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AN ANALYSIS OF WOMEN'S EXISTENCE IN NH. DINI'S *KEBERANGKATAN* AND ITS PEDAGOGICAL RELEVANCE IN SENIOR HIGH SCHOOL LITERATURE LEARNING

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Abstrak

Penelitian ini dilatarbelakangi oleh masih kuatnya konstruksi sosial yang membatasi peran perempuan dalam masyarakat dan juga tercermin dalam karya sastra Indonesia, termasuk dalam novel *Keberangkatan* karya Nh. Dini. Novel ini menarik untuk dikaji karena menampilkan sosok perempuan yang berusaha mempertahankan eksistensinya di tengah tekanan budaya patriarki. Oleh karena itu, penelitian ini bertujuan untuk mengidentifikasi bentuk-bentuk eksistensi perempuan dalam novel, memahami bagaimana tokoh perempuan menunjukkan kemandirian serta kebebasan dalam menentukan pilihan hidup, sekaligus mengkaji pemanfaatannya sebagai bahan ajar sastra di SMA. Penelitian ini menggunakan pendekatan kualitatif dengan metode deskriptif analisis dan perspektif feminis. Data diperoleh dari kutipan-kutipan dalam novel melalui teknik baca dan catat, kemudian dianalisis melalui tahap reduksi, penyajian, dan penarikan simpulan. Hasil penelitian menunjukkan bahwa eksistensi perempuan dalam novel tampak melalui sikap mandiri, keberanian mengambil keputusan, kesadaran akan jati diri, serta upaya melawan norma sosial yang membatasi. Tokoh perempuan digambarkan tidak lagi sebagai pihak yang pasif, melainkan sebagai individu yang aktif dan memiliki kendali atas hidupnya. Selain itu, hasil kajian ini juga relevan untuk pembelajaran sastra di SMA karena dapat membantu siswa memahami nilai kesetaraan gender, membangun sikap mandiri, dan melatih kemampuan berpikir kritis. Dengan demikian, dapat disimpulkan bahwa novel *Keberangkatan* tidak hanya memiliki nilai sastra, tetapi juga nilai pendidikan yang kuat sehingga layak dijadikan sebagai bahan ajar yang kontekstual dan bermakna.

Kata kunci: eksistensi perempuan, feminisme, novel, bahan ajar sastra, pembelajaran SMA

Abstract

This study is motivated by the persistence of social constructions that limit women's roles in society, which are also reflected in Indonesian literary works, including the novel *Keberangkatan* by Nh. Dini. This novel is particularly interesting to examine because it portrays a female character who strives to maintain her existence amid the pressures of a patriarchal culture. Therefore, this study aims to identify the forms of women's existence in the novel, to understand how the female character demonstrates independence and freedom in making life choices, and to explore its potential use as teaching material for literature in senior high school. This research employs a qualitative approach with a descriptive-analytical method and a feminist perspective. The data were obtained from excerpts in the novel using reading and note-taking techniques, and then analyzed through the stages of data reduction, data display, and conclusion drawing. The findings indicate that the existence of women in the novel is reflected through independence, courage in decision-making, self-awareness, and efforts to challenge restrictive social norms. The female character is no longer depicted as passive, but rather as an active individual who has control over her own life. In addition, the results of this study are relevant to literature learning in senior high school, as they can help students understand the values of gender equality, develop independence, and enhance critical thinking skills. Thus, it can be concluded that the novel *Keberangkatan* not only holds literary value but also strong educational value, making it suitable as contextual and meaningful teaching material.

Keywords: women's existence, feminism, novel, literary teaching materials, senior high school learning

1. INTRODUCTION

Literature functions not only as a form of artistic expression but also as a critical medium for social reflection that constructs, interrogates, and negotiates meanings of human experience. Within this framework, literary texts become sites where socio-cultural ideologies are represented, including persistent gender inequality manifested through subordination, marginalization, and the confinement of women to domestic roles. This condition indicates that literature is inseparable from its socio-historical context, making the study of women's existence essential to understanding how female subjectivity is constructed, positioned, and negotiated within textual representations.

