



OBJECTIFICATION OF WOMEN IN MANDAR FOLKLORE: *I PURA PARA'BUE, SAMBA' PARI, MARA'DIA JAVA AND TO MINJARI DUYUNG*

by

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ABSTRACT

Folktale is part of classic literature that becomes the product of culture and disseminated as a reflection of a culture where the origin comes from. However, folktale characterization primarily for females character that is often described in powerless position because of poverty (weak economy), and careless until they take the wrong decision, thus they become the target of objectification. The researcher takes Mandarnese folktale as the object of this research to study the form of objectification that occurs to females character. This research is qualitative and descriptive. The researcher chose four folktales as the object of this research that was taken from the folktale book arranged by Bustan Basir Maras and colleagues entitled The Story of the Mandar People (Cari-Caritana To Mandar), The Stories of Mandarnese. The result of this research describes clearly the form of Nussbaum objectification version that found women as an object, objects of violation, women can be owned/bought/sold, and denial of subjectivity. In this research was also found that when women have power or supernatural ability they are often shown as sinister, and scary and need to be avoided because that is not a common phenomenon. But if it happened to men, they are often shown as powerful, dominant and strong.

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1. INTRODUCTION

Literature is a place where ideas can be expressed both about life and society with beautifully assembled words (Ahyar, 2019: 1). In Sanskrit literature means *shastra* which means "writing containing instructions" or "guidelines". Literature in its sense refers to the word literature which has an affix then "su" which means good or beautiful and "literature" which means writing or painting (Shafitri, 2018: 1).

The old Malay literary period is also called classical literature, namely Indonesian literature with non-Western influences. In this classical era, literature was influenced by three genres, namely animism-dynamism, Hindu-Buddhist influence and Islamic influence with each characteristic. The age of animism-dynamism is the oldest epoch in the history of the development of Indonesian literature. In this age, the influence born can be seen in the following types of literature, namely 1) Mantra; 2) Folklore which includes legends, mites, sages, fables, funny stories/solaces and fairy tales (Rismawati, 2018: 11).

Next, the writings in this study will focus more on classical literature in the folklore section. Rismawati (2018: 19) in her book concludes that folklore is an old literary work that is passed down orally and also contains events that may occur or are just imagination and become a picture of the society that owns the folklore. Meanwhile, according to Anafiah (2015: 128), this storytelling tradition has existed since ancient times and is generally conveyed orally and then passed down from generation to generation. In addition, he is anonymous because it is not known when and who first started telling the stories. It was also added by Nurgiyantoro (2007: 163) that those diverse stories and literary habits that use oral suggestions to be then conveyed to others and intergenerational are now referred to as traditional literature.

To achieve its actualization as a communication medium for Indonesian local wisdom, folklore circulating in the present has been written and printed in book form. But please note, that folklore will still have its identity as long as it is known that it comes from oral circulation. The story that has been published is just an oral transcription of the circulation of oral folklore (Danandjaja, 1986: 6).

From the series of folklore packaged in the form of the book, children are introduced to the values contained in the society in which the story originated. In (Hidayah, 2009:10) childhood, especially the age of toddlers, experiences very rapid growth. Experts say that at the age of 0-4 years the development of toddler intelligence reaches 50%, at the age of 4-8 years it reaches 80% and by the age of 8-18 years reaches 100%. Children's imaginations are very developed in toddlerhood, especially when they play roles such as playing characters from a story. Their imagination will bring these fantasies to life. Folklore that is read to children can stimulate the life of their imagination, that way it can increase the child's thinking power and can also help shape their character through the moral messages contained in a story.

If examined in more depth folklore is a medium that is also quite effective in introducing cultural practices and community beliefs because there is local wisdom which is very important for the sustainability of culture which is the identity of the nation (Maulana and Prasetia 2015 in Hapsarani, 2017: 124). According to Setianingsih (2012: 96), traditional literature is not born in a cultural vacuum. It was born in a society that has traditions, customs, views on life, ways of thinking, beliefs and also views on aesthetics which are all manifest in culture. Reading traditional literature is the same as studying the cultural conditions, values, ways of thinking and other things of a particular society.

