only to demonstrate her existence as a "ghost."

He looked up, viciously looking at you, tiptoeing his head. The shake represents death. And he remains fascinated to this day... He flashed that night, present in the way he wished to be remembered.

(Collection of Satan's Slaves, 2020:58)

Ghost In another of Intan's writings, *Magic for Women*, there is a ghost figure called a spinner of darkness who is a key character told by the character *Aku*. The Mother of my figure is the darkness spinner that holds numerous things. A vampire is portrayed as a figure who thirsts for blood and lives in caves at night in the short novel *Vampire*. Female ghosts are the spinner of darkness and the Vampire. In the story, the vampire is a savage entity who sucks blood through the neck. The spinner of darkness is said to constantly live in the house's attic. The physical descriptions of vampires and spinners of darkness are also highlighted, particularly on the canine fangs of the two ghosts. The third ghost to come in the story of *Women's Magic* is *Car Corpse*, and *Diamond Paramaditha* explains in this section that this ghost is not a woman like some of the earlier ghosts. The hearse driver, who was continually driving around, abruptly came to a halt and revealed himself. Even the driver resembles the ghost of *Franskerstein*, who has stitches on his forehead. A ghost with no face is described in the story *Pintu Merah*. *Dahlia*, the character, can see him despite his shuddering. Intan Paramaditha depicts a ghost with long hair, similar to the previous ghost, the spinner of darkness, in great detail.

The Polaroid ghost who disturbs the picture shoot in the Polaroid story is a female apparition that has lived in the house for a long time. A ghost who tried suicide by burning his corpse after refusing an arranged marriage. The ghost can still be seen in Polaroid photographs. In the narrative of *Screams in a Bottle*, another ghost figure is referred to as *Mak Lampir*, who has joined with the devil. *Sumarni*, in addition to being called *Mak Lampir*, is also referred to as a witch

woman. Sumarni has admitted to being in cahoots with Satan. Another ghost, Sundel Bolong, is given a different name in the short story *Since the Red-Cheeked Porcelain Broke*. Sundel Bolong is so named because the back of his body is a hole. According to Manis, the cat in the house, the porcelain named Yi Yi, genuinely intended to kill himself.

The female ghost who likes to lick menstrual blood on the blood short stories is a figure mentioned by Ustadzah; if menstrual blood is not cleaned, it will become a favorite site for female ghosts. Ratu Pantai Selatan is thought to be the embodiment of Nyi Roro Kidul in the short story *Sang Ratu* in the novel *Gentayangan*. In the myth, the Queen of the South Coast is mentioned as possessing magical powers that substantially influence Herjuno. Despite the fact that the story twist is the embodiment of Herjuno's wife. Kidul is referred to as a mocking satirizing characters in the novel *Gentayangan* Nyi Roro Kidul. A ghost dubbed a Lover Devil in the *Gentayangan* novel similarly holds folks down so they can't move. Ghosts are also mentioned as figures who seek shelter and do not have a home, and who are even rejected by heaven and earth since they are constantly traveling around. The Kuntilanak ghost becomes a ghost figure who is frequently mentioned throughout the novel. Then there's the figure of a woman in a red dress in the automobile, which only the taxi driver sees on his way to grandmother Victoria's house.

Table 1 Ghosts in Paramaditha Intan Work

No	Ghost Name	Description of Ghost in Text	Ghost Gender
1.	Jamal's Curious Spirit	A young man in a black jacket with wide open eyes and a rope wrapped around his neck.	Man
2.	Salimah's Curious Spirit	He looked up, looked at you mercilessly, tiptoeing his head. The shake is death. And to this day, he is still curious.	Woman
3.	Vampir	I live in dark caves at night, shrouded in gray mist, knowing neither morning nor dew. I dare not challenge the light because I am not like you all. I'm obsessed with red. The red that is stagnant in the river smells of fresh fish.	Woman
4.	The Spinner of Darkness	She, the biggest secret of my attic, is a ghost of a woman with long flowing hair who always sits in front of a spinning wheel.	Woman
5.	Demon	You still can't move. Perhaps this is what is called being crushed by the devil. . . .Perhaps the demons needed a more explicit invitation.	Man
6.	Mom Ghost	I stared at the wall fixedly there was no shadow there.	Woman
7.	Mak Lampir	A teluh woman who allied with satan.	Woman
8.	Faceless Ghost	A face. No. he shuddered. It wasn't a face because there was nothing there but a head and a pair of eyes without balls...the face was flawless because it was just blank.... Dahlia could see the creature from waist to neck. She was naked, had long loose hair, had a pair of breasts.	Woman
9.	Polaroid Ghost	Sofia's brown eyes turned bright red. He is like a cat who becomes a spirit intermediary. The eyes are not the eyes... In all the studio shots a woman stands; hair to feet covered with a reddish light like a licking fire. Her face was also red, and I could tell for sure, because it was so clear there	Woman