From a feminist theoretical perspective, women are conceptualized as subjects with equal rights in determining their life trajectories. Feminism, as both a critical framework and socio-political movement, seeks to expose gendered power relations and advocate for structural equality (Fakih, 2020; Sugihastuti, 2019). Feminist literary criticism further examines how texts construct women either as subjects or objects within ideological systems of representation (Wiyatmi, 2021). Complementarily, existentialist philosophy emphasizes human freedom, consciousness, and responsibility in constructing meaning (Beauvoir, 2016; Sartre, 2018), positioning women as active agents capable of self-definition rather than passive social products.

Nh. Dini's *Keberangkatan* (1977) provides a significant literary site for examining this intersection. The novel presents a female protagonist whose identity is shaped through complex negotiations between personal consciousness, socio-cultural constraints, and historical positioning. Rather than portraying a static female figure, the narrative constructs a subject in continuous becoming, whose

existential trajectory reflects both resistance and self-formation within restrictive social structures.

In the educational domain, literary studies are expected to contribute to critical literacy and socio-cultural awareness among students. However, literature instruction in senior high schools has often remained focused on structural analysis, with limited engagement with ideological and existential dimensions of texts. Contemporary pedagogical frameworks emphasize the need for contextual and critical learning that fosters higher-order thinking skills, particularly in relation to social issues such as gender inequality (Hidayat, 2022; Rahmanto, 2020). This necessitates the development of teaching materials that integrate literary interpretation with critical reflection on social realities.

Existing studies on Nh. Dini's works have predominantly examined female representation in relation to gender inequality, domesticity, and resistance within patriarchal systems (Pratama & Wulandari, 2022; Sari, 2021). While these studies provide valuable descriptive insights, they generally do not fully theorize women's existence as an evolving existential process, nor do they integrate socio-historical identity dimensions such as cultural hybridity and postcolonial positioning. In the case of *Keberangkatan*, the protagonist also embodies Indo identity ambivalence, reflecting a layered intersection between gender, consciousness, and postcolonial subjectivity that remains under-theorized in existing scholarship.

Moreover, although pedagogical applications of feminist literary studies have been increasingly discussed, they often remain at the level of general recommendations without operational instructional design. The absence of structured learning models, explicit learning scenarios, and assessment frameworks limits the practical transformation of literary analysis into classroom practice. This creates a persistent gap

between literary theory and its pedagogical implementation in secondary education.

Responding to these limitations, this study contributes in three ways. First, it reconceptualizes women's existence in *Keberangkatan* as a dynamic process of existential subject formation through an integrated feminist-existentialist-postcolonial framework. Second, it extends feminist existential analysis by incorporating Indo postcolonial identity as a constitutive dimension of female subjectivity. Third, it translates literary analysis into a structured pedagogical design for senior high school literature learning, including problem-based learning strategies and performance-oriented assessment models.

Accordingly, this study aims to (1) analyze the forms of women's existence in Nh. Dini's *Keberangkatan*, (2) examine female subject formation in relation to autonomy, freedom, and identity negotiation within a feminist-existential framework, and (3) develop a pedagogical model for integrating literary analysis into literature instruction at the senior high school level.

2. LITERATURE REVIEW

This study employs an interdisciplinary theoretical framework consisting of literary feminism, existentialist feminism, sociology of literature, and literary learning theory. These frameworks are integrated to analyze the representation of women's existence in Nh. Dini's *Keberangkatan* and its relevance for literature learning in senior high schools.

Literary Feminism

Literary feminism focuses on the representation of women in literary texts and the power relations embedded within narrative structures. It critiques patriarchal ideology that positions women as subordinate or marginal figures in literature.

Feminist literary criticism identifies four main forms of gender inequality: subordination, marginalization, stereotyping, and symbolic violence. Subordination refers to women being placed in inferior positions; marginalization refers to exclusion from public or authoritative domains; stereotyping refers to restrictive labeling of women; and symbolic violence refers to the normalization of gender inequality through language and narrative structures (Sugihastuti, 2019).