However, female characters in the folklore of the archipelago are not infrequently always portrayed as beings who cannot make decisions without first going through the consent of the men. This is evident in a study entitled *Objectification of Women in Three Classical Fairy Tales* by Hapsarani (2017:135-136) which concluded that the three folklore texts discussed in his study contained a gender bias that is still closely related in our culture as it is reflected in the positioning of women as objects of male pleasure, objects of pleasure, and even objects of violence. This research proves that the ideology of our folklore is not always following the values we currently want to teach the younger generation so we need to take a critical attitude. Further research raised the title *Of Women's Bodies in East Javanese Folklore: Jaka Tarub and Ande-Ande Lumut* researched by Iswara (2019: 1-16). The results of this study showed that women accepted the objectification form of the body in a variety of ways. In Jaka Tarub folklore, Nawang Wulan as the main female character is depicted as a woman who carries out her duties as a Javanese woman in domestic spaces such as kitchens, wells and mattresses. Meanwhile, in folklore Ande-Ande Lumut, the Klentings are shown who contend as the future wife of a prince named Asmarabangun. They will only be elected when they can maintain their chastity (*virginity*).

This is what feminist criticism of literary works is questioning. such as folklore or fairy tales and cultural products that seem to perpetuate forms of weakening the position of women in various fields such as political, social, economic to psychology (Tyson 2015: 79).

Consciously or not, a woman's appearance and body shape are often the subjects of jokes that may be for some who throw jokes that are considered praise even though they are a form of objectification towards women. Women who are angry or do a form of resistance to these things are often considered strange and labelled excessive which often results in their psychic and mental. Nussbaum (1999: 254) posits that in reality, the male point of view is not always neutral and inclusive because it tended to objectify women. Objectification of the woman occurs when she is seen or treated by others as an object even more so when it is in the context of sexual intercourse. Such a view is due to the ingrained belief that women are for men to have the standards they must meet based on the wishes of the man. They must present themselves as they would like to be treated by men. This is in line with one of the quotes in Berger's book (1977) which says "Men look at women. Women watch themselves being looked at".

Nussbaum (1999: 218) groups seven kinds of forms of objectification actions against a person, namely:

1. Instrumental: when a person is considered a tool for fulfilling the purpose of objectification.
2. Willless: when a person is treated as someone who cannot determine what he wants.
3. Inability to move: when a person is treated as if they have no agency.
4. Interchangeable: when a person is considered interchangeable with another object.
5. Can be harmed: when a person is treated as an object that can be harmed or hurt.
6. Can be owned: when a person is perceived as something that can be owned (traded).
7. Denying his subjectivity: when a person's feelings or thoughts are considered unimportant.

Langton (2009) also adds three forms of objectification that can be characterized through the following actions:

1. Reduced to the body: when a person is seen from how his body is or certain parts of his body.



2. Reduced to appearance: when a person is treated on how he looks.
3. Silencing occurs: when a person is treated as if he cannot express his thoughts or speak.

Therefore, this study seeks to reveal how the form of objectification contained in the four Mandar folklore written and compiled by Bustan Basir Maras and friends with the title *The Story of the Mandar People (Cari-Caritana To Mandar)*. The form of objectification in folklore revealed in this book refers to the book written by Nussbaum *Sex and Social Justice* (1999) because it is considered capable of showing how women are positioned in the text of these stories and where and how the objectification takes.

2. RESEARCH METHOD

This research is a qualitative descriptive study. This method was chosen because the discussion and research results will be explained in the form of sentences or narratives that will reveal a detailed and detailed picture of the folklore text that is the object of the study. The primary data source is the Mandar folklore book compiled by Bustan Basir Maras and friends entitled *The Story of the Mandar People (Cari-Caritana To Mandar)*, 2019. While the four folklores (I Pura Para'bue, Samba' Paria, Mara'dia Javanese and To Minjari Duyung) contained in it are the objects to be studied. Secondary data in this study were obtained from previous studies that have similarities or relevance to the type of research and issues raised in this study. The technique used is a literature study, which is a technique that uses help from references or reading books that support researchers in the implementation of this research. Researchers complete the data needed by searching and identifying reading books from experts related to research, from article journals both in Indonesian and In English. Close reading is to read the text repeatedly with close attention to the folklore of Mandar which is the object of study. The technique is an effort to be able to gain a complete understanding of reading material.

3. RESULTS AND ANALYSIS

This form of objectification of female characters in Mandar folklore will be explained in its entirety. This character in folklore is shown as an object that is seen, observed and judged and even tends to be shown as a character who is passive, has no agency over himself and is treated as an object that can be dominated and mastered.

A. As an observed and assessed object

In folklore I Pura Para'bue, Samba' Paria, Mara'dia Javanese and To Minjari Duyung the main characters are shown are women. In folklore, I Pura Para'bue the female character told is I Pura Para'bue itself, in folklore Samba' Paria the main character is also Samba' Paria, while mara'dia Javanese folklore the female main character named Hawadiyah and Bekkandari and in folklore To Minjari Duyung is not mentioned the name of the main character, only shown the character who is a housewife who has two children.