10.	<i>Sundel Bolong</i>	there is a line of scars on his neck . Rough and ugly . and if anyone deliberately turns his body, he will know that Yin Yin has a hole in the back. Because that red-cheeked porcelain had turned into Sundel Bolong.	Woman
11.	A female ghost who eats menstrual blood	Squatting long-haired girl. When the woman turned around the girl screamed seeing her pale face and red lips...the woman was licking a blood-stained pad. Blood and ghosts.	Woman
12.	Queen of the South Coast, <i>Nyi Roro Kidul</i>	A woman sitting on a palanquin with the head of a dragon crowned with diamonds...She could smell the scent of jasmine strands tying her curly, coiled hair, her body was clad in a green robe filled with red roses.	Woman
13.	Devil Lover	The Demon Lover comes to you when you want to run. Like the previous nights, you feel your hands and feet tied to the bed. Your mouth and hands are gagged...you start to call it the Devil Lover, He behaves like the old lover gives you roses and chocolates.	Man
14.	Haunting Ghost	Ghosts wander from one place to another because they are not accepted in heaven or on earth. . .Where is your home now? Maybe, like a ghost, you just take shelter but don't have a home.	Woman
15.	Kuntilanak	Kuntilanak, next to the well, swings invisible when the full moon comes. . . It is said that the Kuntilanak can be tamed if nails are planted on its head, but the Smart One warns us not to disturb it because it doesn't bother us; she just loves this house and wants to be close.	Woman
16.	Ghost of the Woman in Red	Then who is the woman in the red dress sitting together beside Abang.	Woman

There are sixteen ghosts referenced and detailed by Intan Paramaditha in his four works. According to the table above, there are two male ghosts and thirteen female spirits. Female ghosts are described in detail to demonstrate frightening women. Different varieties of ghosts from Intan Paramaditha's works, ghosts with nearly identical characteristics but. The ghosts in each story have a role in presenting myths about the creation of women that already exist and are rooted in society; these ghosts even mutate to become a kind of tool to transmit messages and criticize patriarchal culture. Not unlike the ghosts in Intan's four works, it should be noted that ghosts in Indonesia are mostly female ghosts, such as Kuntilanak, *Sundel Bolong*, *Wewe gombel*, *Nyi Roro Kidul*, *Nyi Blorong*, *Mak Lampir*, *Si Manis Jembatan Ancol*, *Ivana in Danur*, or *Mother in Satan's Slaves*, all of whom have long hair. The concept of ghosts is a type of local wisdom passed down through oral tradition. Intan Paramaditha's ghosts are a representation of Indonesian ghosts that exist and flourish in Indonesian society.

Female Ghosts: Existence and Myth

The mystical idea of ghosts has the potential to impact the psyche of people in the archipelago in coping with reality via local wisdom, which is typically present as a result of a cause and effect relationship (Sukarwo, 2023). The researcher uses the term *Nusantara* ghosts to stress that the ghosts that occur in Intan Paramaditha's work are ghosts that are frequently seen in Indonesian novels, films, and other literary works. Sundel perforated, *kuntilanak*, tiger man, demons, demons,

Nyi Roro Kidul, Mak Lampir, faceless ghosts, vampires, spinners of darkness, witches, and even curious spirits occur in the novel. Readers are still drawn to stories about ghosts. Intan Paramaditha's short story collection *Witchcraft of Women and Slaves of Satan* contains a detailed account of the physical qualities of these spirits. Ghosts are not detailed in length in the novels *Gentayangan* and *Malam Seribu Jahanam*, but are more philosophical. Ghosts having the ability to converse in order to communicate with the reader.

When ghosts are female, they become a medium for representing the existence of women (Azizah, 2022). Male ghosts are also described in detail, despite the fact that female ghosts are the most descriptive. There is a consistency to ghosts, particularly in the description of long hair with a "scary" visage. In the building of beauty, long hair signifies women's identity (Gloria and Limanta, 2023; Arimbi, 2017; Setyono, 2018; Sugihastuti, 2018). A long-haired female ghost has been known since the time of *Si Manis Jembatan Ancol*, so readers may grasp Intan Paramaditha's description.

