

CHAPTER 4

DATA ANALYSIS

Lusi Lindri's Female Masculinity

In this chapter, the discussion focuses on an analysis of female masculinity in Mangunwijaya's *Lusi Lindri*, the female hero, based on a pivotal research question: "How is Lusi Lindri's female masculinity represented in the novel." The chapter is founded on the female masculinity theory.

Lusi, the female hero of Mangunwijaya's novel, is an interesting character. In the novel, she is described as a woman who possesses a mix of femininity and masculinity traits.

4.1. Lusi's Feminine traits

4.1.1. Physically Attractive

First, Lusi is physically attractive as a feminine woman. The novel strongly depicts Lusi's attractive appearance as proved:

"Dia cantik. Memang bukan jenis putri ayu widadari kahyangan. Tetapi sosok tubuhnya selaras, raut wajahnya teratur, rambutnya menggumpal mempesona, dan dadanya sintal sehat." ["She is pretty. Indeed, she does not like *princess fairy*. However, her body is ideal; she has a symmetrical face, gorgeous curly hair, and her healthy, plump breast."] (Mangunwijaya, 2019, p. 18)

This quotation depicts the feminine traits that Lusi Lindri has. From this description, we can say that Lusi has a feminine physical appearance, the girl's ideal body, not too fat, not too thin; symmetrical face, thick black hair, and healthy plump breast-very ideal. Another proof that describes Lusi's physical appearance is "*Cantik gadis ini, pikirnya*. [This girl is beautiful, he thought] (Mangunwijaya, 2019, p. 54)."

4.1.2 Showing emotion

Lusi shows emotion which is considered a feminine trait. She is subjectively showing solid emotions and is accompanied by changes in her body's behavior. The novel strongly depicts Lusi's emotion response as proved:

Dan tersenyum setengah meledek ia memandang kepada Lusi. "atau kau saja, Lusi, jadi istrinya? Mau?" Terkejut abdi ibunda Raja itu setengah menengadahkan tangan – tangannya, lalu menutup mukanya yang merah padam dengan kedua belah tanganya. ... Lusi tidak menjawab. Hanya menempelkan jidatnya ke lutut ibunda Raja itu sambil erat – erat memegang paha puannya. [And smiling half-jokingly, she looked at Lusi. "Or will you, Lusi, be his wife? Want to?" Surprised, the servant of the King's mother half raised his hands, then covered her red face with both hands. ... Lusi did not answer. Just put her forehead to the knees of the King's mother while tightly holding her thighs.] (Mangunwijaya, 2019, p. 64)

The quotation above is from the time/moment when the Queen Mother and Lusi are conversing. The Queen Mother teases Lusi about her love interest. It is important to

highlight Lusi's reaction when the Queen Mother teases her. Lusi's response, such as, having a red face; actions like covering her face with both hands, refusing to answer, and burying her face in the Queen Mother's knees are proof that she is shy. Another example is:

“Apa salahnya seorang gadis manis disukai seorang pemuda? Ya, Genduk, Genduk Lusi Lindri. Kau sudah mulai jadi perawan, dan muka serta sosokmu mulai menarik kaum pria [“What's wrong with a cute girl being liked by a young man? Yes, Genduk, Genduk Lusi Lindri. You're already a virgin, and your face and figure are starting to attract men.”] (Mangunwijaya, 2019, p. 32)

Shy is one of the reactions or emotions. Showing emotion is a trait associated with femininity trait, *“Tersenyumlah sekarang si Gadis Kencur itu menunduk serba malu tentunya tetapi jelas sangat ingin tahu. [Smile now, the innocent girl looked down shyly but very curious.]* (Mangunwijaya, 2019, p. 32).” From the sentence above, we know that Lusi's looking down is an act of being shy. Another piece of evidence showing that Lusi is shy is;

Ketika dengan muka merah Lusi hati-hati memutar kepala untuk melihat, jangan – jangan ada yang tahu si Barengsong berbuat serba sandi, mata Lusi tertangkap oleh Mbak Nastiti yang mengedipkan bulu matanya, sudut mulut sedikit meledek. [When with a red face, Lusi carefully turned her head to look, lest anyone know that Barengsong was doing all sorts of ciphers, Lusi's eyes were caught by Mbak Nastiti, who blinked her eyelashes, and the corners of her mouth twitched slightly.] (Mangunwijaya, 2019, p. 99)

Flushed and blushed face and hiding her face in her lady's lap are the body language of shyness.