Both I Pura Para'bue, Samba' Paria, Hawadiyah and the mother character in the To Minjari Duyung story are both introduced as characters whose characters are dominated by men. I Pura Para'bue is told as the empress of Daeng Tulolo who is a beautiful Pamboang king and became the dream of men even in the neighbouring kingdom, namely Balanipa led by a king named Daeng Rioso'. Because of his beauty, Daeng Rioso' intends to forcibly kidnap I Pura Para'bue so that he can have it. The beauty categories depicted in this story are black long hair, and a charming smile that makes anyone so hooked. The depiction is the criterion of physical beauty, while the beauty of the heart is depicted by the criterion of a meek, wise and popular speech. Daeng Rioso' has made I Pura Para'bue an observed and judged object for its physical beauty, thus giving rise to bad intentions to have I Pura Para'bue. Once again I Pura Para'bue is shown as a passive character when Daeng Rioso' imagines himself along with I Pura Para'bue after he manages to seize it later. Daeng Rioso' considers I Pura Para'bue as a figure whose beauty is invincible among other women, even compared to his empress. That's in the story excerpt below:

"This time Daeng Rioso's wishful thinking wandered to the figure of the beautiful woman I Pura Para'bue who is now the empress of Daeng Tulolo, Mara'dia of pamboang kingdom. It is not easy to seize I Pura Para'bue from mara'dia Pamboang by attacking it like conquering other kingdoms during this time".

And also on the following excerpt:

Daeng Rioso is very happy to receive a reply to Daeng Tulolo's letter. He couldn't wait for the month of Tippulotong. She wants to immediately seize I Pura Para'bue as the most beautiful and beautiful woman from her

legal husband, Daeng Tulolo. He sometimes aloofly thinks hard about arranging tactics to carry out his plans. Sometimes also smilingly I Pura Para'bue feels like in his arms".

Almost in line with I Pura Para'bue, Samba' Paria is also shown as a female character who has physical beauty although it is not written in detail by the author of the story. He has been the object of the king's observation and judgment since the king's hunting dog discovered Samba's house'. That is what led the king to arrive there, instantly a feeling of interest from the king to Samba'. The beauty that Samba' possessed made the king have the bad intention of possessing and forcibly kidnapping him to be taken to the palace without the knowledge of Samba's sister Paria.

"After the door opened, the king entered intending to ask to be given a drink, for he was thirsty all day hunting. But unfortunately, at that time the water in Samba' Paria's house was empty. Rotten thoughts began to haunt the king, in his heart whispering to take Samba' Paria to run and make her a concubine. Then Samba' told his sister to look for water on the mountain opposite her house which was quite far away".

The cunning of the king who wanted to rule Samba' which he judged then helpless, was further demonstrated.

"But since the king began to lose his temper, and wanted to immediately take the beautiful Samba' Paria away, so the king began to exercise his rotten mind. He then punched a hole in the container of water that Samba' Paria used to fetch water at the foot of the mountain opposite his house".

In the Javanese Mara'dia story, the Hawadiyah character is also depicted as a figure who has a beautiful face in the physical depiction of the story writer. This is shown by the interest of Mara'dia Jawa (Javanese king) who fell in love with him only through the image of Hawadiyah's face that emerged from the coconut oil that the king bought from Bekkandari's father who was a coconut oil skipper. This also confirms hawadiyah's position which is peddled in the object of observation and judgment by Mara'dia Jawa. Even Hawadiyah's position is seen as a passive character because she does not even realize she is being the object of observation and judgment by the king who imagined her.

"While continuing to pay attention to the oil container made of bamboo belonging to the poor, the king of Java then opened the lid of the bamboo. But how surprised he was when he saw the beautiful face of the woman bouncing off the oil surface. The woman's face was the face of the poor Hawadiyah who owned the coconut oil, which she often encountered in dreams. And this time he was convinced of the existence of his imaginary woman".

The mother character in the Minjari Duyung story is depicted as a woman who submits to her husband. Instead of physically displaying beauty as much as female characters in other folklores, in this story the beauty of the mother is heartily highlighted. At the same time, she has become an object of receiving violence from her husband who beat her for only one small mistake which is not purely the fault of the mother. But she is shown as the object of the husband's violence in the presence of their children, and the mother only receives the blow without any attempt at resistance or attempt to explain to her husband what happened.