She is a ghost of a woman with long flowing hair who usually sits in front of a spinning wheel, and she is my attic's darkest secret. His face was covered in reddish red streaks, like a wound from being clawed all over by a tiger. His eyes were a fiery red. Long fangs may be seen as he opens his mouth.

(Polaroid, 2023:3).

Long-haired squatting girl. The kid shrieked when she saw the woman's pale face and crimson lips when she turned around...The lady was licking a bloodied pad. Ghosts and blood...

(Blood, 2023: 123)

A face. No, he shivered. It wasn't a face because there was only a head and a pair of eyes with no balls...The face looked faultless because it was completely blank... Dahlia could see the monster from the waist up. She was naked, with long, unkempt hair and a set of breasts. A woman.

(Red Door, 2023:52-53)

Long-haired women are said to represent black whirling ghosts, faceless ghosts, and female ghosts who devour menstrual blood. Intan Paramaditha's constancy with feminism concerns is possibly one of the efforts to break down patriarchal limitations and standards towards the production of women, whether through women's bodies or just demonstrating their existence. The ghosts who inhabit the short story depict numerous misconceptions about the restrictions of "living" under patriarchal culture's confines.

Jamal's Curious Spirit believes in love that ends in death; Jamal is a bisexual who opens up about his relationship with Bambang the employer; Bambang is deceived by love and is in a position of power; Jamal is unwilling to exit the door that has already been opened. Power can exert hegemonic influence (Foucault, 2005). Because of the limitations and people's perceptions of Salimah, her spirit becomes curious. Belief in bad spirits or devils roaming around carries the concept of moral wisdom that is passed down from generation to generation (Humaedi, 2016; Telaumbanua, 2021). Wandering spirits seek vengeance for unfair or cruel treatment, abandoning learning to be good and fair so that they are not visited by negative things through curious spirits.

Salimah becomes a curious spirit in the story *Goyang Curious* by holding a grudge towards Haji Ahmad, who always manufactures theological debates with a female body. The innocent Salimah, who is subjected to abuse by religious officials on the grounds that she is not pure enough in the eyes of society, is not pure enough to keep from her male urges. Religion's suggestion is frequently harmful to women. In some circumstances, religion is utilized as a tool to influence people,

particularly with the conception of 'good women' (Mustaqim, 2018). Salimah's body is eaten, and she is transformed into a spectacle object, an object used to gratify masculine wants (Lahdji, 2015). Mother Ghosts and Dark Spinners who both survive difficult lives. Women who become mistresses or second wives who must accept and give in by accepting men who are no longer whole. Women who must accept being victims of male infidelity and being trapped with sentiments and difficulties that push them to the margins (Beauvoir, 2019).

The creation of a nice woman in vampire ghosts actually breaks that sexuality is not just a desire, but that women have the power to choose sex partners even with married men. The woman's body is hers, hence men do not have ownership of the woman's body (Lahdji, 2015; Firdaus, 2011; Gonzalez, 2020). Intan attempts to deconstruct it by using a series of female ghost figures to reinforce stereotypes about women, particularly the myth of the female body, which is frequently the target of men's desire. The Devil of Love in *The Lover Devil* is a man who creates the position of a lady tied by hovering with the narration of his lips being shut and his wrists tied that cannot get away. Women's marginalization inside the household becomes a type of discrimination against men and women based on customs and culture (Nugroho, 2008).

You start calling him the Lover's Devil, He acts like the old-school sweetheart gifts you roses and chocolates. . . Because you are addicted to sex.

(Gentayangan, 2017)

Myths, according to Beauvoir, were developed and formulated by males specifically to keep women under men's control (Beauvoir, 2020). According to biological myths about sexuality, women's bodies are physically weak, silent, neat, docile, *neriman*, and natural care for women, which is reinforced by household discourses (Chin, 2023). Women are also taught how to cook, sew, take care of the house, be courteous, get their hair done, and behave; this is how women are introduced to the concept of 'real women' (Beauvoir, 2019). Then, on Nyi Roro Kidul as a character representing women's power, as a feminist study of women's life, by abolishing the patriarchal system in Indonesia that determines gender identity. Furthermore, Mak Lampir, who is frequently associated with supernatural abilities, is connected with Satan. *Kuntilanak* is a female ghost that can be tamed by planting nails but doesn't worry Victoria because she just wants to reside in her grandmother's house.

