

The changing existence of the image of women in Motinggo Busye's novels

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ABSTRACT

This research aims to reveal changes in the image of women in the novel by Motinggo Busye, which was published 30 years (1960 – 1990). The theory used in this research is feminist theory. The research method uses qualitative content description. The subject of this research was carried out using a purposive sampling technique, namely the novel by Motinggo Busye which was published 30 years (1960 - 1990). The results of this research indicate a change in the image of women in providing biological material needs from aggressive, immoral and hedonistic to polite, civilized and religious.

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Introduction

Women are one of the objects of stories that are quite discussed in literary works (Hazjahra et al., 2021; Iye, 2020; Juanda & Azis, 2018). Various perspectives on women become ideas and sources of stories both as positive expressions and criticisms of various problems and realities that occur in society (Fitriani & Qomariyah, 2018; Ivo et al., 2020; Novela, 2020). Therefore, the image of women becomes something interesting and needs to be known in the development of images, especially from male writers (Hutabalian et al., 2022; Purwahida, 2018) .

In general, the study of women in literary works emphasizes (1) the conflict of modern and traditional minds; (2) the problematic influence of Western and Eastern cultures; and (3) efforts to obtain public space and autonomy for women (Widijanto, 2006). Several studies on women in literary works focus on (1) the struggle of female characters in opposing self-inferiority as objects of violence, domination, and sexual

satisfaction of male characters (as seen in the study of Widijanto, 2006); (2) the role and function of women as part of patriarchal society (Mu'jiyah, 2003); and (3) the misfortune of female characters as objects of male domination (Hashim, 2006).

There are differences in old and modern Indonesian literary texts in portraying Women (Anugrah et al., 2021; Pramono, 2019). In old literary texts, the image of women is associated with aristocratic and noble issues (Widijanto, 2006). In old literature, for example, the book *Pararaton*, the character of Ken Dedes was used as an inspiration for the character of Ken Arok to gain power and as a great king with the title *Rajasanegara Sang Amurwa Bumi*. The inspiration was based on teacher Ken Arok's belief that women whose lower belly button was glowing would bring down rulers in Java. Such light was owned by Ken Dedes, a noble woman who at that time became the wife of a nobleman, *Tunggul Ametung* (Pratiwi, 2014: 56). In this position, Ken Dedes could not resist the flames of Ken Arok's enthusiasm to marry himself. Thus, in old Indonesian literature the image of women is depicted as a passive creature waiting for fate and fate that picks her up (Widijanto, 2006)

In modern Indonesian literature, although women are portrayed with intellectual abilities and learning, they cannot escape the destiny of tradition. Famous examples include the character *Srintil* in the trilogy *Ronggeng Dukuh Paruk, Jentera Bianglala dan Lintang Kemuskus Dini Hari* by Ahmad Tohari, or the character *Pariyem* in *Confession of Pariyem* by Linus Suryadi AG, portrayed as a woman with rationality, but lack independence, and is less critical of her personal problems. As a result, these female characters live in a sense of tradition. Very different from modern Indonesian literary works at the beginning of their appearance. Female characters try to determine their independence in fulfilling their personal problems (compare Nurlian, 2021). So, it is different from the fate experienced by female characters who have rationality and learning, such as the character *Tuti* in *Layar Terkembang* by Suttan Destiny Alisyahbana, or the character *Nyi Ontosoroh* in *Bumi Manusia* by Pramoedya Ananta Toer. The female characters in the last two novels are portrayed as educated women, have independence, are critical of their social problems, they try not to give up and even fight against the traditions that surround them (Christiani, 2015).