When Lusi disagrees with the Queen Mother's proposal of the arduous mission, she cries instead of expressing her disagreement. She feels frustrated, frightened, worried, unwilling, and else. The cry is her action of showing mixed emotions instead of expressing her unwillingness. As England et al. (2011) stated in Chapter 2 above, emotion is only a feminine trait.

Tetapi lalu menangis lirihlah si gadis. ... "Pasti Lusi nanti akan dihukum mati bila gagal," tangis Lusi tersedu – sedu. "Mengapa Kanjeng Ratu Ibu ingin menghukum abdi Lusi? Apakah Lusi pernah berbuat salah besar sehingga tidak dapat dimaafkan sampai dihukum dengan tugas yang begini berat?" rintih Lusi dengan bahu berguncang. [But then the girl cried softly. ... "Surely Lusi will be sentenced to death if she fails," cried Lusi sobbing. "Why does Kanjeng Ratu Ibu want to punish Lusi's servant? Has Lusi ever done something so unforgivable that Lusi was punished with such a heavy-duty" groaned Lusi with shaking shoulders.] (Mangunwijaya, 2019, p. 132)

Another proof that shows Lusi's showing emotion is when she cries because she misses her mother. Sociality believes that men cannot shed a tear, whatever the situation is. Thus, everyone knows that shedding a tear or crying is one of the traits of femininity.

Sekarang giliran Lusi untuk bersimbah air mata. Sudah sekian lamakah ia tidak bersua dengan ibunya sendiri? Tiba – tiba sajalah ia begitu merindu kepada

Nyi Duku-nya, sehingga air mata tak dapat dibendung. [Now it was Lusi's turn to be in tears. How long had she not seen her own mother? Suddenly, she missed her Nyi Duku so much that she couldn't hold back the tears.] (Mangunwijaya, 2019, p. 62)

From the quotation above, Lusi shows that she could not hold back and burst into tears.

Thus, from the analysis above, Lusi is a woman who has feminine traits of being physically attractive and showing emotion.

Although Lusi does have feminine traits and is expected to have more feminine traits, the novel shows that Lusi defies many feminine ideas. The first example is when she has a conversation with Nyai Pinundhi about her denial of meeting with a stranger. She does it in a way that makes Nyai Pinundi scold her for being indifferent and instantly denying the fact. In the end, Nyai Pinundi says, "*Dengar dulu. Lalu kalau ada yang kurang jelas, bertanyalah tenang. Itu caranya kaum putri.*" [Listen first. Then if something is not clear, ask calmly. That's the way of the girls.] (Mangunwijaya, 2019, p. 31). The sentence can be deciphered as Lusi does not do as the typical girls' way does. The expected idea is to say that the ideal girls' method is to listen first, and if it is not clear or understandable enough, the girls can ask again calmly. Implicitly the sentence tells us that Lusi contrasts the expected ideas of femininity.

The second example is when Lusi and Nyai Pinundhi discuss Lusi's recent meeting with a boy. At that time, females could not meet the opposite sex, especially strangers unattended. However, recently Lusi meets Hans, who is a son of the Dutch people who become prisoners in Mataram. Lusi denies meeting Hans, and Nyai

Pinundhi does not scold Lusi. Instead, Lusi gets advice from *Nyai Pinundhi*, a character equivalent to a mother figure in the palace to Lusi herself.