Orang Pintar closes his eyes and draws what he sees: *Kuntilanak*, beside the well, swings invisible when the full moon comes. . . It is said that the *Kuntilanak* can be tamed if nails are planted on its head, but the Smart One warns us not to disturb it because it doesn't bother us; she just loves this house and wants to be close.

(Night of a Thousand Hells, 2023: 84)

The *kuntilanak* was at the grandmother's house, and it was later brought in by a wise person who highlighted that in order to get rid of the *kuntilanak*, it was required to plant and remove nails, demonstrating that women were compelled to submit and refused to obey (Bramantio, 2023). To imprison women and use violence to control female ghosts. The ghosts of women dominated by men, and, of course, Intan Paramaditha attempts to criticize the social situation that causes women in society to embody ghosts in values and perceptions that have been chained by norms and laws. Women are reduced to second class status under male authority.

Demystification of Nusantara Gosh Stories

Demystification is the breakdown of perplexing situations caused by societal myths about women (Beauvoir, 2020). Myth exists in society like a hot ball that continues to develop and roll even if it is thought to be a form of bound dogma and belief (Barthes, 1997). Myths have the capacity to shape people's perceptions, particularly those of women, including their bodies, perceptions, and behavior. Intan Paramaditha's resistance actions were carried out through ghost stories framed

by myths that emerged in society. Ghosts are physically unseen figures whose existence is acknowledged and even trusted by the people of Indonesia. Intan attempts to demonstrate through the ghost figure that women exist and have an existence, that they are not 'others,' and that their existence deserves to be recognized as a whole creature.

In Indonesia, patriarchal society still pervades women's discourse. Patriarchy manifests as a female decider and judge. Indonesian ghosts appear throughout Intan Paramaditha's work, breaking down gender stereotypes. Although not all employ female ghost descriptions, and there are male ghosts in the story, the main character in all of Intan Paramaditha's writings is a woman. Beauvoir tries to critique the concept of the mystification of women by underlining that women are perceived as 'others'. Men see women through men's eyes (2020). The concept of subjectivity Mystification is a psychological myth that demonstrates how women are formed as ideal when they behave femininely (long hair, docile, restricted at home, shackled by the concept of sexuality, and shackled by their bodies). Women disregard their own existence in favor of men's.

Women hide their grief and survive alone by disregarding their own happiness in favor of others' happiness. Women are typically instilled by their parents (read: moms) with the belief that other people's happiness is more important than their own and that they must constantly give in (Ambarwati, 2020). Women are stigmatized with myths such as the fabrication of beauty, as Dahlia experiences in the narrative *Pintu Merah*, in which a faceless ghost becomes an escape figure and a comfortable house to liberate herself from patriarchal restraints. A woman in red stands alone on a street corner waving and catching a ride in a ghost story, and the next day brings bad luck. Myths about bad luck connected with women, the term 'bring bad luck', then there is no term for males to 'bring bad luck'. Saras in the Vampire narrative attempts not to breach the code of ethics regarding virginity and female sexual desire, both of which are thought to be against the norm.

The importance of virginity before marriage and fidelity stems from ideas of family norms towards women's chastity (Bannet, 2018). The legend of a woman who is unable to leave her home, as embodied by the spirit of the *Sundel Bolong* Yin Yin. Myths about women are embedded in culture and are thought to 'protect' women. Myths are created by men for certain goals, such as keeping women in their position under men.

According to Beauvoir (2019), women's lives are in the face of voices that have formal power over them. Women become incomplete people with damaged integrity (Heraty, 2019; Wieringa, 1994). Intan Paramaditha brings the mission of feminism, which of course breaks down the patriarchal culture that chains not just women but men, as shown through Jamal, who has no control over his body and himself. Bambang commits horrible violence in order to obliterate his being as a whole. The archipelago's ghosts represent the state of society in Indonesia in terms of men's 'views and perceptions' of women, which must be addressed because it results in losses and women are shackled by patriarchal shackles.

CONCLUSION

Intan Paramaditha's ghosts in her four works, *Collection of Slaves*, *Female Magic*, *Haunting*, and *Night of a Thousand Hell*, are dominated by female ghosts; there are 16 ghosts, 13 of which are female ghosts and two of which are male ghosts. The story's predominance of female ghosts demonstrates a desire to abolish patriarchal culture; nonetheless, two male ghosts appear to stress the position of men who bind women by preventing women from being free. However, a male ghost appears to underline that feminism is an attempt to tear down the patriarchal culture that has bound women as well as men.

