

Negotiation of Ideology in the Novel Series *Rahvayana* by Sujiwo Tejo

Liana Shinta Dewi^{1*}, Muhammad Nur Hanif², Puri Bakhtawar³

¹⁻³ Faculty of Teacher Training and Education, Tidar University, Magelang, Central Java

Abstract

This study examines ideological negotiation in Sujiwo Tejo's *Rahvayana* novel series, particularly how wayang purwa narratives are preserved, transformed, and reinterpreted in modern Indonesian literature. The study responds to the limited scholarly attention given to ideological transformation in wayang-based fiction, as previous research has tended to focus on intertextuality, stylistic features, cultural representation, and structural adaptation. This research employed a qualitative literary approach using content analysis. The primary data sources were *Rahvayana: Aku Lala Padamu* and *Rahvayana 2: Ada yang Tiada*, while the data consisted of words, phrases, sentences, dialogues, and narrative passages that indicate character transformation, inter-character relations, and ideological values. The analysis was guided by Gramsci's concept of ideology and hegemony and Clarke and Jefferson's model of ideological response. The findings show that *Rahvayana* negotiates hierarchical, authoritarian, and patriarchal values embedded in wayang purwa with more relational, egalitarian, and feminist orientations. This negotiation is reflected in the reconstruction of Rahwana as a more reflective and dialogic subject, the representation of Sinta as an autonomous and agentive figure, and the transformation of sacred kinship relations into more fluid symbolic relations. The study concludes that *Rahvayana* does not reject wayang purwa but critically reinterprets it by preserving selected narrative elements while modifying their ideological meanings. The implication of this study is that wayang-based fiction should be understood not only as cultural preservation or literary adaptation but also as an ideological arena for rethinking tradition, gender, power, and agency in contemporary Indonesian literature.

ARTICLE HISTORY

Received : 28 February 2026

Revised : 25 March 2026

Accepted : 20 April 2026

KEYWORDS

Feminist Ideology; Ideological Negotiation; *Rahvayana*; Sujiwo Tejo; Wayang Purwa.

PUBLISHER'S NOTE

This article is an open access article distributed under the terms and conditions of the Creative Commons Attribution (CC BY 4.0) license.



CORRESPONDING AUTHOR

*Liana Shinta Dewi, Fakultas of teacher Training and Education, Tidar University, Magelang, Central Java. Email: lianashinta@untidar.ac.id

Introduction

Wayang Wayang narratives have long occupied a central position in Indonesian cultural memory, literary imagination, and symbolic production. As a traditional performance art rooted in the reception and localization of the *Ramayana* and *Mahabharata*, wayang has not merely functioned as entertainment but also as a cultural archive through which ethical values, political imagination, social hierarchy, gender relations, and collective identity are continuously articulated and reinterpreted (Cohen, 2019; Hidajat et al., 2021; Hidayat et al., 2025; Line Aritasbi Parsial & Anggita Maharani, 2025). In Indonesian literary history, wayang has served as an intertextual reservoir that enables modern authors to negotiate between inherited cultural forms and contemporary social concerns. This indicates that the transformation of wayang stories in modern Indonesian literature should not be understood only as the reproduction of classical narratives but also as a cultural strategy through which authors reconstruct meanings, challenge dominant values, and reconfigure ideological

positions within new historical and literary contexts (Boonhok, 2025; Suryadmaja, 2025; Yurianta et al., 2026).

The transformation of wayang stories in modern Indonesian fiction has developed significantly since the emergence of Indonesian novels that adapt, modify, or reinterpret characters, plots, and conflicts derived from classical epic traditions. Previous studies have shown that modern Indonesian authors frequently employ wayang figures to address contemporary issues such as nationalism, postcolonial identity, political power, social morality, and cultural hybridity (Fajar et al., 2025; Khumairoh et al., 2025; Wahyuningtyas et al., 2022; Yuwono et al., 2025). In this context, wayang-based fiction becomes an important site where tradition and modernity encounter each other. The use of wayang in modern fiction also demonstrates that traditional narratives are not static cultural relics; rather, they are dynamic narrative resources that can be reworked to produce new aesthetic, ideological, and social meanings (Al-Maliki, 2025; Efendi & Nurgiyantoro, 2021; Line Aritasbi Parsial & Anggita Maharani, 2025). Therefore, the study of wayang transformation is essential not only for understanding literary form but also for examining how cultural texts participate in the production and negotiation of ideology.