“Seorang gadis harus tahu adat kelakuan yang baik, mana yang pantas yang tidak. Tetapi ia harus belajar ningrat bila ingin disukai orang, diinginkan. Seperti dia belajar mengenakan kain secara rapi sopan tetapi luwes.” [A girl must know the customs of good behavior, what is appropriate and what is not. But she must learn to be noble if she wants to be liked and desired. It's like she's known to dress neatly, politely yet gracefully.] (Mangunwijaya, 2019, p. 32)

This advice covertly says that Lusi does not behave as an ordinary girl behaves. Because she shows her unfeminine (masculine) side, Nyai Pinundhi gives her advice on how girls should conduct themselves. Another piece of advice on how girls should behave is in the quotation below.

..., seperti yang sering Lusi dengar dari kawan – kawan abdi dalem puri; yang biasanya bermuara pada nasihat, agar jangan sampai seorang perempuan sendirian berurusan dengan lelaki yang belum dikenalnya. [..., as Lusi, often hears from her friends from the courtiers of the Puri; which is based on the advice not to let a lone woman deals with a man she doesn't know.] (Mangunwijaya, 2019, p. 56)

As has been mentioned in the earlier passage, culturally, a Javanese girl or woman is prohibited from meeting and dealing with a (strange) man. However, Lusi unintentionally disobeys this advice. When she is sleeping in the wilderness, after doing the secret mission the Queen Mother gave, she meets a strange man and even

follows him to his house. Her act is clear proof that she does not follow society's norms and rules.

There in the stranger's house, Lusi shows more of her tendency to resist society's expectation of a feminine woman. When the mother of the man she follows asks her to clean up and put on the makeup because she is dirty, instead of agreeing with the stranger's mother, Lusi gently refuses to do so.

Lusi tertawa. "Apa gunanya merias diri? Dan lagi, dengan apa? Sudah, begini saja tidak apa – apa." [Lusi laughed. "What's the use of makeup? And again, with what? It's fine, just like this is fine."] (Mangunwijaya, 2019, p. 60)

Lusi's words, '*What is the use of makeup*' tells Lusi's point of view on makeup. While society expects a girl to wear makeup and groom herself to be pretty and physically attractive, Lusi does not think she needs makeup. Lusi's idea of makeup is opposed to that of society.

Lusi defying the idea of a woman expected by society can be caused by her having what England et. al (2011) called masculine traits.

4.2. Lusi's Masculine Traits

Lusi's masculinity traits are presented in the discussion below.

4.2.1. Being Strong and Robust

The continuation of the quotation about Lusi's physical appearance of her having a physically attractive body is:

“... Tetapi sungguh aku terpesona oleh sepasang matanya. Besar, hidup, serba bergairah-bahkan boleh jadi agak liar. Tetapi bersinar dan cerdas. Ya, anak cerdas itu.” [“... But I am really enchanted with the pair of her eyes.. Big, alive, and skittish. But shiny and clever. Yes, that intelligent girl.] (Mangunwijaya, 2019, p. 18)

Here, Lusi’s femininity is mixed with masculine traits of being aggressive, robust, and intelligent. Another example is “*Jadi gadis sehat yang bergaya lelaki berandal seperti Lusi Lindri ini sangatlah disukai*” [“So a healthy girl who has the style of a bad boy like Lusi Lindri is loved by everyone”] (Mangunwijaya, 2019, p. 26).” The words “bad boy,” as used in this quotation, usually describe a boy with bad behavior, a rascal, or a scoundrel.

Furthermore, Lusi has a strong physique. Although she is described as attractive, she is also physically strong.