The myths that underlie stories about women's sexual desire, restraint on the body, neglecting happiness in favor of (male) happiness, giving in, bringing bad luck, virginity and fidelity, construction of beauty, and restraining the existence of women from mindsets become a criticism of patriarchal culture, which may still bind women to this day. The archipelago's ghosts, which are dominated by women, demonstrate that women exist but are not given the opportunity to exist. Female ghosts possessed by males, and, of course, Intan Paramaditha attempts to criticize the social position that women face in society in order to manifest ghosts in values and perceptions that have been chained by norms and regulations. Women are reduced to second class status under male authority. Women are not 'others,' and their existence is always present in life; perhaps this is what the reader want to underline by using the figure of a ghost who is extremely close to people's understanding to make it easier to debate women's liberation from patriarchy. Feminism may deepen and take root in Indonesian society by recognizing women as autonomous creatures.

BIBLIOGRAPHY

- Amaliah, R., Shofah, N. A., & Tawakal, C. S. (2022). Sangkan Paraning Dumadi: The Image of Women, Hysteria, and Patriarchal Chains in Intan Paramaditha's Short Story. *SULUK: Jurnal Bahasa, Sastra, Dan Budaya*, 4(1), 14-23.
- Ambarwati, A. (2020). Mystification of Women's Psychological Myths in Small Stories Having Work (KKPK) by Women and Children Writers.
- Arianto, T. (2020). The Fair and Wise King behind the Sacred Myth of Puak Reflected the Leader Horizon Representation of Kampong Tua Malay Nongsa: Ethnoecological Approach. *TONIL: Journal of Literary, Theater and Cinema Studies*, 17(2), 63-76.
- Arianto, T., & Dairi, S. S. (2019). Paradoxical Representation of Female Narration in the Spirit of Mak Ungkai Story. *Base Journal*, 6(2), 173-184.
- Arimbi, D. A. (2009). Reading contemporary Indonesian Muslim women writers: Representation, identity and religion of Muslim women in Indonesian fiction (p. 240). Amsterdam University Press.
- Arimbi, D.A. (2017). Chapter Ten Women In Indonesian Popular Fiction: Romance, Beauty, And Identity Politics. *Traditions Redirecting Contemporary Indonesian Cultural Productions*, 247.
- Azizah, N. (2022). Women in Indonesian Horror Films from a Psychological Perspective. *Ad-Dariyah: Journal of Dialectics, Social and Culture*, 3(2), 129-142.
- Bennett, L. R., Davies, S. G., & Hidayana, I. M. (Eds.). (2018). *Sexuality in Indonesia: Sexual Politics, Health, Diversity and Representation*. Indonesian Torch Library Foundation.
- Barthes, R. (1997). *The Eiffel Tower, and other mythologies*. Univ of California Press.
- Beauvoir, S.D. (2020). *Second Sex: Facts and Myths*. trans. Toni B. Febriantono. Surabaya: Promethea Library.
- Beauvoir, S.D. (2019). *Second Sex: Women's Life*. Jakarta: PT. Exciting Book.
- Bubandt, N. (2012, March). A psychology of ghosts: The regime of the self and the reinvention of spirits in Indonesia and beyond. In *Anthropological Forum* (Vol. 22, No. 1, pp. 1-23). Routledge.
- Bramantio, 30 Juli 2023. "Granny's Prophecy, House of Tragedy, and Three Maiden's Secrets". Kompas. <https://www.kompas.id/baca/opini/2023/07/30/ramalan-nenek-rumah-tragedi-dan-rahasia-tiga-dara>.
- Chin, G. V. (2023). Woman becoming... Gender possibilities in selected speculative short stories of Intan Paramaditha and Isabel Yap. *Wacana, Journal of the Humanities of Indonesia*, 24(1), 7.
- Duile, T. (2020). Kuntilanak: ghost narratives and Malay modernity in Pontianak, Indonesia. *Bijdragen tot de taal-, land- en volkenkunde/Journal of the Humanities and Social Sciences of Southeast Asia*, 176(2-3), 279-303.

