

THE EXISTENCE OF WOMEN ON THE MURDERER IN FOUR STAGES BY MOULY SURYA

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Abstract: This study aims to describe: (1) the treatment of women and (2) the causes of oppression of women, based on the multicultural feminism perspective. This study is qualitative. The data in this study are in the form of text and images of contextual elements containing the existence of women in the form of treatment and causes of oppression of women in the Marlina the Murderer in Four Acts movie. The data was collected through three techniques, namely: documentation technique, listening technique, and transcript technique, and to add the valid data, the researchers used the N-Vivo application by retrieving data from online media, namely news republika, compass, tempo, detik.com, news that discusses the Marlina film. The data results are in the form of images, tables and diagrams, then described by researchers, supported by relevant theories. Then, the data was analyzed by using feminism theory by Simon De Beauvoir and multicultural feminism theory by Audre Lorde. The analysis was done through three phase namely identification, classification, and data presentation. The results of this study indicate: (1) the treatment of women is divided into two, namely: the characteristics of woman feminine and the types of women. The characteristics of women consist of: fear, weakness, patience, kindness, submission, inferiority, alertness, anxiety, hope and imagination. While, the types of women are narcissistic, prostitute, and mystical women. (2) The causes of women's oppression are sexism, racism, classism and ethnicity.

Keywords: The existence of women, the Movie Marlina, the killer in four acts, the study of feminism

Feminism is often considered as a subject of a scientific discipline only that the orientation is centered on the academic community. So that when it becomes a discourse, not everyone understands the concept that feminism offers as a social

phenomenon. Feminism is often only understood as limited women's resistance movement against various forms of inequality experienced by women. However, in reality feminism is actually more than a women's movement. Indirectly,

feminism is a form other than the humanitarian movement. According to Ratnawati (2013) feminism struggles for two things that women generally do not have, namely their equality with men and autonomy to determine what is good for them. Humans always try to find their existence. Humans are always free in looking for their own meaning and the existence of their rudeness (Asmalasari, 2013).

According to Pranowo (2013) women are number two creatures and they are always discriminated against their role in society. Even though women are also subjects who can determine themselves. The results of research conducted by Nisya Risma Khairun and Komalasari (2020) show that the existence of women is how women can exist, who are aware of themselves and know how to place themselves, including: (1) independent and hardworking women; (2) strong woman; (3) a firm woman; (4) Full of faith women; and (5) women who believe that God will give her best. When women begin to exist themselves, they can create their own freedom, the future remains wide open (Thornham, 2010).

As a complex work that combines various art and literature elements, the movie serves as entertainment as well as a medium for conveying ideas, messages, and information to society. As stated in Law NO. 33 of 2009 concerning cinema in Indonesia in Chapter III article 4 concerning the function of movies, including: (a) culture, (b) education, (c) entertainment, (d) information, (e) stimulating creative work, and (f) economy. Women who are creative in the field of language express their ideas, thoughts and feelings into literary works, one of which is film. Such women are then known by the public as the introduction of literary works (Ratih, 2019). Women must continue to maintain religious values contextualized into contemporary issues, especially in empowering women in a film (Sukmawati, 2017). Moral, cultural and religious values are applied in literary works including in films (Sari, 2020).

Literary works are created as nothing but a means of instilling values or morals and character so that readers of the same school are enlightened (Endraswara, 2008). In view of this, it could be argued that the movie is essentially a literary practice that develops special features. In his book entitled *An Introducing Literary Study*, Mario Klarer explains that although movies have

characteristics and terminology with their specifications, it is possible if movies are analysed using literary criticism because movie criticism is closely related to the traditional approach of textual studies (Klarer, 2004). For example, and as relevant to this study, female characters in stories are often portrayed as suffering objects and are almost always portrayed as characters with characters: underestimated, submissive, patient, accepting, passive, and having a subordinate role (Suharto, 2015) and what Spivak refers to as the “subaltern” (1988).

The strength and ability of movies in reaching various social segmentations have the potential to influence audiences through oral texts and events that arise and are made as real as possible so that when the audience finds the meaning of the message conveyed, appreciation of the movie can be immediately issued in the form of crying or laughing. Usually, the audience will imagine themselves as the character they see in the movie so that sympathy or antipathy arises. The discussions about women, especially regarding the existence of women, is always a sexy topic to talk about. Women existence in a community that still adheres to a strong culture patriarchy in everyday life is heavily influenced by media, which is among them are films. An overview of the existence of women in a film often seems lame. Women are often positioned as figures as a suffering object and almost always a actor with a character: underestimated, resigned, patient, accepting, passive, and have subordinates. It is quite different with male characters that are always depicted as saviors, protectors, strong, rational, and act as the main character.