The existence of the image of women seems so thick displayed in Motinggo Busye's novel. The proof is that the titles of Motinggo Busye's novels use many names of the main female characters, such as *Perempuan itu Bernama Barabah* (BAKN, 1963), *Juke Tamomoan* (Gultom, 1967). *Dik Narti* (Lokadjaya, 1968), *Kasih Francesca, Cinta*

■ Maria (Gultom, 1969), Sang Numadi (Lokajaya, 1976), Pauline (Gultom, 1974), Mathilde (Gultom, 1974), Retno Lestari (Gultom, 1974), Rossana (Gultom, 1988), Fatimah Chen Chen (M.Sonata, 1990), and Lucy Mei Lin (M.Sonata, 1990). From this data, it can be seen that Motinggo Busye's novels place women as the main idea in his various images. Author Motinggo Busye is one of the most prolific writers of Indonesian literature. It is suspected that there are dozens of titles of his novel works that have been spread from the 1960s to the 2000s. Motinggo Busye became known to the literary community after writing a play script which later became the winner of a playwriting competition organized by the National Cultural Institute (LKN) in 1960 with a drama script entitled *Malam Jahanam*.

Novelist Motinggo Busye is known as a male writer more often playing female characters, both as main characters and subordinate characters. Literary works produced by male writers are often a validation of the role of men as rulers. This can be traced to patriarchal elements through literary texts which will be clearly visible. Showalter (Ibrahim, 2004) explained this patriarchy, for example, the image of women's character from the physical is more prominent, women's emotions and psychological conditions are portrayed stereotypically, passively, and cannot master the situation and can only adjust to the situation. Humanitarian relations, which involve many female characters, are generally related in terms of meeting biological needs and materialistic needs. Similarly, the existence of images of female characters in Motinggo Busye's novels.

Various novels produced by the author who was born in Kupangkota Teluk Betung on November 21, 1937, have been widely discussed by critics and literary experts, such as HB Jassin and Boen S. Oemarjati. The study is due to the many authors' minds that differ and even controversial with existing conventional novels. The interesting thing about the controversy made Motinggo Busye's novels gain much appreciation by being translated into Dutch, German, English, and French.

In its development, there was a change in writing thinking in the image of women that began in the decade of the 1980s. Motinggo Busye's novels, which originally breathed humanism-naturalist, shifted towards humanism-religious. The contribution of this research can see the development of thoughts from male literary writers in the way of view of women who are used as characters. This means that it is in line with the government's efforts to increase the existence of women from objects to subjects in all positions of life in the present. The purpose of this study is to describe

the shift in the image of women in the novels by Motinggo Busye published 30 years (1960 – 1990).

Method

The study of this study used a corpus of novels by Motinggo Busye published before and after 1978. The data collection method is carried out in a qualitative descriptive manner, that is, data is found and described based on the content of the selected sentence structure in the novel. Selected novels by Motinggo Busye that have a feminist impression, as well as those that have female novel characters, such as *Cross Mama* (Lokadjaya, 1967), *Ada Cinta di Kampus Taipei* (Lokadjaya, 1967), *Seikat Kembang Merah* (Lokadjaya, 1969), *Sejuta Duka Ike* (Lokadjaya, 1970), *Semurni Cintanya* (Lokajaya, 1973), *Semesra Semanis Cinta* (Gultom, 1973), *Halekulani Hotel* (Lokajaya, 1974), *Women Lonely Heart* (Lokajaya, 1975), *The Ambassador* (Lokajaya, 1977), *Putri A General* (Kartini Group, 1978), *Rindu Ibu is Rinduku* (Kartini Group, 1978), *Rendezvous* (Lokajaya, 1978), *Women of Dreams* (Kartini Group, 1979), and *Debu-debu Kalbu* (Kartini Group, 1980). In this study, only four Motinggo Busye novels containing the image of Women were taken, namely *Cross Mama* (1967), *Rendezvous* (1978), *Rosanna* (1988) and *Fathimah Chen Chen* (1990).

The research was conducted by grouping the existence of the image of Women in Motinggo Busye's novels, analyzing the existence of the image of Women, and interpreting the existence of the image of Women in Motinggo Busye's novels and the shift in the image of Women in the corpus of years before 1978 and after 1978.