- Firdaus, R. (2011). A Collection Of Short Stories Mantra Maira By Sofie Dewayani: An Intertextuality Review.
- Foucault, M. (2005). The order of things. Routledge.
- Gloria, I., & Limanta, L. S. (2023). Beauty Standard Construction and its Influence on Consumerism in Indonesia's Next Top Model. *Kata Kita: Journal of Language, Literature, and Teaching*, 11(1), 104-113.
- Gonzales, G. C. (2020). Breaking his Spell: Rewriting the Mythic Female Body in Intan Paramaditha's Apple and Knife. *SARE: Southeast Asian Review of English*, 57(1), 80-99.
- Kurniawan, E., Paramadhita, I., & Prasad, U. (2010). Collection of devil slaves. PT Gramedia Pustaka Utama.
- Kurnianto, E.A. (2016). Women's resistance to the discourse of the queen of the household in the short story Intan Paramaditha. *Atavism*, 19(1), 88-101.
- Heraty, T. (2019). Feminine transcendence: gender equality according to Simone de Beauvoir. The main library Gramedia.
- Humaedi, M. A. (2016). Medical Ethnography; Cultural Practices of Concoction & Suggestion of the Tau Taa Vana Indigenous Community. Script Rainbow Painting.
- Lahdji, R.F. (2015). The objectification of women and the body: the discourse of women's bodies in the lyrics of popular dangdut songs in 2000-2013. Unair: FIB, Master of Literature and Cultural Studies.
- Nugroho, R. (2008). Gender and Mainstreaming Strategy in Indonesia. Yogyakarta: Student Library.
- Mawaidi, M., & Nurhadi, N. (2020). Exploration Of Female Ghosts In Women's Magic By Intan Paramaditha: A Study Of The Construction Of Femininity. *Language and the Arts: Journal of Language, Literature, the Arts, and Their Teaching*, 48(2), 167-176.
- Mutaqin, Z. Z. (2018). Culture, Islamic feminism, and the quest for legal reform in Indonesia. *Asian Journal of Women's Studies*, 24(4), 423-445.
- Paramaditha, I. (2014). The Wild Child's Desire: Cinema, Sexual Politics, and the Experimental Nation in Post-Authoritarian Indonesia (Doctoral dissertation, New York University).
- Paramaditha, I. (2017). Hover: choose your own red shoe adventure. Main Library Gramedia.
- Paramaditha, I. (2017). Girl magic. Main Library Gramedia.
- Paramaditha, I. (2023). Night of a Thousand Hells. main library gramedia.
- Piliang, Y, A. (2003). Hyper Semiotics: Interpretation of cultural studies on the death of meaning. Bandung: Jalasutra.
- Priyatna, A. (2023). Kebaya feminism; Political strategies in the works of Indonesian women writers. *Wacana, Journal of the Humanities of Indonesia*, 24(1), 6.
- Ryan, M.L. (2002). Beyond myth and metaphor: Narrative in digital media. *Poetics Today*, 23(4), 581-609.
- Ramírez Rojas, M. (2020). Beauty Is a Wound: Retelling Modern Indonesian History Through Magical Realism. *Transpacific Literary and Cultural Connections: Latin American Influence in Asia*, 187-208.
- Saptanto, D., & Nurjanah, R. (2022, June). The Comparation And Fundamental Purpose Of Existence Between Indonesian Versus American Urban Legends In The Movies. In Proceedings of the 10th UNNES Virtual International Conference on English Language Teaching, Literature, and Translation, ELTLT 2021, 14-15 August 2021, Semarang, Indonesia.
- Setyono, B. (2018). The depiction of women in nationally-endorsed English as a foreign language (EFL) textbooks for senior high school students in Indonesia. *Sexuality & Culture*, 22(4), 1077-1093.
- Sugiharti, D. R. (2018, July). Beauty Construction on Pond's White Beauty Gita Gutawa Version: Semiotic Analysis of Advertisement. In International Conference on Language Phenomena in Multimodal Communication (KLUA 2018) (pp.384-388). Atlantis Press.

- Sukarwo, W. (2023). The Cultural Industry and the Spiritual Banality of Ghosts. Proceedings of the Indonesian Language Conference, Indraprasta University PGRI, 323-329.
- Tiwahyupriadi, D., & Ayuningtyas, Y. (2020). Indonesian Horror Film: Deconstruction of Repetitive Elements of Indonesian Urban Legend for Cultural Revitalization, Creativity, and Critical Thinking. *KnE Social Sciences*, 115-125.
- Telaumbanua, T. (2021). The world of the dead according to the beliefs of the Nias people. *SUNDERMANN: Scientific Journal of Theology, Education, Science, Humanities and Culture*, 14(1), 1-17.
- Wieringa, S. (1994). Women's interests and empowerment: Gender planning considered. *Development and change*, 25(4), 829-848.