"But the contents of the clams after cooking shrink because they have been cooked. Her husband didn't know that the scallops when they finished cooking would shrivel, shrink, and lose weight than before. But tempted by demons and emotions, her husband then grabbed the balidah (the block commonly used to tidy up silk cloth) and beat the block on his wife's head. It was then that blood spurted from his wife's head because it broke out. His wife then ran out of the house, to the shore and threw herself into the sea".

All the plots in this story are told continuously in various stories but have similar patterns. It is the repeated storytelling that is presented to the reader so that it makes the reader unaware that these female characters are the object of the storytelling. Some of them become objects of observation who do not know at all that they are being observed, yet the reader is left to know the behavior that the male character performs to the female character. The observations addressed to these characters also give the impression to the reader to see from a male point of view and are not welcome to see from the point of view of the female character. In addition, there is no narrator's comment in the text of the story commenting on how the actions of male characters who observe and judge the women who are the object.



B. Women as objects that are controlled and dominated

These women who are characters in Mandar folklore are not only treated as observed and judged objects but also treated as objects that receive power from men who are shown to have a more prominent dominance than female characters.

I Pura Para'bue became the object of the power of Daeng Rioso'. In the story, it is shown how the process of kidnapping I Para'bue Temple at a welcome party was carried out by the Pamboang kingdom on the arrival of Daeng Rioso' as the king of the Balanipa kingdom. However, the intention of the visit was indeed from the beginning a tactic to kidnap I Pura Para'bue and also her husband, Daeng Tulolo. I Pura Para'bue was confined in a different place than her husband. It is told that I Pura Para'bue was confined in a palace room that had been decorated in such a way. Here we can see how Daeng Rioso' with his power tried to deceive I Pura Para'bue with luxury and adequate facilities when in fact he was blocking I Pura Para'bue.

The same is true of Samba' Paria who was separated from his younger brother by the king. After that, he was kidnapped and forcibly taken and then confined in a palace room. Samba' Paria was guarded by the king's guards and also some court ladies to watch over Samba' Paria. Samba' Paria tried to be tricked by the king with the palace room already reserved for him. But at the same time how Samba' Paria became a victim of power and the feeling of domination possessed by the king. At the beginning of the story alone, it is seen when Samba' is shown as a figure who lives alone in the middle of the forest. This suggests an opportunity for a powerful person like a king to rule over a girl who lives in kara with her sister alone.

Likewise, the mother character in the folklore To Minjari Duyung who is the object of the husband's power is described as having absolute domination over his family. The power possessed by the father in this story makes the father character act arbitrarily to the point of committing violence against the mother character. Rebuking a mother with a block of looms until her head sheds blood is an act of domestic violence. This happens because the father character as a man feels that he has the right and authority to do so to the mother as a woman who is described as a being whose status is lower than that of a man. The impact of the authority of the father also results in their children having to lose the parental figure. In the story, the mother throws herself into the sea and becomes a merman while the father goes missing and runs away from responsibility for his children after the incident.

In Javanese Mara'dia folklore, the characters Hawadiyah and Bekkandari are depicted in contrast to different economic strata. They were contended to win the heart of a nobleman who came from Java. Mara'dia Jawa had fantasized about the figure of Hawadiyah before, and the appearance of her beautiful face from the oil bottle bought by Mara'dia Jawa made her even more convinced of the existence of the woman she was celebrating. Mara'dia Jawa to Sulawesi to meet the girl he dreamed of.

In the depiction of the story, it is shown that Hawadiyah lived in a house that almost collapsed. Here is highlighted the economic situation of Hawadiyah and her mother which makes her look even more helpless. Mara'dia Jawa found the existence of Hawadiyah in this condition and immediately wanted to marry her. In the story, it is not written how Hawadiyah's mind was due to Mara'dia Jawa's desire to marry her. In the narrative of the story, it is only shown how Mara'dia Javanese's point of view towards the girl he is looking for. This emphasizes how Mara'dia Jawa has more power even without having to show how the Hawadiyah mind or point of view is. In the end, Hawadiyah had become the object of the power possessed by Mara'dia Jawa. Hawadiyah's subjectivity is even omitted in the narrative so that the reader cannot know what Hawadiyah's opinion or mind looks like when it comes to being treated by Mara'dia Jawa. Not to mention, the author of the story has always attached the phrase "the poor Hawadiyah" when referring to the character Hawadiyah even though her position has become the wife of the king. This shows that the author did not side with Hawadiyah. Hawadiyah remained in a weak position even when she had become the king's wife.