Marlina movie, the *Killer in Four Acts*, written by Mouly Surya and Rama Adi with a story idea from Garin Nugroho, is considered one of the most courageous movies in women are the central characters. Besides, as a screenwriter and director of this Movie, Mouly Surya presents a neat storyline with conflict and a form of resolution that is very different from Indonesian movies with women's themes in general. Marlina, the *Killer in Four Acts*, has won several awards, including an international award at the Five Flavors Movie Festival held in Poland, an award at the Cannes Movie Festival in May 2017. In addition to this, this movie, which takes Sumba's background, East Nusa Tenggara, also received the Best Screenplay Award at FIFFS Morocco

11th edition and many other awards. Therefore, the Movie *Marlina the Murderer in Four Acts* is considered worthy of being the object of research in seeing women's existence using a feminist point of view.

The focus of the problem in this research is: what are the forms of treatment of women in Mouly Surya's Movie *Marlina the Killer in Four Acts* based on a feminist point of view: secondly what are the causes of oppression of women in Mouly Surya's Movie *Marlina the Killer in Four Acts* based on a feminist perspective.

This research uses existential and multi-cultural feminism as a research mode using the theory of Simon de Beauvoir and Audre Lorde's thoughts on finding the existence of women in the film *Marlina the Murderer in Four Acts* by Mouly Surya. Feminism existential is a feminism that focuses its attention on other that is how a person as a subject leaves his general consciousness. In this study, the existence of women was focused on the treatment of women in the film *Marlina The Murderer in Four Babak* by Mouly Surya. The form of treatment for women and girls is seen based on three aspects, namely: the characteristics of female feminism, the types of women in existential feminism, and resistance based strategies existential feminism of Simon de Beauvoir.

Wiranti (2018) in the *Leksema* journal entitled "The Existence of Women in Christina Rossetti's *Bride Song Poetry*". The research shows how Rossetti tries to get out of his way patriarchy that dominated the Victorian era at that time. The poetry tries to restore the existence of women and men as a form of human rights. Besides that, the poetry also tries to open understanding of the world, that the existence of women is not a form binerity. Rossetti shows that the poetry is not just as a picture of male domination in Victoria, but also as a global issue about women's efforts to show their existence. Wiranti's research (2018) is considered quite relevant to existing research conducted by researchers because it uses the existence of women as a focus in his research. It's just that in this study, the object being analyzed is poetry, while this research takes the film *Marlina the Killer in the Four Chapters* by Mouly Surya as the object of research.

Heny Anggreini (2019) in the journal *Sawerigading* entitled "The Existence of Women in the *Drupadi Novel* by Seno Gumira Ajidarma:

Study of the Existence of Satre's *Alism* ". Research conducted Heny shows that the existence of women is described by the author through the *Drupadi* character, was successful, namely women were accepted her voice in the men's room (warfare) to contribute the proceeds his thoughts. However, the author also dropped the honor of women, which he had built from the beginning of the story through the *Drupadi* character. This is because the author has been constructed by the thoughts created by society for women that women are under men and must follow the rules that restrained him. Anggreini's research (2019) is considered relevant to existing research conducted by researchers because it makes women's existence the focus in his research. It's just that in this study, Anggreini took novel as the object of study while the researcher took the film *Marlina Si Killer in Four Acts* as the object of research.

Based on the two previous relevant studies, it can be seen that there are several similarities and differences between previous studies and this research to be carried out by researchers. The similarities that can be seen is the focus of previous research which also takes the existence of women. While the differences are the object of research and the scalpel used. The similarities and differences in the relevant research are thus reinforcing.

The researcher took the title *The Existence of Women in the Film Marlina the Murderer in Four Babaks* by Mouly Surya.

METHOD

This research is qualitative. It is said to be qualitative research because this research is presented in a description that contains quotations of research data (Moleong, 2017). The data described in this study is about the existence of women in the Movie *Marlina the Murderer in the Four Acts* by Mouly Surya and its relevance to literary theory learning. This research was conducted at the Muhammadiyah University of Palopo. The data collected in this study is qualitative data, namely, data expressed in the form of words, sentences, sketches, and pictures (Darmadi, 2013). The data is a dialogue in a film that contains the treatment of women and the causes of oppression of women. The data source in this study is the entire dialogue contained in the

film. To add valid data, researchers used the N-Vivo application by retrieving data from online media, namely news republika, compass, tempo, detik.com, news that discussed the film Marlina.