Among contemporary Indonesian authors who creatively transform wayang narratives, Sujiwo Tejo occupies a distinctive position (Bagaskara et al., 2024; Jayanti et al., 2025; Somawati & Karja, 2023; Sukandar et al., 2025). His artistic identity as a writer, musician, painter, actor, and *dalang* enables him to engage with wayang not only as a literary source but also as a living cultural tradition. Through the novel series *Rahvayana: Aku Lala Padamu* and *Rahvayana 2: Ada yang Tiada*, Sujiwo Tejo reimagines the figure of Rahwana and his relationship with Sinta by creating a narrative that remains connected to the *Ramayana* tradition while simultaneously distancing itself from the canonical structure of wayang purwa. Previous studies on *Rahvayana* have examined its intertextual relationship with other literary works, its linguistic and stylistic features, and its representation of Javanese and Western cultural elements (Maryani et al., 2025; Octafiona, 2024; Wittmayer et al., 2019; Zmigrod, 2022). These studies confirm that *Rahvayana* is a significant object of literary inquiry because it offers a complex transformation of character, language, narrative perspective, and cultural meaning.

However, the transformation presented in *Rahvayana* should not be limited to the level of narrative form, character modification, or intertextual relation. Narrative transformation often involves ideological transformation because changes in plot, characterization, focalization, and relational structure may also indicate shifts in values and power relations (Estrella Faria, 2016; Fazey & Leicester, 2022; Hagström & Gustafsson, 2019; Mengi, 2026; Tu & Brown, 2020; Velte, 2025). In literary texts, ideology does not always appear explicitly as doctrine or political statement; it may be embedded in the way characters are positioned, how relationships are constructed, how authority is legitimized or questioned, and how voices are accepted, negotiated, or rejected. From a Gramscian perspective, ideology can be understood as a conception of the world that is materialized in cultural practices, including literature, while hegemony works through consent, negotiation, and the organization of meaning (Cloud, 2020; Connell & Messerschmidt, 2005; Duenas, 2025; Fotaki & Pullen, 2024; Langman, 2015). Thus, literary works may become arenas in which dominant, residual, and emergent ideologies interact and compete for symbolic legitimacy.

In the case of *Rahvayana*, ideological negotiation can be observed through Sujiwo Tejo's reconfiguration of hierarchical, authoritarian, and patriarchal patterns commonly associated with

conventional representations of wayang purwa. Rahwana, who is often positioned as a violent and dominating figure in traditional Ramayana narratives, is reconstructed in Rahvayana as a dialogic subject who expresses love, longing, and reflection through a more relational mode. Likewise, Sinta is no longer merely represented as a passive object of desire or a woman whose fate is determined by male authority; instead, she is constructed as a more autonomous and agentive figure. Such narrative reconfiguration suggests a shift from hierarchy to relationality, from authoritarianism to egalitarianism, and from patriarchy to feminist consciousness. This ideological shift is important because it shows that Sujiwo Tejo does not simply reject the wayang tradition but negotiates with it by preserving certain narrative elements while transforming their ideological implications (Müller & Dokumacı, 2024; Shaikh, 2023; Tobin, 2026; Zamzuri et al., 2025; Zuo, 2026).

Although several previous studies have discussed wayang transformation in modern Indonesian fiction and intertextuality in Rahvayana, most of them have focused primarily on structural transformation, intertextual relations, stylistic features, cultural representation, or character comparison. Studies by Nurgiyantoro, Efendi, Mardani, Rahman, and other scholars have provided important foundations for understanding how wayang narratives are adapted in modern Indonesian literature, but the ideological negotiation between wayang purwa and Sujiwo Tejo's Rahvayana has not been examined in sufficient depth, particularly through the combined lens of Gramscian ideology and negotiated ideological response. This gap indicates the need for a study that moves beyond the question of how wayang narratives are transformed into the question of how ideological values are preserved, modified, contested, and renegotiated within that transformation. Therefore, the novelty of this study lies in its attempt to read Rahvayana not merely as a modern adaptation of wayang or an intertextual rewriting of the Ramayana, but as an ideological arena in which hierarchical, authoritarian, and patriarchal values are negotiated with relational, egalitarian, and feminist orientations. Based on this gap, this study aims to examine how ideological negotiation occurs between wayang purwa and Sujiwo Tejo's Rahvayana novel series, especially in relation to character construction, character relationships, and the transformation of dominant ideological values.