Results and Discussion

The study of the existence of the image of women in Motinggo Busye's novels refers to four corpus as samples, namely *Cross Mama* (1967), *Rendezvous* (1978), *Rosanna* (1988) and *Fathimah Chen Chen* (1990). The four novels were chosen by considering their representation in each grouping of the period of change.

1. Novel *Cross Mama* (1967)

Cross Mama's novel mentions one female lead named Zus Soffie and two subordinate characters Rika and Elsy. All three characters wallow in the novel's theme related to morals related to the relationship between men and women.

Zus Soffie is portrayed as a lower-class woman who had the good fortune of marrying the country's top officials (Busye, 1967). As a result of her association

with office mothers who like to shop, travel abroad, decorate in salons, attend charity parties, show off each other's wealth, she became a materialistic woman (Busye, 1967). Zus Soffie is free to hang out and enjoy young men like Boyke, even in front of her husband, Darso. Also hang out with men who praise their beauty in exchange for great material and are able to satisfy their biological desires (Busye, 1967). For her, her son's male friend, Rika, or her husband's friend is the same as her friend who can be freely invited to "play".

"Duh, panggil Tante segala," kata perempuan itu.

.....

"Emangnya kalo nggak ada Rika, nggak mau mampir ke rumah Zus," kata perempuan itu sambil mempermainkan sandalnya.

(Busye, 1967).

The quote above is a conversation Zus Soffie had with Boyke, his son's girlfriend, Rika. The text depicts the image of an aggressive woman who has a fondness for hunting young men she likes (Busye, 1967). Even on some occasions, Zus Soffie's free lifestyle exceeded the freedom of the young person's lifestyle. Thus Zus Soffie became Boyke's guide in unlimited freedom (Busye, 1967). Besides being portrayed as an aggressive woman, Zus Soffie is also portrayed as a materialistic woman. This materialistic image is seen in the conversation between Zus Soffie and her husband, Darso (Busye, 1967).

In the image of Zus Soffie's conversation with Sumaryo, her husband's dark boyfriend and superior, it shows that Zus Soffie is classified as an immoral woman, because she has been having an affair with Sumaryo, Boyke's father for a long time. As for Boyke, the young man he made his current affair youth (Busye, 1967).

Meanwhile, Rika's subordinate female characters, Zus Sofie's daughter and Elsy, Sumaryo's daughter, are portrayed as young women who engage in promiscuity. Rika's gentle appearance made all men interested. There is a difference in image between Rika and her mother, Rika's association with all men is more due to efforts to satisfy her biological desires that are tempestuous not because of material needs (Busye, 1967). It is depicted that Rika is dating Boyke, then Anton, but because Anton cannot meet his biological needs, impotent (Busye, 1967), she associates freely with Mat Jali (Busye, 1967).

Unlike the fate of Rika who can continue to freely associate with Mat Jali (Busye, 1967), Elsy is said to have to bear the consequences of her promiscuity (Busye, 1967). Elsy became pregnant and was removed from her group. The condition of her growing body, the isolation of her group, and the indifference of her family made Elsy experience mental disorders (Busye, 1967). Boyke as his brother tried to help him but failed, as seen in the following quote.

“Siapa yang menghamili kamu?!”
“Pacar,” kata Elsy
“Siapa pacarmu !” bentak Boyke
“Rahasia dong.”
“Banyak,” kata Elsy tenang
“Sebutkan satu-satu,” bentak Boyke geram.
Elsy tertawa kecil.
“Pacar pagi...siang....atau malam ?” tanya Elsy
(Busye, 1967).

The depiction of the existence of female characters in Cross Mama who are portrayed as free women is present intensively in the whole story. From some of the examples above, it can be seen that Cross Mama's novel gives an idea of female characters with the image of aggressive, immoral, and materialistic women.