The research design is structured as follows. First, download documents in the form of a film entitled Marlina the Killer in Four Acts. Second, listening to and transcribing the entire dialogue contained in the film and noting the context in the dialogue. Third, identify the dialogues that are considered important and related to research problems. Fourth, analyzing the data that has been collected, then classifying it based on the predetermined problem formulations. Fifth, presenting the results of data analysis in the form of a description.

Researchers, supported by relevant theories, then described them. The key instrument in this research is the researcher himself (Sugiono, 2013). Two supporting instruments were used to support the researcher's role: a laptop and an internet network, which were used to download the analyzed movies.

The data collection in this study was carried out through three techniques. First, the documentation technique is used to collect documents in the form of films through the download process by using a laptop connected to the internet network. Second, the listening technique is done by listening to the whole dialogue contained in the film. While listening, the researcher also collects the third data, namely the transcript technique. This technique is done by transferring all dialogue in the film into written form. In this technique, the researcher also notes the context of the dialogue depicted in the film to facilitate the data analysis process.

The data is analyzed through three stages. The first is the identification stage, this stage the researcher selects data that is considered important and is related to the research problem. Furthermore, the data is recorded on the analysis sheet to make it easier for researchers to analyze and check data. In the second classification stage, the researcher classifies the data based on the treatment of women, the causes of women's oppression, and their relevance in learning literary theory in the film Marlina. The three stages of presenting the data, the final stage in analyzing the data, the researcher presents the results of data analysis in the form of descriptions of the existence of women in Marlina films based on the

perspective of existential feminism and multicultural feminism. The results of the analysis were then concluded by the researcher to answer the research problem

The data validity checks are carried out in two ways. First, observational persistence, researchers increase their persistence in analyzing data by reading various references and research articles related to findings. Thus the researchers' insights become broad and increase, so that the resulting findings are more accurate. Secondly, peer checking, this research was conducted by sending the research instrument file and data collection through the WhatsApp application. The data is then checked by peers by paying attention to the research instrument, then marking or replacing the results of the data analysis that do not match the opinion or view with red fonts (letters). After that, colleagues sent back the data files to the researcher for further examination and the data were continued to be checked and validated by experts in the field of literature.

FINDINGS AND DISCUSSION

Findings

This study discusses two problems, namely how women are treated and the causes of women's oppression in the Movie Marlina the Killer in Four Acts by Mouly Surya based on the study of feminism. The two issues will be discussed successively, according to data obtained from several online news media.

The Treatment of Women in the Movie Marlina the Murderer in Four Acts by Mouly Surya is based on the Study of Feminism

Characteristics of Female Feminism

The Movie Marlina the Killer shows Marlina's struggle against the form of domination carried out by the robbers. Marlina in this Movie is analogized as a woman managing nature ready to fight against the patriarchal system. This movie is set in Sumba (East Nusa Tenggara), a region rich in customs, one of which is high patriarchy, for example, in shifting the meaning of marriage known as *belies*. According to Basnapal (2019) Three myths that exist in East Sumba are related to the dominance in the movie "Marlina, the killer

in four acts," namely related to the environmental climate in the Sumba beliefs system and the beliefs of the Marapu people of Sumba.

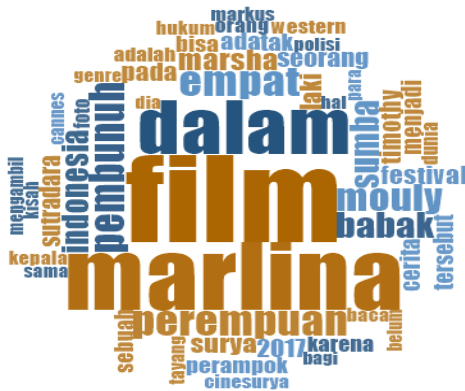


Figure 1. Marlina Movie Cloud Analysis

Female Characters are Afraid

The female character fear in the Movie Marlina, the Murderer in Four Acts by Mouly Surya, refers to the feeling of dread (horror) is facing something, reluctance, respect, or the feeling of not being brave faced by female characters over the treatment of male characters in the movie. The following is data that contains these characteristics.

Data 1

Frans : "Ko angkat. Angkat!" ("Raise, raise!")