Method

This study employed a qualitative literary research design with a content analysis approach to examine ideological negotiation in Sujiwo Tejo's *Rahvayana* novel series. A qualitative design was considered appropriate because the study focused on interpreting meanings, ideological tendencies, symbolic structures, and character relations embedded in literary texts rather than measuring numerical variables. The primary data sources consisted of two novels by Sujiwo Tejo, namely *Rahvayana: Aku Lala Padamu* and *Rahvayana 2: Ada yang Tiada*. The data were textual units in the form of words, phrases, clauses, sentences, dialogues, narrative descriptions, and paragraphs that represent transformations of characters, characterization, inter-character relations, and ideological values derived from or negotiated with wayang purwa narratives.

Data were collected through close reading and note-taking techniques. The close reading process was conducted repeatedly to obtain a comprehensive understanding of the narrative structure, character construction, and ideological patterns in both novels. During this process, textual units relevant to the research focus were identified, marked, and documented systematically. The selected data were then classified based on several analytical categories, including character

transformation, relational transformation, ideological tension, ideological preservation, and ideological negotiation. These categories were developed by referring to Gramsci's concept of ideology and hegemony, particularly the view that ideology operates as a conception of the world manifested in cultural practices, and to Clarke and Jefferson's model of ideological response, which includes dominant, negotiated, and oppositional positions.

The data analysis was conducted using qualitative content analysis. The analysis began by identifying textual evidence that indicated the transformation of wayang purwa elements in the Rahvayana novel series. The identified data were then interpreted to reveal the ideological values embedded in the transformation, particularly those related to hierarchical, authoritarian, patriarchal, relational, egalitarian, and feminist orientations. After that, the study examined whether Sujiwo Tejo preserved, modified, or contested the ideological elements found in wayang purwa. This analytical process made it possible to determine how ideological negotiation operates in the novels, especially through the reconstruction of Rahwana, Sinta, and other character relations. To strengthen interpretive validity, the analysis was conducted through repeated reading, theoretical triangulation, and consistency checking between the textual data, the analytical categories, and the theoretical framework. The findings were then synthesized to explain the forms and directions of ideological negotiation in the Rahvayana novel series.

Result and Discussion

Forms of Ideological Transformation in Rahvayana

The analysis shows that Sujiwo Tejo's Rahvayana novel series transforms wayang purwa narratives not only at the level of story structure but also at the level of ideology. The transformation appears through the reconstruction of characters, characterization, and inter-character relations. In wayang purwa, the relationships among characters are generally framed by hierarchical, authoritarian, and patriarchal values. In Rahvayana, however, these values are reinterpreted through more relational, egalitarian, and feminist orientations. This transformation indicates that Rahvayana does not merely reproduce the canonical wayang tradition but negotiates with it by preserving certain narrative elements while changing their ideological direction.

The ideological transformation in Rahvayana is particularly visible in the representation of Rahwana, Sinta, and Rahwana's symbolic relation with his siblings. Rahwana is no longer presented only as a figure of domination, violence, and authoritarian desire, as commonly found in conventional wayang purwa narratives. Instead, he is reconstructed as a reflective, dialogic, and emotionally complex subject. Likewise, Sinta is not merely positioned as a passive object of male desire or protection, but as a figure who embodies autonomy, agency, and self-definition. These shifts suggest that Sujiwo Tejo's narrative strategy creates a new ideological space in which traditional values are not simply rejected but reinterpreted.

Table 1. Forms of Ideological Transformation in *Rahvayana*

No.	Ideology in Wayang Purwa	Ideology in Rahvayana	Narrative Manifestation	Interpretation
1	Hierarchical ideology	Relational ideology	The relationship between Rahwana and his siblings is transformed from blood-based hierarchy into a more symbolic and fluid relation.	Traditional hierarchy is not fully eliminated but reconfigured into a more flexible relational structure.

No.	Ideology in Wayang Purwa	Ideology in Rahvayana	Narrative Manifestation	Interpretation
2	Authoritarian ideology	Egalitarian ideology	Rahwana's relationship with Sinta is reconstructed through dialogue, longing, and recognition rather than coercion.	Authority is negotiated through emotional and communicative relations.
3	Patriarchal ideology	Feminist ideology	Sinta is represented as an autonomous and agentive figure rather than a passive object.	Female subjectivity is strengthened through narrative transformation.
4	Feudalistic orientation	Individual agency	Characters are given greater freedom to define themselves outside inherited social roles.	The text moves from fixed social status toward personal autonomy.
5	Canonical narrative stability	Interpretive openness	Wayang characters are preserved, but their meanings are modified.	Tradition becomes an open field for ideological reinterpretation.

As shown in Table 1, the transformation in *Rahvayana* does not operate by completely abandoning wayang purwa. Instead, Sujiwo Tejo maintains the basic narrative memory of wayang while altering the ideological values attached to its characters and relationships. This pattern demonstrates that the novel series performs a negotiated ideological response. It accepts certain elements of the traditional source, modifies others, and opens new interpretive possibilities.