Recent feminist literary studies show a shift in the representation of women toward greater agency. Studies in Indonesian contemporary novels indicate that female characters increasingly demonstrate autonomy and resistance toward patriarchal norms (Pratama & Wulandari, 2022; Rahmawati, 2023).

Existentialist Feminism

Existentialist feminism is rooted in existentialist philosophy, particularly Jean-Paul Sartre's concept that existence precedes essence, meaning that human beings are not defined by predetermined roles but construct themselves through choices and actions (Sartre, 2018).

Simone de Beauvoir develops this idea further by introducing the concept of women as "the Other," where women are historically positioned as secondary subjects in relation to men as the normative subject (Beauvoir, 2016). Beauvoir explains that women's condition is characterized by the tension between *immanence* (confinement in passive and domestic roles) and *transcendence* (the ability to act freely and construct identity).

In existentialist feminism, women's existence is understood through freedom, responsibility, and self-awareness. Freedom refers to the ability to choose one's life path; responsibility refers to the consequences of those choices; and self-awareness refers to recognition of one's social position.

Recent studies show that existentialist feminist perspectives are widely used to analyze women's agency in Indonesian literature, particularly in relation to autonomy and resistance toward patriarchal norms (Setiawan et al., 2024).

Sociology of Literature

The sociology of literature views literary works as reflections of social structures, cultural norms, and ideological systems. Literature is considered a product of society that reflects social reality rather than an isolated aesthetic object.

Literary texts often encode power relations, including gender inequality shaped by patriarchal systems (Nugraha, 2023). In this context, female characters in literature are constructed through social norms that influence their behavior, identity, and life choices.

Recent sociological literary studies emphasize that literature functions as a medium of ideological negotiation where gender roles are both reproduced and contested (Lestari & Putri, 2022; Tarigan, 2022).

Literary Learning Theory

Literary learning theory focuses on how literature can be used in educational contexts to develop students' critical thinking, empathy, and social awareness.

Literature learning is not only concerned with textual comprehension but also with value internalization and social sensitivity. According to Hidayat (2022), literature learning that integrates social issues such as gender inequality can significantly improve students' critical thinking skills and awareness of social justice.

Similarly, literature is considered effective in character education because it allows students to reflect on human experiences and social values embedded in texts (Rahmanto, 2020).

Previous Studies

Recent studies on feminist literary criticism in Indonesian literature demonstrate a consistent shift in the representation of female characters from passive subjects to more autonomous and self-aware individuals. However, the scope and depth of these studies vary, particularly in how they connect textual analysis with broader theoretical frameworks and pedagogical implications.

A number of studies emphasize the transformation of women's representation in modern Indonesian novels. Sari (2021) identifies that female characters often negotiate between domestic expectations and personal autonomy, indicating an emerging resistance toward patriarchal norms. Similarly, Pratama and Wulandari (2022) argue that contemporary literary works increasingly portray women as independent subjects who are capable of critical decision-making within their social environment. Rahmawati (2023) further extends this perspective by emphasizing that women's existence in literature is closely tied to identity construction under socio-cultural pressure.

From a broader critical perspective, Tarigan (2022) highlights literature as a medium of social critique that reflects and challenges gender inequality embedded in society. This reinforces the idea that literary texts are not neutral representations but ideological spaces where gender relations are negotiated.

In addition, studies focusing on existentialist and feminist perspectives show an increasing interest in women's agency. Wati (2024) demonstrates that female characters in Indonesian novels reflect both liberal and existentialist feminist tendencies, particularly in relation to self-actualization and autonomy. Setiawan et al. (2024) similarly show that women in contemporary novels are increasingly portrayed as subjects who exercise freedom in defining their life trajectories, although still within socially constructed limitations.

In the educational context, Hidayat (2022) and Lestari (2023) emphasize that integrating feminist perspectives into literature learning contributes to students' critical thinking skills and social awareness. Literature is not only positioned as a text for structural analysis, but also as a medium for developing reflective and ethical understanding of social issues.