Novi : "(sambal terisak)
umbu...umbu...umbu..." (while sobbing) umbu ...umbu ... umbu ..."

(Context: Frans, Novi, Grandma, and Ian took prisoner who was with my grandmother standing beside the truck which was parked on the side of the road. Franz continued to sing while cleaning the machete he had used to cut Paul's neck. While he was busy singing, Suddenly Novi's cellphone rang. Frans immediately glanced at him, he immediately put the war into its sheath, and immediately came down to Novi).

Data 1 is Franz and Novi's dialogue on the side of the road, precisely when Frans took all the truck passengers as prisoners. Meanwhile, Paul, who is a truck driver, has been killed by Franz and his friend. This situation becomes a pressure for all passengers, especially Novi, Marlina's best friend. When Novi's cell phone rings, Franz does not hesitate to force Novi to answer. In the

dialogue between Novi and Franz, Novi's characteristics as a woman are afraid to be seen when answering the phone from Umbu. Novi several times mentioned her husband's name "(sobbing) Umbu ... Umbuu ... Umbu ..." In the call, it was seen that Novi was so filled with fear that the only word that could be said was the name Umbu, her husband. Two factors could have triggered Novi's fear at that time, first is the atmosphere of fear and anger that Franz had built up before Umbu called by killing Paulus. Both Franz yelled as he ordered Novi to pick up his ringing phone.

Weak Female Character

The weak female character in the Movie Marlina Si Killer in Four Acts by Mouly Surya is characterized by feelings of fearlessness, hardness, heart, softness, and indecisiveness in making decisions by female characters regarding the treatment of male characters in the movie. The weak female character in this study is found in the following data.

Data 2

Frans: "Get in fast!"

(Context: It was getting dark, Novi complied with Franz's wish to take him to Marlina's house by motorbike. When she arrived at Marlina's house, Novi's amniotic fluid came out. She tried to look like she was in pain. While holding her bloated stomach, she walked into the house. Marlina's house, he still had time to pick up some clothes that he could use to clean the water that came out of him. Meanwhile, Franz was already inside Marlina's house).

Data 2 was when Novi complied with Franz's wish to come with her to Marlina's house. Novi seems to be someone who is no longer stubborn in rejecting Franz's wishes. Characteristics of weak women in Novi are reflected in her attitude that complies with Franz's wishes and her condition that she is pregnant. This can be seen from the context, which states, "It was getting darker, Novi also complied with Franz's wish to take him to Marlina's house by motorbike. Arriving at Marlina's house, Novi's amniotic fluid came out. Trying to look like he was in pain, holding his belly, he walked into the house. In the yard of Marlina's house, she still had

time to pick up some clothes that she could use to clean the water that came out of her.

Meanwhile, Franz was already inside Marlina's house. "This context is also supported by Franz's dialogue when he touched Novi into the house. Novi did not even reply to the words, just complied without any resistance.

Characteristics of Patient Women

The characteristics of a patient woman in the Movie Marlina Si Killer in Four Acts by Mouly Surya are characterized by the feelings of a female character who is in the face of trials, is steadfast and tough, acts calm, does not rush, and is not quick to get angry and gives up on the treatment she receives by the characters. Men in the Movie. The character of patient women in this study is found in the following data.

Data 3

- Novi : "Umbuu...umbu ko di mana?"
("Umbuu ... where are you?")
Novi : "Kau percaya? Dia itu..." ("Do you believe? He is...")
Novi : "Sumpah demi Tuhan, umbu..." ("I swear to God, umbu ...")
Novi : "Ais...panjang sekali sa pu cerita."
("Ais ...It's been a long story")
Novi : "Hoh, bisa." ("Hoh, can")
Novi : "Tidak...tidak jauh. Tunggu saya yahh." ("No...not far. Wait for me ")

(Context: Novi goes into the shop and uses a cell phone belonging to the shopkeeper).

Data 3 is a dialogue between Novi when calling Umbu at a shop. Novi's dialogue only heard the conversation. Novi seemed to ask Umbu to trust him. A patient woman's characteristics are illustrated by Novi's efforts to convince Umbu to continue to believe in her. Umbu is like doubting Novi; this can be seen in Novi's dialogue, which states, "Do you believe? He is "Novi's words convey the meaning of Umbu's mistrust of him by presenting the word "Dia "as someone else among them. The dialogue was supported by an oath made by Novi by stating, "Oath to God, Umbu ..." and ended with a calm attempt to convince Umbu with the statement, "No... not far. Wait for me. "Novi's patience in facing the temptation of Umbu's distrust was also proven through the context in the

dialogue. Novi is even willing to stop by a shop just to call Umbu.