“*Ah, mana mungkin gadis yang indah perkasa macam itu dipasang di dapur? Tidak! Pasukan pengawal pribadi raja kurang satu orang. (Oh! Pasti bukan Pasukan Trinisat Kenya?) Betul, Singaranu, Trinisat Kenya. ...*” [“Ah, how could such a beautiful, strong, and robust girl like her be placed in the kitchen? No! The king's personal bodyguard is one person less. (Oh! Surely not the *Trinisat Kenya* troops, right?) That's right, Singaranu, *Trinisat Kenya. ...*”] (Mangunwijaya, 2019, p. 19)

Lusi is described as a “strong and robust girl” in this quotation, which means that Lusi’s physical appearance looks robust. England et al. (2011) have explained in earlier

sections that one of the masculine traits is physically strong, which matches the descriptions in the dialogue. Thus, this proves that Lusi has male characteristics. Other proofs that Lusi's physical appearance is masculine are;

Lusi tergolong yang paling tidak cantik, paling gelap kulitnya. Tinggi tubuhnya paling raksasi, meski selaras. [Lusi is classified as the least beautiful, the darkest skin. Her height is the most gigantic, although in harmony.] (Mangunwijaya, 2019, p. 70)

Tetapi apakah Ratu Ibu mengizinkan anak Arimbi (Istri tokoh wayang Werkudara (Bima), raksasi wanita yang gagah namun mulia hatinya.) ini diperintahkan menjaga Sungai Barito? Apa boleh buat? Bagaimanapun gadis longgor ini bukan selera Raja. [But would Queen Mother allow the child of Arimbi (the wife of the puppet character Werkudara (Bima), a strong but noble-hearted female giant.) to be ordered to guard the Barito River? What can we do about it? However, this loose girl is not to the King's taste.] (Mangunwijaya, 2019, p. 71)

The Queen Mother describes Lusi as an *Arimbi*, the famous female legendary character whose physical appearance is a strong female giant with a noble heart. In short, being physically strong is a trait associated with masculinity. Thus, Lusi Lindri is a female with masculine qualities.

4.2.2. Being Assertive

Another masculine trait is assertiveness, which means declaring or positively stating (England et al., 2011, p. 599). This trait can be exhibited in behaviors like standing up for oneself when many others are not, acting alone when it is not anticipated, or deviating from the norm, as they have their perspective that they firmly think is right. Lusi is implicitly described as an assertive woman. She acts in one's best interest, advocates for herself, reveals her true feelings, takes responsibility for herself in social interactions, and makes decisions for herself. It is proved:

“..., bahwa anak kami Lusi ini setan beringas, dan suka memberontak.” [“..., that our daughter Lusi is a vicious and rebellious demon.”] (Mangunwijaya, 2019, p. 19)

Lusi is described as a “vicious and rebellious demon.” The “vicious and rebellious demon” here does not mean that Lusi is actually a demon girl. Instead, the speaker wants to state that Lusi is not like the other obedient or tractable girls. Still, she is an assertive girl with many opinions or ideas (her perspective). She is also seen as a person who loves to rebel, deviating from the norm just because she is not obedient. Another proof that can be found is;

Tiba-tiba ia [Peparing] sadar bahwa tak pantasnyalah seorang gadis terhormat memandang begitu langsung terang-terang kepada seorang lelaki yang belum ia kenal. [Suddenly, he realized that it was not proper for a respectable girl to look so directly at a man she did not know.] (Mangunwijaya, 2019, p. 54)

Lusi's attitude or body language in this quotation shows that she is different from other girls at that time. Looking so directly at a man that she does not know is not the attitude of the Javanese girl. Culturally, a girl cannot look directly at a man, let alone a stranger, or. This assertive attitude that Lusi has is counted as a masculine trait. A perspective or concept is asserted strongly and directly through assertiveness, which can also be politely aggressive in nature (England et al., 2011). Other examples of Lusi's assertive attitude are;