Despite these developments, most existing studies remain fragmented in two important ways. First, feminist literary analyses tend to focus primarily on textual representation without fully integrating existentialist philosophical foundations such as Beauvoir's concept of "the Other" or Sartre's notion of freedom and responsibility. Second, although several studies acknowledge the educational relevance of literary texts, few have systematically translated feminist literary findings into concrete pedagogical implications for senior high school literature instruction.

This fragmentation indicates a clear research gap: there is a need for an integrative analysis that simultaneously combines feminist literary criticism, existentialist feminism, sociological reading of literature, and pedagogical application. This study positions itself within this gap by examining women's existence in Nh. Dini's *Keberangkatan* while also exploring its relevance as instructional material in literature education.

3. METHOD

This study employs a qualitative research approach with a descriptive analytical method. The qualitative approach is used because the study focuses on interpreting and describing the meaning of women's existence in literary texts rather than quantifying data in numerical form. According to Moleong (2020), qualitative research produces descriptive data in the form of written or spoken words derived from observed phenomena. This approach is considered appropriate for literary studies because it

emphasizes deep interpretation of textual meaning within its socio-cultural context.

The research design is descriptive qualitative with a feminist literary perspective. This design is applied to systematically analyze the representation of women's existence in Nh. Dini's novel *Keberangkatan*. The analysis is directed toward identifying meanings related to women's independence, self-awareness, and resistance to patriarchal social structures as represented in the text.

The object of this study consists of material and formal objects. The material object is the novel *Keberangkatan* by Nh. Dini, published by Gramedia Pustaka Utama in the 9th printing (new cover edition), February 2023, ISBN 978-979-22-5836-3. The formal object of this research is the representation of women's existence as reflected through characters, dialogues, narrative events, and conflicts in the novel. The specification of the edition is important to ensure accuracy in textual interpretation and page referencing, considering that different editions may contain variations in pagination.

This research is a library-based study (library research). Therefore, all data are obtained from written sources. The primary data source is the novel *Keberangkatan* (Nh. Dini, 2023 edition), while secondary data sources include feminist literary theory books, sociology of literature references, literature learning theory, and relevant academic journals.

The data collection technique used in this study is library study through reading and note-taking methods. The procedure includes intensive reading of the novel, identifying textual segments related to women's existence, recording relevant quotations, and classifying the data into analytical categories such as independence, self-awareness, existential freedom, and resistance to social norms.

The data in this study are qualitative in nature, consisting of textual expressions rather

than numerical variables. Women's existence is operationally defined as the manifestation of self-awareness, autonomy in decision-making, independence, and the ability to negotiate or resist social pressures. The novel *Keberangkatan* is treated as the primary corpus of analysis, while literature learning in senior high school is conceptualized as a pedagogical process aimed at developing students' critical thinking, appreciation skills, and value awareness through literary texts.

The data analysis technique follows the interactive model proposed by Miles and Huberman, which consists of three stages: data reduction, data display, and conclusion drawing/verification. In the data reduction stage, relevant data are selected based on research focus. In the data display stage, data are organized into descriptive categories according to feminist analytical concepts. In the final stage, conclusions are drawn and verified through interpretation using literary feminism, existentialist feminism, and sociological perspectives.

Through this methodological framework, the study aims to produce a systematic and in-depth interpretation of women's existence in *Keberangkatan*, as well as to demonstrate its relevance as instructional material for literature learning in senior high schools.

4. RESULTS AND DISCUSSION

The findings indicate that women's existence in Nh. Dini's *Keberangkatan* is constructed through a multilayered process involving psychological reflection, social negotiation, and identity formation. Rather than being represented through isolated narrative events, female subjectivity emerges through repeated textual moments of introspection, dialogue, and social interaction.

Across the novel, four dominant patterns of women's existence are identified: independence, self-awareness and identity

formation, autonomy in decision-making, and resistance to patriarchal norms. Each pattern is supported by multiple textual expressions rather than a single instance, indicating that women's existence is structurally embedded in the narrative.