Characteristics of Good Women

The characteristics of good women in the Movie Marlina Si Killer in Four Acts by Mouly Surya are characterized by female characters who are evil, honest, virtuous, ethical, careful, sincere, and still peaceful in the movie. The good female character in this study is found in the following data.

Data 4

- Passenger : "Mau pergi mana?" ("Yes, where to go?")
Novi : "Di kodi." ("To Kodi")
Passenger : "Apa...dia bawa apa..."
("What ... did he bring ... ")

(Context: Marlina nodded at Novi's guilt. From afar, the truck they were going to ride was visible. Loud music sounded from the speakers of the truck that had stopped. Marlina and Novi also opened the back cover of the truck, assisted by other passengers).

Data 4 is a dialogue that occurred between passengers Novi and Marlina when they were about to board a truck. The context following the dialogue suggests tensions between Marlina and Novi before the truck arrived. The characteristics of good women are illustrated by the forgiveness attitude shown by Marlina in the context, which states, "Marlina nodded at the guilt expressed by Novi. From afar, the truck they were about to ride in was visible. Loud music sounded from the speakers of the truck that had stopped. Marlina and Novi also opened the back cover of the truck, assisted by other passengers ". Marlina's nod was a form of her heart's greatness and patience to face Novi.

Characteristics of Inferior Women

The characteristics of inferior women in the Movie Marlina Si Killer in Empat Acts by Mouly Surya are characterized by a female character who has low quality and feels inferior to other characters in the movie. The characteristics of inferior women in this study are found in the following data.

Data 5

Marlina : “*Sa (saya) perempuan paling sial sudah malam ini*” (“I am the most unlucky woman already tonight.”)

Mark : “*Ahhh...kaum kalian ini suka sekali jadi korban. Masih setengah jam. Sebentar lagi tamu-tamu lain datang. Kau masak makan malam untuk tamu*” (“Ahh ... your people love to be victims. It Still half an hour. Soon the other guests will arrive. You cook dinner for guests.”)

Marlina: “*Kau mo makan apa?*” (“You, what do you eat?”)

Mark: “*Soto. Ah, sop ayam.*” (“Soto. Ah, soup chicken”)

(Context: Marlina looks dumbfounded at Markus's statement, which directly expressed his desire to plunder all of his livestock and fuck him.)

Data 5 described the situation when Marlina and Markus were in conversation. The characteristics of inferior women are reflected in the conversation started by Marlina, "I (I am) the most unlucky woman tonight." Marlina's most unfortunate female expression seemed to make herself a worthless person in front of Mark. The context of the conversation supports Marlina's character as an inferior woman, marked by the statement, "Marlina looks dumbfounded at Markus's statement, which directly expressed his desire to loot all of his livestock and fuck him." In these circumstances, Marlina could have put up a fight to protest against Mark's wishes. It is just that Marlina prefers to be inferior when responding to this statement.

Characteristics of Wary Women

The characteristic of a woman who is alert in the Movie Marlina Si Killer in Four Acts by Mouly Surya is characterized by a female character who is careful, on guard, ready to be alert to something that might happen to her that may come from other characters in the movie. The characteristics of alert women in this study can be found in the following data.

Data 6

Frans : “*Kau masak apa?*” (“What you cooking?”)

Marlina : “*Sop ayam.*” (“Sop chicken”)

(Context: In front of Marlina's room, the four areas of Markus were sitting in a neat line facing the room, waiting for Marlina to come out. Marlina looked surprised when she came out but still ignored them. She walked towards the kitchen. She took out a small package, which she took from the drawer of her dresser table. The package was filled with small, poisonous fruits. He separated the fruit from the stalks, then rolled it hastily and furiously. When it was smooth enough, he put it in the chicken soup he was cooking. He stirred the soup, which looked like it was boiling. - suddenly, from the kitchen door, Franz came in. Marlina immediately hid the poison.)

Data 6 describes when Franz entered the kitchen and met Marlina, who was cooking chicken soup. The characteristic of an alert woman is illustrated by the character Marlina in the context which states, "She walked to the kitchen. He took out a small, poisonous package. He separated the fruit by the stalk, then rubbed it hastily and furiously. After it was smooth enough, he put it in the chicken soup he was cooking. He stirred the soup, which looked already boiling. Suddenly, Franz entered the kitchen door. Marlina immediately hid the poison. "When Marlina has put poison into the soup, Franz's sudden presence makes Marlina feel alert, so she tries to hide the poison.