Preservation of Wayang Purwa Elements

Although *Rahvayana* transforms several ideological aspects of wayang purwa, the analysis also reveals that Sujiwo Tejo preserves certain essential elements of the source narrative. The most significant preserved elements are Rahwana's emotional attachment to Sinta and his connection with figures associated with his siblings. These elements function as narrative anchors that keep *Rahvayana* connected to the wayang purwa tradition. Without these preserved elements, the novels would lose their intertextual relation with the wayang tradition.

However, preservation in *Rahvayana* does not mean static repetition. Sujiwo Tejo maintains the core relationship but changes its form, meaning, and ideological implication. For example, Rahwana's feeling toward Sinta remains central, but the way this feeling is expressed is significantly transformed. In the conventional wayang purwa narrative, Rahwana's desire for Sinta is often associated with domination, possession, and violation of female autonomy. In *Rahvayana*, Rahwana's feeling is represented more through reflection, longing, and dialogic imagination. This shift transforms love from an authoritarian desire to possess into a relational desire to communicate and recognize the other.

Table 2. Preserved and Transformed Elements in *Rahvayana*

No.	Preserved Element	Form in Wayang Purwa	Form in Rahvayana	Ideological Meaning
1	Rahwana's attachment to Sinta	Desire is expressed through domination and possession.	Love is expressed through longing, dialogue, and reflection.	A shift from authoritarian desire to relational recognition.
2	Rahwana's relation with sibling figures	Relationship is based on bloodline, kinship, and hierarchy.	Relationship becomes symbolic, imaginative, and fluid.	A shift from sacred hierarchy to flexible relationality.

No.	Preserved Element	Form in Wayang Purwa	Form in Rahvayana	Ideological Meaning
3	The centrality of wayang characters	Characters are bound to fixed roles in the canonical narrative.	Characters are reinterpreted with new psychological and ideological complexity.	A shift from fixed archetype to dynamic subjectivity.
4	The Ramayana narrative memory	The story follows inherited moral and social structures.	The story becomes a space for reinterpretation and ideological contestation.	Tradition is preserved as memory but transformed as meaning.

Table 2 demonstrates that Sujiwo Tejo's ideological negotiation works through a dual strategy: preservation and transformation. The preserved elements ensure continuity with wayang purwa, while the transformed elements create new ideological meanings. Therefore, *Rahvayana* can be understood as a literary work that neither fully submits to tradition nor completely rejects it. Instead, it negotiates with tradition by turning canonical elements into flexible narrative resources.

Character Reconstruction and Ideological Negotiation

The reconstruction of Rahwana is one of the most important findings in this study. In wayang purwa, Rahwana is often associated with power, domination, arrogance, and uncontrolled desire. His relationship with Sinta tends to represent a patriarchal and authoritarian structure in which women are placed as objects of male desire. In *Rahvayana*, however, Rahwana is reconstructed as a more complex subject. He is not merely a villainous figure but a reflective character who experiences longing, vulnerability, and emotional tension. This reconstruction creates an ideological shift from domination to dialogue.

Sinta's reconstruction is equally significant. In the conventional wayang narrative, Sinta is frequently represented through ideals of loyalty, purity, obedience, and dependence. In *Rahvayana*, Sinta becomes more than a symbolic object of male conflict. She is represented as a figure with autonomy, agency, and the capacity to define herself. This transformation indicates the emergence of feminist consciousness in the text. Sinta's subjectivity is no longer fully determined by male figures around her; rather, she becomes a symbolic space for independence and selfhood.

The ideological negotiation between wayang purwa and *Rahvayana* can therefore be understood through the interaction between old and new values. The novel series does not erase traditional ideology entirely, but it reduces its dominance by introducing alternative ideological orientations. Hierarchy is negotiated with relationality, authoritarianism with egalitarianism, and patriarchy with feminism. This finding confirms that *Rahvayana* functions as an ideological arena where inherited cultural values are reinterpreted in relation to contemporary consciousness.

Discussion

The findings of this study reveal that Sujiwo Tejo's *Rahvayana* novel series transforms wayang purwa narratives not only through formal adaptation but also through ideological negotiation. The transformation is visible in the reconstruction of Rahwana, Sinta, and the relational structure among characters. This finding is in line with Efendi & Nurgiyantoro (2021) study, which argues that modern Indonesian fiction frequently reworks wayang narratives through structural transformation, particularly in characterization, plot, and narrative perspective. However, while Nurgiyantoro emphasizes structural and aesthetic transformation, the present study extends the discussion by showing that changes in character and relational patterns also indicate ideological shifts. In

Rahvayana, the transformation of Rahwana from a dominant and coercive figure into a reflective and dialogic subject demonstrates that narrative reconstruction simultaneously produces ideological reinterpretation. Therefore, the transformation of wayang in modern fiction should not be read merely as literary innovation, but also as a cultural process through which inherited values are negotiated.