... seandainya pun Lusi dicap binal, tak tahu adat, tak tahu malu, dan segala macam seperti itu tetaplah peduli amat. Bahkan, ya sering Lusi berpikir, bila melihat kuda – kuda jantan meloncati punggung-punggung betina mereka, Lusi semakin keras dalam tekad, tekad tak tahu adat , yakni seandainya pun nanti ada orang kuasa ataupun Raja sendiri yang terelakkan menggagahinya, melawan kemauannya, itu pun peduli amat. [... even if Lusi is branded as naughty, does not know customs, has no shame, and all kinds of things like that, she still cares deeply. Lusi often thought when she saw the stallions jumping on the backs of their females, Lusi was getting more formidable in her determination, her determination not to know the customs, that is, even if there was someone in power or the King himself, who would inevitably overpower her, against her will, that too. who cares?] (Mangunwijaya, 2019, p. 74)

In that situation, Lusi is depicted as someone who does not care about other opinions about her. She firmly believes in her ideas. Thus, these examples can be counted as her assertiveness.

4.2.3. Being Brave

Lusi's masculine traits show how brave she is. The novel describes her as, "*Gadis remaja ini akan berperan banyak dan berperan dalam banyak marabahaya, pikirnya [Peparing]. [This teenage girl would play a lot and be in a lot of all sorts of dangers, he thought.] (Mangunwijaya, 2019, p. 40)*". Being able to play a lot in all sorts of dangers is a brave action. This statement is only a personal assessment or opinion or a voice of thought from a character who is new to and understands Lusi's story from a third party. However, Tumenggung describes Lusi as a brave girl, a brave person. Braveness is one of the traits of masculinity.

Sendirian Lusi harus terbang di atas kudanya yang paling cepat dengan membawa surat tebal penuh petunjuk dari sang Ratu Ibu pribadi yang harus disampaikan kepada Pangeran Purbaya. [Alone, Lusi had to fly on her fastest horse with a thick letter full of instructions from the Queen Mother personally to be delivered to Prince Purbaya.] (Mangunwijaya, 2019, p. 46)

Lusi's action is described in the quotation above, such as riding the fastest horse to do the delivery jobs is usually a man's job. This is because this job can be concluded as such a dangerous job to do. For executing the high-risk job, braveness is also needed in this.

Lusi selekas mungkin, dalam malam buta itu juga, harus kembali ke istana untuk melapor-sebelum ayam berkokok pertama kali. Beranikah Lusi

melaksanakan tugas penting itu? Dengan pucat Lusi mengangguk. [Lusi as soon as possible, in the same blind night, had to return to the palace to report before the rooster crows for the first time. Did Lusi dare to carry out this important task? Lusi nodded palely.] (Mangunwijaya, 2019, p. 46)

From this quotation, Lusi gets a vital task: report as soon as possible, even before the rooster crows. This task can be dangerous, but Lusi still agrees to do it. Even though she looks pale, she nods. Lusi's attitude can be seen as a brave characteristic. Another example of Lusi's bravery is;

...Tetapi sungguh pemberani pemuda ini, di tengah malam sendirian naik kuda bertugas menjadi gendek kilat. [...Nevertheless, how daring this young woman is, in the middle of the night alone riding a horse to serve as a lightning rod.] (Mangunwijaya, 2019, p. 47)

This quotation above concerns Purbaya's thoughts about Lusi when he sees her. The description below is the situation after Lusi is done with her job as a messenger.

Tetapi kantuknya kini terasa sangat tak tertahankan. Tanpa sadar Lusi tersesat jalan dalam suatu pertigaan dan tahu – tahu ia sudah sampai di tepi danau buatan kakek Raja Mangkurat yang membendung Sungai Opak menjadi Segarayasa. Tak kuat lagi kudanya dimasukkan begitu saja, lupa ditambatkan, ke dalam gerumbul semak – semak, dan turunlah ia setengah menjatuhkan diri dari kuda. Langsung tertidur pulas di tempat. [But the sleepiness was now unbearable. Unknowingly, Lusi lost her way at a fork and knew that she had arrived at the shore of the lake made by Raja Mangkurat's grandfather which

dammed the Opak River into Segarayasa. Not strong anymore, the horse was simply put, forgot to be tethered, into a thicket of bushes, and down he half fell off the horse. Immediately fell asleep on the spot.] (Mangunwijaya, 2019, p. 49)