2. Novel Rendezvous (1978)

Women in Rendezvous consist of the main character named Juke Tamomoan and Mathilde's subordinates. Both female characters dwell on the theme of the novel related to morals related to the relationship between men and women.

Juke Tamomoan is a free woman who loves a man named Jos Kakamanoe, who is unemployed but who has always lived a life of luxury. For Juke, Jos was a dream man who was loved with all his heart (Busye, 1978). In her struggle to gain Jos' love by always giving her wealth, Juke is willing to sacrifice herself as the mistress of an official named Om Tom, Mathilde's husband (Busye, 1978). The concubinage relationship between Juke and Om Tomo is finally known to Mathilde.

“Saudari tentu sudah tahu akan ada apa. Bahwa kamu selama ini bermain kucing-kucingan bersama suami saya. Betul tidak !” bentakan itu mengejutkan Juke.
“Lalu....?” tanya Juke
“Skandal ini akan saya sebarkan kepada pada wartawan,” kata Mathilde.
“...dan dengan demikian zus akan mencemarkan nama suami zus sendiri ?!” tanya Juke mencoba menenangkan diri.

(Busye, 1978).

After the affair scandal is discovered, OmTomo is the one who drives Juke away. Juke tries to stay afloat by being determined to open a localization, he works as a pimp. In the end Juke has become a professional in running his business, he gives his customers satisfaction by providing young and beautiful women (Busye, 1978).. His work as a pimp was driven by great material needs as he constantly helped Jos Kakamanoe's lavish lifestyle (Busye, 1978). In addition, Juke tried to gather and try to defend women who were betrayed by men (Busye, 1978) and as a form of seeking revenge against officials who had dumped her as a street woman (Busye, 1978). This female character is portrayed as being tough on her men who will repent because it will reduce or even destroy her business (Busye, 1978). In the face of unscrupulous officers or thugs who extorted his business, Juke was firm and dared to resist (Busye, 1978).

Juke holds a grudge against Om Tomo who once used him and then dumped him. During a visit to his localization, Juke offered Monita, one of his localization flowers for the striped nose man. The prima donna's surrender was not to please OmTomo but to trap the man to get a venereal disease suffered by Monita (Busye, 1978). Finally, OmTomo realizes that he has contracted venereal disease from Monita, so he turns to another prostitute named Leila (who makes the two prostitutes under Juke's foster child fight) while looking for a cure begins to infect him (Busye, 1978).

Juke's quest for revenge is achieved because Mathilde, Om Tomo's wife contracted Monita's illness through her husband. The disease continued to infect Arif Budiman, the cohabiting couple of Mathilde and Jos Kakamanoe who were also related to Mathilde (Busye, 1978). Finally, Juke contracted the terrible syphilis after continuously fulfilling all the wishes of Jos, the man he loved (Busye, 1978).

Mathilde's subordinate female character was initially portrayed as a moralist woman defending her husband (Busye, 1978). Thus it turned out that the event was portrayed as a tool by which she was able to treat her husband as a slave (Busye, 1978).

"Jangan sebutkan lagi ia sebagai suami saya. Ia sudah kotor, tapi karena tadi malam sampai pagi ini tadi ia menyembah-nyembah untuk tidak dipublikir di surat kabar, saya akan menjadikan ia seorang lelaki budak ! Sungguh akan bikin ia sebagai budakku !" kata Mathilde gemas sekali serta mengambil rokok sebatang.

(Busye, 1978).

The character of Mathilde is also portrayed as a woman who likes to associate with the upper class elite (Busye, 1978). She originally came from a group of lower-class women, so tried to train to be an upper-class woman by associating, participating in lavish charity events and taking perfect care of herself (Busye, 1978). This woman also tried to learn a variety of foreign languages, even though she had very limited abilities (Busye, 1978). All activities of providing assistance to orphanages are always displayed in the news in the mass media with big news and large costs (Busye, 1978).