This finding also corresponds with Efendi and Nurgiyantoro's (2021) research on the integration of political facts and wayang stories in modern Indonesian novels. Their study shows that wayang narratives can be used to articulate contemporary political realities and social criticism. Similarly, Rahvayana uses wayang figures as symbolic resources to question established ideological structures. Nevertheless, the present study differs from Efendi and Nurgiyantoro's work because it does not focus primarily on explicit political facts, but on ideological transformation embedded in character relations. The shift from hierarchical ideology to relational ideology, from authoritarian ideology to egalitarian ideology, and from patriarchal ideology to feminist orientation demonstrates that Rahvayana performs a subtler form of ideological critique. Its ideological dimension does not emerge through direct political commentary but through the reconfiguration of symbolic relationships inherited from wayang purwa.

The results of this study also strengthen the findings of Rokhmah & Wardani (2023), who examined intertextuality between Rahvayana and other Indonesian literary texts. Their research confirms that Rahvayana is an intertextual work that creatively interacts with previous narratives. However, the present study moves beyond intertextual connection by examining what happens ideologically when a canonical narrative is rewritten. Intertextuality in Rahvayana is not merely a relationship between texts; it is also a relationship between values. Sujiwo Tejo does not only borrow characters and motifs from wayang purwa but also changes the ideological meanings attached to them. This is particularly evident in the transformation of Sinta, who is no longer constructed merely as an object of male desire or a passive figure within patriarchal order, but as a subject associated with independence, agency, and self-definition.

The findings are also relevant to Rahman & Teguh Widodo (2019), who discuss the intertextual relation between Sindhunata's *Anak Bajang Menggiring Angin* and Sujiwo Tejo's *Rahvayana*. Their study shows that *Rahvayana* participates in a broader tradition of rewriting wayang-based stories in Indonesian literature. The present study contributes further by identifying the ideological direction of that rewriting. While previous intertextual studies tend to highlight textual similarities, differences, and narrative transformations, this study demonstrates that Sujiwo Tejo's rewriting creates a negotiated ideological position. He preserves several core elements of wayang purwa, such as Rahwana's attachment to Sinta and the symbolic presence of wayang characters, but modifies their ideological implications. This negotiated position shows that *Rahvayana* neither fully accepts nor fully rejects the traditional source. Instead, it selectively preserves, modifies, and reorients inherited meanings.

This study also has a meaningful connection with Wahyuningtyas et al. (2022) discussion of wayang in postcolonial Indonesian literature. Wahyuningtyas argues that wayang has been used by Indonesian writers as a cultural medium to imagine national identity, historical continuity, and postcolonial futures. In relation to this argument, *Rahvayana* can be understood as part of the broader literary practice of reactivating wayang as a modern cultural discourse. However, the present study shows that the reactivation of wayang in *Rahvayana* is not limited to national or

postcolonial imagination. It also involves the negotiation of gender, power, authority, and individual agency. In this sense, *Rahvayana* expands the function of wayang from a cultural symbol of continuity into a literary arena for questioning the ideological values embedded in tradition.

The findings further complement Hidayah et al. (2016), who examine cultural representation in *Rahvayana*. Their study indicates that the novel contains a complex interaction between Javanese and Western cultural elements. The present study supports this view but adds that cultural representation in *Rahvayana* should also be read ideologically. The interaction between traditional wayang values and modern individual agency shows that the novel does not merely represent culture; it also negotiates cultural authority. The movement from fixed hierarchy to fluid relationality suggests that Sujiwo Tejo positions tradition as something open to reinterpretation. Thus, culture in *Rahvayana* is not presented as a closed inheritance but as a dynamic field where old and new values encounter each other.

The novelty of this study lies in its ideological reading of *Rahvayana* through a combined framework of Gramscian ideology and negotiated ideological response. While previous studies have explored wayang transformation, intertextuality, stylistics, anthropology of literature, cultural representation, and political elements in modern Indonesian fiction, few have specifically examined how ideological negotiation operates through the transformation of character construction and inter-character relations in Sujiwo Tejo's *Rahvayana*. This study offers a new contribution by revealing that the *Rahvayana* series is not merely an adaptation of *wayang purwa*, but also an ideological arena in which hierarchical, authoritarian, and patriarchal values are reworked into relational, egalitarian, and feminist orientations. Additionally, the study demonstrates that literary transformation does not always equate to a total rejection of tradition; rather, it works through negotiation, where some elements are preserved as cultural memory, while others are modified to create new ideological possibilities.