Mara'dia Jawa's desire to find out the existence of Hawadiyah which he saw from the reflection of coconut oil is also an interpretation of how men with their desires try to control women mainly because of hawadiyah's position which from the beginning has been described as weak both economically and also minded. When Hawadiyah was expelled by her mother-in-law because of her ugly face, she was completely unable to explain or defend herself. Hawadiyah tended to resign and accepted the bag. This reaffirmed Hawadiyah's weakness as a woman. Figures with this kind of character do not only appear once or twice in folklore. However, there are many others. Similar stories are told over and over again as if it gives the impression that women do not resist or show their thoughts when cornered.

C. Women as objects to which their subjectivity is denied

The treatment received by I Pura Para'bue in his kidnapping and confinement illustrates how strong male dominance is. This dominance caused the position of I Pura Para'bue to be denied its subjectivity as a complete

human being and having his own will and mind. It was evident when he was locked up and had to be closely guarded by bodyguards and court ladies sent by Daeng Rioso'. This action has revoked the independence of I Pura Para'bue and eliminated the subjectivity of himself as a whole individual. The same was true of empress Daeng Rioso'. Although it is not mentioned in detail by the author how the temperament of the empress Daeng Rioso'. However, Daeng Rioso's act of wanting to take the wife of the Pamboang king, Daeng Tulolo, without asking first the consent of his consort, was a form of denial of the empress's subjectivity itself. She was treated like a person who was not considered at all and was not considered for her existence by her husband, Daeng Rioso'.

When Samba' Paria was confined by the king, he was also locked up in a palace cubicle. In the story, it is depicted that he was guarded by the court ladies so that they could not move freely let alone escape from the palace. This action has also eliminated the subjectivity of the Samba' Paria as a free and complete individual. He was treated as a man who did not have any power, on the contrary, he was the one who was controlled by the king. The author shows more how men's power and power over women perpetuates forms of violence by people who have as high power as the king has over his people.

The denial of subjectivity towards Hawadiyah is visible when no one asks for information or an explanation of what happened to him. As a husband, Mara'dia Jawa should have found out the truth and what Bekkandari did to Hawadiyah. But this is not the case at all. Mara'dia Jawa did not show any curiosity at all about what befell Hawadiyah. Another denial of subjectivity was seen when Mara'dia's Javanese mother expelled Hawadiyah. He also acted the same as Mara'dia Jawa, which was not wanting to know at all what caused Hawadiyah's face to turn bad, but immediately judged and sentenced Hawadiyah.

This mother figure in folklore is described as a character who works in the domestic sphere. Apart from being a housewife who works in the domestic space, she is also described as a woman who shows the attitude that the surrounding community and culture want. The duties of the wife are described as working more in a service position, while the husband becomes the party being served. This places the mother character as the number two creature compared to the father figure. The father or the husband feels that he has the power and right to govern and treat his wife as he wishes. The act of hitting the wife because the shells she cooked into shrinkage was an arbitrary act, even the husband did not listen at all and denied the wife's thoughts. He also did not give the wife any opportunity at all to explain what happened.

D. Women are described as scary creatures

One of the unique characters is depicted in one of the folklore of To Minjari Duyung. It is said that when the child finally completely separated from his mother, they wandered to find food and shelter. Finally, they were met by a grandmother who was given the nickname "heart-eating grandmother". The heart-eating grandmother is shown as a social worker who lives alone but has a house and enough food to accommodate the children. Here the grandmother is shown as an empowered and independent woman. He is also shown as a figure who has special powers. But he has a temperament that scares an because of his habit of eating other people's liver organs. At the same time, the grandmother is indeed shown as an empowered figure but her power is given a scary and terrible impression. So it's as if when women have their strength or ability, then they are scary figures and should be shunned. It can be seen from how these children feel scared but inevitably have to surrender to be cared for by their grandmother until they are at the age of yang enough to eat their hearts later.

CONCLUSION

Researchers found that in the four folklores that were the object of the study, almost seven forms of objectification of the Nussbaum version were found in all female characters who were the object of storytelling. In the folklore of To Minjari Duyung the point "women as interchangeable objects" does not occur in the mother character.

Folklore is one of the cultural products where the state or reflection of culture is seen through the product, namely folklore itself. However, through this study, it was found that there are still so many forms of oppression against women. This research also shows that there is so much gender bias that occurs, especially the forms of objectification itself against female figures. Their existence is always judged and determined based on the male point of view. In addition, female characters are more often shown as weak, passive, helpless and shown as objects of violence as well as portrayed as parties who need the help of men to get out of their problems to regain their agency. This instead perpetuates that form of objectification against themselves. One thing researchers also found was that when the women had their agency or strength they were portrayed as strange, evil and frightening creatures.

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