The image of this woman is actually no better than Juke Tamomoan's behavior. Actually before the scandal of her husband's infidelity was exposed, this woman kept many men to satisfy her lust, this habit became more free to do after the dismantling (Busye, 1978).

Based on some of these data, it can be seen that Rendezvous novel has the same pattern as Cross Mama novel, which discusses relationships between characters that feature female characters with aggressive, immoral, and materialistic female images.

3. Novel Rosanna (1988)

Women in Rosanna consist of the main character named Rosanna and subordinate figures named Aini and Juliana. The three female characters dwell on the theme of the novel related to morals related to the relationship between men and women.

Rosanna is portrayed as a modern female figure who upholds religious norms. Rosanna had great respect for her parents and was always gentle with them (Busye, 1988). He also gave encouragement and encouragement to his parents when the family had the ordeal of obtaining a fortune that did not meet all needs (Busye, 1988). As the first child in her family, Rosanna tried to set a good example for her younger siblings such as carrying out worship (Busye, 1988), fond of saving (Busye,

1988), helping with housework (Busye, 1988), diligent in studying (Busye, 1988), and fond of helping others (Busye, 1988).

Male-female association for Rosanna must be realized with mutual respect as fellow men, and not only between the opposite sex. Or Rosanna says that every male-female association should be based on the purity of the soul. The following quote describes this.

Ya, Tuhan ! Rosanna sadar ia telah saling zina mata dengan Rizal. Demi kesucian rahim dan farji keperempuannya, Rosanna gemetar kini oleh rasa takut.
(Busye, 1988)

In the process of fulfilling biological needs, Rosanna with her husband is done in religious ways such as saying praises when getting the peak of pleasure (Busye, 1988), always serving all the needs of her husband (Busye, 1988) and Rosanna does not want to serve her husband, when the husband has not been holy (Busye, 1988), and trying to do evening prayers with her husband.

...Rosanna akhirnya tergeletak mandi keringat membasahi sprei, dan rambutnya pun basah bagai baru mandi, dan ia terlena tidur bagaikan pingsan. Kemudian ia dibangunkan, suaminya Darwin, "Mandi junublah !" kata suaminya. Ah, hampir lupa dia dalam terlenanya nikmat. Malu ia menuju kamar mandi. Selah mandi junub ia pun bersuci dan mengkeramas rambutnya. Lalu suami istri itu sembahyang bersama dengan Darwin sebagai imam.
(Busye, 1988)

Aini's subordinate female character, Rosanna's mother, is portrayed as a shalehah woman who upholds religion (Busye, 1988). Aini is an obedient wife and always ready to meet the needs of her husband (Busye, 1988). This woman is also described as a mother who loves her children very much since she was still in the womb, for her children are gems of hearts that must be grateful. That quote shows that.

Sambil menyeka keringat 45 menit kemudian setelah itu, Aini berkata, "Mas aku hamil lagi. Alhamdulillah, ini rahmat Tuhan." dan lampu dinyalakan.
(Busye, 1988)

The next character, Juliana is a polite and kind young widow in neighborliness (Busye, 1988). Juliana is portrayed as a woman who maintains chastity because she wants to be respected by society (Busye, 1988). Juliana maintained her honor as a teenage girl, then 10 years as a wife, and another nine years as a widow. The heroine

only knows that adultery will be insulted by society. She was ashamed to do it just because she was worried about being humiliated as a woman who likes to commit adultery. He feared being punished by society (Busye, 1988). Such an image is different from the characters of Rosanna and Aini, when committing adultery they are both ashamed and afraid of God, ashamed of being insulted by God and afraid of being punished by divine punishment. Rosanna and Aini are portrayed as still able to maintain their honor, while Juliana is finally melted by male seduction after she believes the public does not know about it (Busye, 1988).

4. Novel Fathimah Chen Chen (1990)

Women in Fathimah Chen Chen consist of the main character named Fathimah Chen Chen and a subordinate figure named Belinda. Both female characters dwell on the theme of the novel related to morals related to the relationship between men and women.