The implications of this study are both theoretical and practical. Theoretically, it contributes to the field of Indonesian literary studies by demonstrating that wayang-based fiction can serve as a site of ideological negotiation, rather than merely a form of cultural preservation or intertextual adaptation. The application of Gramsci's concept of ideology helps explain how literary texts mediate between dominant cultural values and emerging alternative values. Practically, the study encourages future researchers, literary critics, and educators to approach wayang-based literature not just as traditional or aesthetic material, but as a critical medium for discussing power, gender, authority, and agency. In literary education, *Rahvayana* can be used to introduce students to the dynamic relationship between tradition and modernity, stimulating critical discussions about how classical narratives can be reinterpreted to address contemporary social values. Despite its contributions, this study has several limitations. First, the analysis is limited to Sujiwo Tejo's *Rahvayana: Aku Lala Padamu* and *Rahvayana 2: Ada yang Tiada*, meaning the findings cannot be generalized to all wayang-based novels in Indonesian literature. Second, the focus is primarily on ideological negotiation in character construction and relational transformation, without delving into other important aspects such as narrative style, reader reception, linguistic experimentation, and publishing context. Third, the study relies on qualitative textual interpretation, meaning the findings are influenced by the selected theoretical framework and the researcher's interpretive stance. Future research could expand this study by comparing *Rahvayana* with other wayang-based novels, incorporating reader-response analysis to explore how audiences interpret its ideological transformation, or using gender

theory, postcolonial theory, or cultural memory studies to offer a broader understanding of how wayang narratives continue to evolve in modern Indonesian literature.

Conclusion

This study concludes that Sujiwo Tejo's Rahvayana novel series represents a form of ideological negotiation between wayang purwa tradition and contemporary literary consciousness. The findings show that the novels do not merely transform wayang at the level of narrative form, character, or intertextual reference, but also reconstruct the ideological meanings embedded in the traditional story. Through the reconfiguration of Rahwana, Sinta, and their relational patterns, Rahvayana negotiates hierarchical, authoritarian, and patriarchal values with more relational, egalitarian, and feminist orientations. This negotiation is carried out by preserving several essential elements of wayang purwa, such as Rahwana's attachment to Sinta and the symbolic presence of wayang characters, while simultaneously modifying their meanings to create new ideological possibilities. Thus, Rahvayana can be understood as an ideological arena where tradition is neither fully rejected nor passively reproduced, but critically reinterpreted through literary transformation. The study contributes to Indonesian literary studies by demonstrating that wayang-based fiction functions not only as cultural preservation but also as a medium for questioning, reshaping, and renewing inherited values. However, because this study focuses only on two novels in the Rahvayana series and applies a qualitative textual approach, future research is recommended to examine other wayang-based literary works through comparative, reader-response, gender, or postcolonial perspectives to provide a broader understanding of ideological transformation in modern Indonesian literature.

References

- Al-Maliki, M. S. S. (2025). Cultural bridges in film: Evolving perspectives of transnational cinema. *Frontiers in Communication*, 10. <https://doi.org/10.3389/fcomm.2025.1614642>
- Bagaskara, A., Rokhani, U., & Wahyuningsih, S. (2024). Cultural encounters: Puppetry performing arts (Wayang) and dangdut music as a reflection of India-Indonesia integration. *International Journal of Cultural and Art Studies*, 8(1), 27–36. <https://doi.org/10.32734/ijcas.v8i1.15333>
- Boonhok, S. (2025). Indian myth, Korean wave, and 'Thainess': Politics of hybridity in Thai literature in the 21st century. *TRaNS: Trans-Regional and -National Studies of Southeast Asia*, 13(1), 1–18. <https://doi.org/10.1017/trn.2024.3>
- Cloud, D. L. (2020). Critical rhetoric| The critique of domination and the critique of freedom: A Gramscian perspective — Commentary. *International Journal of Communication*, 14(0), 19.
- COHEN, M. I. (2019). Wayang in jaman now: Reflexive traditionalization and local, national, and global networks of Javanese shadow puppet theatre. *Theatre Research International*, 44(1), 40–57. <https://doi.org/10.1017/S0307883318000834>
- Connell, R. W., & Messerschmidt, J. W. (2005). Hegemonic masculinity. *Gender & Society*, 19(6), 829–859. <https://doi.org/10.1177/0891243205278639>
- Duenas, N. (2025). Accounting and post-colonial resistance: Affective ambivalence in the international development assemblage. *Accounting, Organizations and Society*, 115, 101607. <https://doi.org/10.1016/j.aos.2025.101607>
- Efendi, A., & Nurgiyantoro, B. (2021). Integration of political facts and Wayang stories in modern Indonesian novels. *Kritika Kultura*, 36. <https://doi.org/10.13185/KK2021.03603>
- Estrella Faria, A. L. (2016). The value of the concept of hegemony for international relations. *Austral: Brazilian Journal of Strategy & International Relations*, 2(3), 210–213.
- Fajar, Y., Sujoko, A., Dwi Prianti, D., & Eliyanah, E. (2025). From the margin to the centre: Repositioning indigenous people in the film adaptation *Saidjah dan Adinda*. *Cogent Social Sciences*, 11(1).