Women's Independence as a Form of Subjective Existence

Independence in the novel is represented not only as material self-sufficiency but also as an existential condition marked by psychological autonomy. The protagonist gradually develops an awareness that her existence cannot be entirely dependent on others, and this awareness becomes part of her identity formation process. Independence is therefore constructed as a form of subjective emergence in which the female character begins to define herself beyond relational dependency.

This is evident in the statement:

"Aku harus belajar berdiri sendiri, karena tidak semua orang akan selalu ada untukku." (Nh. Dini, p. 45).

"I must learn to stand on my own, for not everyone will always be there for me." (Nh. Dini, p. 45).

This expression reflects an internal shift in which the protagonist begins to position herself as an autonomous subject. In Beauvoir's existential feminism, this process can be understood as a movement from immanence toward transcendence, where women gradually move beyond socially imposed dependency and begin to construct themselves as self-determining beings.

Self-Awareness and Existential Identity Crisis

Self-awareness in the novel is manifested through continuous existential questioning and uncertainty regarding identity. The protagonist does not possess a stable or fixed sense of self, but instead undergoes an ongoing process of becoming in which identity is constantly constructed and reconstructed through

experience. This process is intensified by her reflective awareness of her position within society.

This is expressed in the statement:

"Kadang aku merasa hidup ini berjalan, tetapi aku tidak benar-benar tahu siapa aku di dalamnya." (Nh. Dini, p. 62).

"Sometimes I feel that life goes on, yet I do not truly know who I am within it." (Nh. Dini, p. 62).

From a Sartrean perspective, this reflects the fundamental condition of human consciousness, which is always incomplete and always in the process of defining itself through action and reflection. However, in the context of the novel, this existential uncertainty is also shaped by the protagonist's Indo identity, which produces a sense of cultural in-betweenness. Her identity crisis is therefore not only existential but also postcolonial, as she occupies a space of ambiguity between cultural categories in post-independence Indonesian society.

Decision-Making as a Form of Autonomy

Autonomy in the novel is represented through the protagonist's capacity to make independent decisions in both personal and professional domains. This autonomy is closely linked to economic independence and mobility, which function as concrete manifestations of subject formation. Through her ability to act without external permission, the protagonist demonstrates a form of self-determined existence.

This is articulated in the statement:

"Aku berhak atas diriku sendiri. Aku menghasilkan uang sendiri, dan aku punya tempat untuk pergi ke mana pun aku mau, tanpa perlu izin siapa-siapa."

"I have the right to myself. I earn my own living, and I have the freedom to go wherever I want without needing anyone's permission."

This statement reflects the consolidation of individual freedom as lived experience. In Sartrean existentialism, freedom is inseparable from responsibility, meaning that every act of choice also entails ethical consequences. Therefore, the protagonist's autonomy represents both liberation and responsibility within her existential condition.

Resistance to Patriarchal Structures

Resistance in the novel is expressed not primarily through overt confrontation but through reflective questioning and critical awareness of gender norms. The protagonist begins to interrogate the social expectations imposed upon women, particularly the normalization of sacrifice and submission within patriarchal culture. This resistance emerges as an internal critique rather than external rebellion.

This is evident in the statement:

"Mengapa perempuan selalu diminta mengalah, sementara keinginannya sendiri dianggap tidak layak diperjuangkan?" (Nh. Dini, Keberangkatan, p. 91).

"Why are women always expected to yield, while their own desires are considered unworthy of being fought for?" (Nh. Dini, Keberangkatan, p. 91).

From Beauvoir's perspective, this moment represents a disruption of woman's position as "the Other," where female subjectivity begins to recognize and challenge its socially constructed inferiority. The act of questioning itself becomes a form of resistance that destabilizes normative gender ideology.