She is tired after the long sleepless night riding a horse here and there and becomes the messenger for the Queen Mother. She is so sleepy that she does not care anymore where she is and sleeps in the wilderness. Sleeping in the wilderness without any preparation or guards at all is a brave action. Even more, it can be considered a bold action. For the ordinary 'girl,' this kind of situation will be beyond her imagination. In the following quotation, even though the man cannot believe what Lusi has done, she still explains the continuation of the situation.

Jalan setapak itu sepi dan karenanya jarang dilalui wanita, apalagi oleh putri-putri bangsawan yang naik tandu, dan yang tentulah tidak mau merendahkan diri meninggalkan jalan raya. Tetapi Lusi justru sebaliknya. Setiap pagi pergi dan siang pulang di atas kudanya, sengaja ia melewati jalan setapak jeruk nipis itu, dengan alasan sambil memandikan kudanya di Blumbang Hanoman itu.

[The path was deserted and therefore seldom traversed by women, much less by the daughters of nobles who were on palanquins, and who certainly would not humble themselves off the road. But Lusi was just the opposite. Every morning she goes and returns home on her horse, she deliberately passes the lime path, with the excuse of bathing her horse in Blumbang Hanoman.] (Mangunwijaya, 2019, p. 75)

The quotation above describes that there is a path that is deserted and seldom traversed by women, but Lusi does the opposite. She traverses that deserted path with her horse. She is willingly or can be said, deliberately choosing that path with an excuse. Up to this point, Lusi's actions or behavior still mean she is brave.

4.2.4. Being Athletic

Lusi's masculine traits show she is an athletic woman. There are several proofs in the novel that show Lusi's masculine traits.

Lusi tidak pernah dapat menggambarkan dirinya tanpa kuda. [Lusi can never describe herself without a horse.] (Mangunwijaya, 2019, p. 47).

Ah ya betul, konon si Lusi itu mahir naik kuda. [Ah yes, it is said that Lusi is good at riding a horse.] (Mangunwijaya, 2019, p. 72).

Lusi bukan putri bantal sutra yang terbiasa leha-leha tidur, tetapi anak kuda. [Lusi is not a silk pillow princess who is used to sleeping, but a foal] (Mangunwijaya, 2019, p. 73).

This is how Lusi sees herself. She cannot imagine what her life would be without her horse. Horses can be seen as the boys' best friend or best 'tool'. In some mythology, horses are symbolic animals that refer to velocity, vitality, and beauty (Hallberg, 2014). Thus, horses usually illuminate strength, speed, and power, which also code as the traits of masculine athleticism. Therefore it can be said that a horse has become a part of Lusi's life.

4.2.5. Being Determined

Although Lusi previously shows strong emotion and is accompanied by changes in her body's responses, she is also a determined woman.

Lusi disebut lindri, semampai manis. Tetapi dari segi lain ia dingin tangan, dingin bidikan matanya, dingin pipi-pipinya yang mendekap senapan bermesiu. Lemparan golok dan lembing si Lusi tak pernah dapat dikacau oleh emosi yang hanya membuat sasaran tak terkena. [Lusi is called lindri, slender sweet. But on the other hand, she was cold in her hands, cold in her eyes, cold in the cheeks that held the gun with gunpowder cold. Lusi's throwing machetes and weapons can never be disturbed by emotions that only leave the target untouched.]
(Mangunwijaya, 2019, p. 161)

In the quotation, Lusi is described as someone who is steadfast in her determination and can be said to be emotionless. Lusi's description is also not worthy of her name, 'lindri' (sweet).