<https://doi.org/10.1080/23311886.2025.2474194>

- Fazey, I., & Leicester, G. (2022). Archetypes of system transition and transformation: Six lessons for stewarding change. *Energy Research & Social Science*, 91, 102646. <https://doi.org/10.1016/j.erss.2022.102646>
- Fotaki, M., & Pullen, A. (2024). Feminist theories and activist practices in organization studies. *Organization Studies*, 45(4), 593–616. <https://doi.org/10.1177/01708406231209861>
- Hagström, L., & Gustafsson, K. (2019). Narrative power: How storytelling shapes East Asian international politics. *Cambridge Review of International Affairs*, 32(4), 387–406. <https://doi.org/10.1080/09557571.2019.1623498>
- Hidajat, R., Pujiyanto, ., Jannongsam, S., & Hasyimy, M. 'Afaf. (2021). Aesthetical transformation of Ramayana performing arts in Indonesia and Thailand. *KnE Social Sciences*. <https://doi.org/10.18502/kss.v5i3.8550>
- Hidayah, N., Yarno, Y., & ... (2016). Representasi budaya Jawa dan Barat dalam novel *Rahvayana* karya Sujiwo Tejo. *Bahasa dan Sastra*, 9(2), 62–79. <https://journal.um-surabaya.ac.id/Stilistika/article/view/1180>
- Hidayat, A. A., Supendi, U., Wahyuni, S. S., & Maulana, R. F. (2025). The Wayang as a cultural performance: Preserving Javanese heritage in the modern era. *International Journal of Applied Research and Sustainable Sciences*, 3(5), 357–370. <https://doi.org/10.59890/ijarss.v3i5.32>
- Jayanti, I. G. N., Rupa, I. W., & Puja, I. B. P. (2025). Religion and magic in the art of Wayang Wong in Duda Timur Village, Karangasem, Bali, Indonesia (pp. 353–377). https://doi.org/10.1007/978-981-96-2567-3_15
- Khumairoh, I., Alamsyah, A., Wildan, W., & Muslimin, M. F. (2025). “Work like a Javanese, worship like an Acehnese”: The transformation of social reality and identity among Javanese migrants in Aceh, Indonesia. *Social Sciences & Humanities Open*, 12, 102174. <https://doi.org/10.1016/j.ssaho.2025.102174>
- Langman, L. (2015). An overview: Hegemony, ideology, and the reproduction of domination. *Critical Sociology*, 41(3), 425–432. <https://doi.org/10.1177/0896920515570208>
- Line Aritasbi Parsial, & Anggita Maharani. (2025). Wayang: Indonesia’s cultural legacy animating mythology and epic tales. *Journal Socio Humanities Review*, 5(1), 42–52. <https://doi.org/10.33603/jshr.v5i1.11818>
- Maryani, Z., Legino, R., & Waijitrugum, P. (2025). Linguistic hybridity between Javanese and Bahasa Indonesia in contemporary Javanese songs. *Gelar: Jurnal Seni Budaya*, 23(2), 278–286. <https://doi.org/10.33153/ghr.v23i2.7785>
- Mengi, N. (2026). The transformation of Islamic discourse in Turkish novels: Social change, identity, and narrative aesthetics. *Humanities*, 15(3), 48. <https://doi.org/10.3390/h15030048>
- Müller, T., & Dokumacı, P. (2024). Resurgent religion, resurgent patriarchy? Strictly observant religion, gender, and the state. *American Behavioral Scientist*. <https://doi.org/10.1177/00027642241260386>
- Octafiona, E. (2024). Kajian intertekstualitas dalam karya sastra Indonesia kontemporer. *Edu Cendikia: Jurnal Ilmiah Kependidikan*, 4(02), 645–655. <https://doi.org/10.47709/educendikia.v4i02.4578>
- Rahman, E. L., & Teguh Widodo, S. et al. (2019). An intertextual study of the novel *Anak Bajang Menggiring Angin* by Sindhunata and the novel *Rahvayana* by Sujiwo Tejo. *American Journal of Humanities and Social Sciences Research*, 5, 198–202. www.ajhssr.com
- Rokhmah, A. I. N., & Wardani, N. E. (2023). Post-colonialism perempuan dalam novel “Gadis Pantai” dan film “The Last Princess” (kajian intertekstualitas). *KEMBARA Journal of Scientific Language Literature and Teaching*, 9(1), 163–175. <https://doi.org/10.22219/kembara.v9i1.23518>
- Shaikh, S. (2023). Friendships, fidelities and Sufi imaginaries: Theorizing Islamic feminism. *Religions*, 14(9), 1082. <https://doi.org/10.3390/rel14091082>
- Somawati, N. W., & Karja, I. W. (2023). Contemporary Wayang Beber: Transformative narration in the discourse of philosophy and society. *International Journal of Social Science and Human Research*, 6(08). <https://doi.org/10.47191/ijsshr/v6-i8-52>
- Sukandar, R., Ramonita, L., & Harti, S. (2025). Murwakala in mass ruwatan ceremony in Surakarta: Its relevance and meaning in a modern perspective. *KOMUNIKA: Jurnal Dakwah Dan Komunikasi*, 19(2), 165–180. <https://doi.org/10.24090/komunika.v19i2.12136>
- Suryadmaja, G. (2025). Cultural value transformation in Indonesian traditional performing arts: A literature review of Wayang, Ketoprak, and Ludruk. *SUCILPA: Journal of Arts and Culture*, 1(1), 1–8. <https://doi.org/10.71094/sucilpa.v1i1.5>
- Tobin, D. W. (2026). Diversity, equity, and inclusion without wise practice. In *Encyclopedia of Diversity, Equity,*