Chen Chen is described as the daughter of a billionaire who likes to adventure looking for something new (Busye, 1990). His experience and togetherness with Fatima's family in Patani made him change, he wanted to become a person who was more looking for peace and benefit in life (Busye, 1990).

Changes occurred in his temperament, Chen Chen who used to be reckless changed completely, now he is obedient and devoted to his biological father and stepmother (Busye, 1990). Similarly, after marriage, Chen Chen is also portrayed as a woman who obeys her husband (Busye, 1990), maintains the honor of her husband (Busye, 1990), and gives love to her sumnya sincerely (Busye, 1990). The following quote image can be used as an example of that.

Isteri yang mesra adalah bagian dari gairah yang menghangatkan suami. Maka setelah berada di bumi Indonesia, malam ini adalah malam kedua setelah di Sahid Hotel mereka menghabiskan menit demi menit dalam kemesraan badani, membuat sprej ranjang itu kusut, meletakkan keringat mereka di sana, dan selalu tiada lupa mengucapkan alhamdulillah setelah menunaikan ibadah bersuami istri itu.

(Busye, 1990).

Chen Chen is also portrayed as a female figure who spreads perfect sincerity. This was evident when she had to be patient, experiencing the fact that her husband passed away suddenly (Busye, 1990).

The existence of a subordinate figure, Belinda is portrayed as a good and sincere Chinese woman (Busye, 1990). Parents, friends, and husbands are used as land for devotion to God (Busye, 1990). Belinda feels happy when she sees others also happy (Busye, 1990). The peak of Belinda's sincerity occurred when she sincerely received information from the doctor that she could not get pregnant and asked her husband to remarry (Busye, 1990).

Referring to the results of the study of the four samples of Motinggo Busye novels above, there are imaging differences between the first two novel groups (represented by Cross Mama and Rendezvous) and the last two novel groups (represented by Rosanna and Fathimah Chen Chen). The first group features female characters who play women who hunt biological and material satisfaction, although they cannot be called prostitutes (prostitutes), represented by the characters Zus Soffie, Rika and Elsy in Cross Mama and the characters Juke Tamomoan and Mathilde in Rendezvous. The existence of these female characters are comfort women both for themselves and for men with striped noses. As for the novels of the second group represented by novels entitled Rosanna and Fathimah Chen Chen, the image of women is depicted as having the role of good wives and mothers, represented by the characters Rosanna and Aini in Rosanna novels and Chen Chen and Belinda characters in Fathimah Chen Chen novels. The function of these characters is as a companion of a happy and patient husband, both in difficult circumstances and in happy conditions.

From the intellectual point of view, the female characters in Motinggo Busye's novel there is a striking difference between the first two groups and the last two groups. The first group tends to have a mindset that is oriented towards meeting biological and material needs. As for the last two novels, the mindset of the female characters is religiously oriented. The image highlighted in the second group is the relationship of meeting needs, both biological and material, in order to obtain more lasting happiness.

From this data, it is evident that there is a change in the image of women in Motinggo Busye's novels. In fulfilling the biological-material needs of novels made by Motinggo Busye before the 1980s, it is portrayed as aggressive, immoral, and hedonistic. As for the novels made by Motinggo Busye after the 1980s, the fulfillment of biological-material needs, portrayed as polite, civilized, and religious.

Conclusion

The existence of the image of women in the roles and functions of women as main and subordinate characters in Motinggo Busye's novels published before 1980 is portrayed as aggressive, immoral, and hedonistic. As for the novels made by Motinggo Busye after the 1980s, the fulfillment of women's biological-material needs is portrayed as polite, civilized, and religious human beings. The shift in the image of Women in Motinggo Busye's work contributed to the development of literary works that the author's point of view was also influenced by the author's life experiences and spiritual journey.

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