4.2.6. Engaging in intellectual activity

Lusi subjectively and implicitly can be considered engaging in some intellectual activities. It can be known from the novel as quoted:

Cepat ia berlari, tetapi tiba-tiba sadar bahwa Pantai Selatan sekonyong-konyong dapat curam mendalam. Kembalilah ia mengambil tali yang kemudian diikatkannya pada suatu pokok pohon kelapa. Ujung tali yang lain diikatkan ke pinggangnya. Dan berlailah ia ke arah sampan yang masih saja berjuang

mengatasi helaan air yang meluncurkannya kembali ke laut. Ia tunggu sampai sampan itu terbawa ombak dengan posisi yang menguntungkan, lalu meloncatlah sang Srikandi dengan ayunan yang pasti, dan dengan tak rela dijinakkan. Perahu membalik bersama ibunya. Tetapi Nyi Duku tak melepaskan papan duduk sampan. Seperti pasak yang masuk ke kayu, kaki-kaki Lusi menanamkan diri di dalam pasir. Syukur, ya, syukurlah! Gelombang yang mau menghela perahu kembali ke laut lewatlah, dan kesempatan itu dipakai Lusi untuk cepat-cepat meraih tangan ibunya. "Lepas!" perintah si anak. [Quickly she ran, but suddenly realized that the South Coast could suddenly steep and deep. Returning she took a rope which she then tied to a coconut tree. The other end of the rope was tied around her waist. And she ran towards the canoe which was still struggling to overcome the force of the water that launched it back into the sea. She waited until the waves carried the canoe in an advantageous position, then jumped the Heroine with a sure swing, and unwillingly to be tamed. The boat flipped with her mother. But Nyi Duku did not let go of the board sitting on the boat. Like pegs driven into wood, Lusi's feet planted themselves in the sand. Thank you, yes, thank you! The wave that was about to drag the boat back into the sea passed, and Lusi took the opportunity to quickly grab her mother's hand. "Loose!" the child ordered.] (Mangunwijaya, 2019, p. 163)

The quotation depicts the situation when Lusi is trying to save her mother. Lusi, a woman, can think of a way to save her mother from the ocean waves that could be

dangerous. Lusi can quickly and critically think in that situation for one goal, saving her mother. This kind of attitude and critical thinking ideas are usually called engaging in intellectual activity. However, engaging in intellectual activity is a male character; masculine. Thus, it can be said that Lusi has masculine characteristics, engaging in intellectual activity.

4.2.7. Giving advice

Lusi is a good adviser. She likes advising her mother. It can be seen from the 168th page that stated:

Tidak baik hidup sendirian. Salah-salah hati bisa mendin dan celakanya membeku. ["It's not good to live alone. One heart can get cold and unfortunately freeze.] (Mangunwijaya, 2019, p. 168)

The above is an expression of Lusi's advice given to her mother. Lusi's mother is a widow that has lived alone for quite a while. After not seeing her mother for a long time, Lusi likes to talk and exchange thoughts and opinions about anything with her mother. Lusi likes to give advice and tease her mother about her having a new husband. Since her father is not around, Nyi Duku, her mother, has always been alone and lived secluded in a remote, small village with what she said was 'peaceful.' Lusi's advice also implicitly conveys that she agrees to a new father or a new person who can take care of her mother. Lusi's action, giving advice, is mainly done by the male since it is the masculine characteristic.

Lusi Lindri's heroic masculinity is the proper evidence of Female masculinity. Halberstam (1998, pp. 1–2) said that "heroic masculinities" have been created by and across male and female bodies, and they are utterly dependent on the subjection of alternative masculinities. From the discussion above, Lusi has both feminine and masculine traits. However, Lusi has more masculine traits rather than feminine traits. Physically attractive (feminine) and shows emotion are Lusi's feminine characteristics. Whereas Lusi's masculine traits are strong and robust, assertive, brave, athletic, determined, engaging in intellectual activity, and giving advice. Female-bodied Lusi also has (more) masculine traits. Consequently, Lusi Lindri is female masculinity.