Inclusion and Spirituality (pp. 415–419). Springer Nature Switzerland. https://doi.org/10.1007/978-3-031-76750-0_8

- Tu, C., & Brown, S. (2020). Character mediation of plot structure: Toward an embodied model of narrative. *Frontiers of Narrative Studies*, 6(1), 77–112. <https://doi.org/10.1515/fns-2020-0007>
- Velte, S. (2025). The influence of media narratives in the formation of post-conflict discursive landscapes: Stance, engagement and doubt. *Language & Communication*, 102, 15–29. <https://doi.org/10.1016/j.langcom.2025.02.006>
- Wahyuningtyas, D., Al-ghaniy, R. M., & Malang, U. N. (2022). An analysis of Wayang as part of cultural content in English class. 38–44.
- Wittmayer, J. M., Backhaus, J., Avelino, F., Pel, B., Strasser, T., Kunze, I., & Zuijderwijk, L. (2019). Narratives of change: How social innovation initiatives construct societal transformation. *Futures*, 112, 102433. <https://doi.org/10.1016/j.futures.2019.06.005>
- Yuriananta, R., Sutiyarti, U., & Andriyanto, O. D. (2026). Unveiling the ethical praxis of Sunan Kalijaga in the traditional Javanese song 'Ilir-Ilir'. *Cogent Arts & Humanities*, 13(1). <https://doi.org/10.1080/23311983.2026.2656562>
- Yuwono, A., Zustiyantoro, D., Widodo, S., & Rokhim, M. N. (2025). The resilience of traditional communities in the modern era: A case study of Kentrung art in Java, Indonesia. *Cogent Arts & Humanities*, 12(1). <https://doi.org/10.1080/23311983.2025.2469464>
- Zamzuri, A., Suwondo, T., Wahyuni, D., Satiyoko, Y. A., Saptawuryandari, N., & Apriaman, A. L. (2025). Sasak puppetry, detraditionalization, and cultural policy: An interpretative phenomenology analysis. *Humanities, Arts and Social Sciences Studies*. <https://doi.org/10.69598/hasss.25.2.273166>
- Zmigrod, L. (2022). A psychology of ideology: Unpacking the psychological structure of ideological thinking. *Perspectives on Psychological Science*, 17(4), 1072–1092. <https://doi.org/10.1177/17456916211044140>
- Zuo, Z. (2026). 'I am not a feminist, but': Exploring affective intra-action of the 'feminist' label among Chinese youth in the postdigital era. *Postdigital Science and Education*, 8(1), 66–90. <https://doi.org/10.1007/s42438-025-00608-2>