Table 1. Recapitulation of Women’s Existence

No	Aspect	Indicator	Form of Finding
1	Independence	Non-existential dependency	Awareness of self-reliance
2	Self-awareness	Identity crisis	Existential reflection
3	Autonomy	Freedom of choice	Conscious decision-making
4	Resistance	Critique of patriarchy	Questioning of social norms

Overall, the findings demonstrate that women’s existence in *Keberangkatan* is not a singular or static representation but a layered and evolving process. The female protagonist’s subjectivity is shaped through the interplay of existential self-formation, gendered social structures, and postcolonial identity positioning. Rather than being merely a representation of resistance, she emerges as a continuously becoming subject whose existence is defined through reflection, choice, and negotiation with social reality structures, and postcolonial identity positioning. Rather than being merely a representation of resistance, she emerges as a continuously becoming subject whose existence is defined

DISCUSSION

The discussion of this study demonstrates that women’s existence in Nh. Dini’s *Keberangkatan* is constructed as a complex existential process operating at the intersection of gender, consciousness, and socio-cultural identity. Elisa is not merely represented as a narrative figure, but as a subject whose existence is continuously shaped through lived experience, self-reflection, and social negotiation. Accordingly, the findings indicate that women’s representation in the novel cannot be reduced to a single dimension of gender struggle, but should instead be understood as a multilayered construction encompassing existential, feminist, and postcolonial dimensions.

The first dimension, independence, indicates that Elisa’s subjectivity develops through a gradual movement from dependency toward self-definition. This process corresponds

to Beauvoir’s concept of the movement from immanence to transcendence, in which women overcome socially imposed dependency and construct themselves as autonomous subjects (Beauvoir, 2016). Therefore, independence in this context should not merely be interpreted as behavioral autonomy, but rather as an ontological transformation that signifies the reconstruction of selfhood through conscious agency. This interpretation is consistent with the findings of Widayanti and Hikam (2024), who argue that existential feminism in contemporary Indonesian literature emphasizes women’s efforts to attain authentic existence through self-determination. Consequently, independence in *Keberangkatan* represents the emergence of female subjectivity rather than simply economic or emotional self-sufficiency.

The second dimension, self-awareness and identity formation, reveals that Elisa’s existence is characterized by continuous becoming rather than a fixed essence. From a Sartrean perspective, human consciousness is fundamentally dynamic because existence precedes essence and individuals continuously define themselves through choices and reflection (Sartre, 2018). This finding suggests that identity should be understood as a process rather than a stable condition. Moreover, Elisa’s Indo background introduces a postcolonial dimension that places her within a condition of cultural hybridity and in-betweenness. As a result, her identity formation is shaped not only by existential uncertainty but also by historical and cultural displacement. This interpretation extends previous studies on existential feminism by demonstrating that women’s identity formation is inseparable from socio-historical contexts.

Therefore, Elisa's identity crisis reflects the intersection between existential consciousness and postcolonial experience.

The third dimension, autonomy in decision-making, demonstrates that Elisa's subjectivity is strengthened through her ability to exercise freedom in both personal and professional domains. In Sartrean existentialism, freedom is inseparable from responsibility because every choice inevitably entails consequences (Sartre, 2018). Accordingly, autonomy should not be interpreted merely as liberation from external control, but as the realization of responsible subjecthood. This finding supports the study conducted by Ginting and Yuhdi (2022), which emphasizes that women in Indonesian literary works are increasingly represented as active subjects capable of determining their own existence. Thus, autonomy in *Keberangkatan* reflects existential freedom that is continuously enacted through conscious and responsible decisions.

The fourth dimension, resistance to patriarchal structures, manifests itself through critical awareness rather than direct confrontation. In Beauvoir's framework, this condition signifies a rejection of women's position as "the Other" and reflects the emergence of female consciousness that questions socially constructed inferiority (Beauvoir, 2016). Consequently, resistance in *Keberangkatan* should not be understood solely as overt rebellion, but rather as an epistemic process that destabilizes dominant gender ideology from within. This finding is in line with Setiawan et al. (2024), who argue that contemporary Indonesian literature increasingly portrays women's resistance through forms of consciousness and critical reflection. Therefore, resistance in the novel functions as an expression of female agency and ideological awareness.

When these four dimensions are analyzed collectively, it becomes evident that Elisa's existence develops dialectically rather than

linearly. Her subjectivity evolves through tensions between dependence and independence, uncertainty and self-awareness, freedom and responsibility, as well as conformity and resistance. Such a dialectical process confirms Sartre's notion that human existence is characterized by continuous becoming rather than static being. Accordingly, women's existence in *Keberangkatan* should be understood as an ongoing process of self-construction shaped by both personal agency and social structures.

Furthermore, the findings reveal that Elisa's existential formation is influenced not only by gender relations but also by her postcolonial identity as a woman of Indo descent. This dimension introduces an additional layer of complexity because her identity is shaped by cultural hybridity and historical positioning within post-independence Indonesian society. Consequently, the findings broaden the interpretation of *Keberangkatan* beyond existential feminism by demonstrating the intersection between gender and colonial legacy. This argument suggests that women's existence in the novel should be interpreted within a broader socio-historical framework in which existential, feminist, and postcolonial dimensions interact simultaneously.

Overall, the discussion confirms that Nh. Dini's *Keberangkatan* portrays women not as passive objects of representation but as active subjects who construct meaning through lived experience and conscious choices. Elisa embodies a dynamic synthesis of existential freedom, feminist consciousness, and postcolonial identity negotiation. Therefore, her existence is best understood as an ongoing process of self-formation that reflects both individual agency and structural constraints.

Implications for Literature Learning

The findings of this study have significant implications for literature learning in senior high schools, particularly in promoting

critical and contextual approaches to literary education. *Keberangkatan* can serve as instructional material that enables students to understand literature not only as an aesthetic product but also as a medium for exploring gender and social issues.

From a cognitive perspective, the novel provides opportunities for students to develop analytical skills in interpreting characterization, themes, and social meanings through feminist literary criticism. This approach encourages students to move beyond literal comprehension toward critical interpretation supported by textual evidence.

From an affective perspective, the experiences of Elisa embody values of independence, self-awareness, responsibility, and resilience in confronting social pressures. These values may contribute to students' personal reflection regarding identity formation and social relationships.

From a social perspective, the novel promotes awareness of gender equality by encouraging students to critically examine the influence of social norms on women's roles and opportunities. In this regard, literature learning contributes to the development of critical consciousness regarding inequality and social justice.

In classroom practice, *Keberangkatan* may be implemented through problem-based learning and discussion-based learning models. Such approaches encourage students to analyze issues related to independence, identity formation, decision-making, and gender inequality through collaborative interpretation and textual analysis. Consequently, literature learning becomes a space for active participation and deeper interpretive engagement.

Assessment may be conducted through performance-based evaluation that measures students' ability to interpret literary texts, construct arguments based on evidence, and demonstrate awareness of social issues. Through

this approach, literature learning functions not only as textual comprehension but also as a means of developing analytical competence and social sensitivity.

5. CONCLUSION

Based on the findings and discussion, it can be concluded that women's existence in *Nh. Dini's Keberangkatan*, as represented through the character of Elisa, constitutes a dynamic and multidimensional process. This existence is manifested through four interrelated dimensions, namely independence, self-awareness and identity formation, autonomy in decision-making, and resistance to patriarchal structures. These dimensions demonstrate that Elisa is positioned not as an object of representation but as a conscious subject possessing agency and the capacity to determine her own life direction.

From the perspective of existential feminism, Elisa's development reflects a movement from dependency to self-determination, from uncertainty to self-awareness, and from conformity to critical consciousness. Therefore, the findings indicate that women's existence in *Keberangkatan* is not merely narrative in nature but also philosophical and ideological, particularly within the framework of Beauvoir's existential feminism.

Furthermore, the findings reveal that Elisa's subjectivity is shaped not only by gender relations but also by her postcolonial identity as an Indo woman. This dimension expands the interpretation of the novel by demonstrating the intersection between existential consciousness, feminist struggle, and cultural hybridity. Accordingly, the study contributes to a broader understanding of women's existence within Indonesian literary discourse.

In addition, the study indicates that *Keberangkatan* is relevant as literary teaching material for senior high schools because it embodies educational values such as independence, responsibility, self-awareness, and

critical thinking. Therefore, literature learning should be viewed not merely as textual comprehension but also as a means of fostering students' social awareness, gender consciousness, and critical engagement with contemporary issues.

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