Characteristics of Restless Women

The characteristic of an anxious woman in the Movie Marlina Si Killer in Empat Acts by Mouly Surya is characterized by a female character who is often anxious about something that has not happened. The characteristics of restless women in this study are found in the following data.

Data 7

Mark : “*Selamat datang.*” (*sambil teriak*) “Welcome.” (shouting)

Mark's friend : “*Markus...Maaf ya menunggu lama.*” (“Mark ...Sorry for waiting so long”)

Mark : “*Yang penting kau bawa minum saja.*” (“the most importantly just bring a drink”)

Mark's friend : “*Cukup untuk satu kampung.*” (“It's enough for one village”)

Mark : “Ayo, masuk! Frans, kandang hewan ada di belakang tuh.” (“Come in! Frans, the animal’s pen is in behind”)

Mark's friend : “Ah, itu. Bagus kau punya pilihan.” (“Ah, that. It's good you have a choice”)

Mark : “Ah, tidak perlu banyak puji.” (“Ah, don’t mention it”)

(Context: Marlina goes to the kitchen, feeling annoyed. Her face shows a deep restlessness. She is worried, worried, confused, and at the same time, afraid. Meanwhile, time is passing by. The sky is getting dark, welcoming Markus's friends who use the truck. Marlina peeks behind the kitchen, while Markus welcomed his friends in a friendly manner.)

Data 7 described the situation when Markus welcomed his friends who had just arrived at Marlina's house. The characteristic of an anxious woman is illustrated by the character Marlina in the context which states, "Marlina went to the kitchen feeling upset. The look on his face showed deep anxiety. He is anxious, worried, confused, and at the same time, afraid. Meanwhile, time passed. The sky was getting dark and welcoming the arrival of Markus's friends who used the truck. Marlina peeked behind the kitchen, while Markus welcomed the arrival of his friends in a friendly manner. "Marlina's restless feelings were also supported by the dialogue Markus and his friends had just arrived. Their arrival seemed to be a threat to Marlina, as stated in the dialogue, "Ah, that. It is good that you have a choice, "to which Markus replied," Ah, there is no need for much praise.

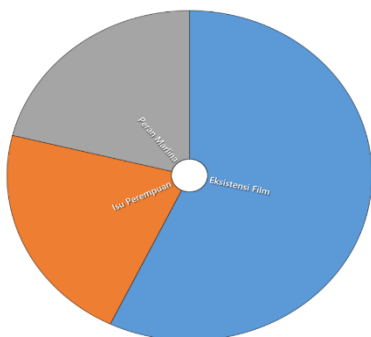


Figure 2. Thematic Analysis of Fim Marlina

Characteristics of Female Hope and Imagination

The characteristics of women of hope and imagination in the Movie Marlina Si Killer in Four Acts by Mouly Surya are depicted through a female character who desires to fulfill her desires and has the power to imagine events based on the reality and experiences she has experienced. The characteristics of female expectations and imagination in this study are found in the following data.

Data 8

(Context: All the passengers and truck drivers were ordered to get back into the truck. The truck drove back away from Marlina, followed by Franz and his friend, who rode a dirt bike. Marlina alone with Markus's headless body shadow. Slowly Marlina gets out of the way. His hiding place, approaching a horse that was busy eating grass. He caressed the kudu's hair. Then, slowly he untied the horse and rode. Markus's head was hanging from the horse's body. Mark.)

Data 8 described the situation when Marlina was abandoned by a truck that was about to take her to the police station. An imaginary woman's characteristic can be seen in the context that states, "All the passengers and truck drivers get back into the truck. The truck drove back to leave Marlina, followed by Franz and his friends riding a dirt bike. Marlina remained alone with the shadow of Markus's headless body. Slowly Marlina came out of her hiding place, approaching a horse that was busy eating grass. "Marlina is seen imagining Mark's headless body. The shape of Marlina's imagination is illustrated by the headless figure of Mark, who follows Marlina's journey to the Pelosi office.

Types of Women in Feminism

This study's type of feminine woman is specifically for female characters, namely: Marlina, Novi, The Grandma, and Topan. There are three types of feminine women in the Movie Marlina the Murderer in Four Acts by Mouly Surya. The types of women, including narcissistic, mystical, and prostitute.

The Type of Narcissist Woman

The type of narcissistic woman in the Movie Marlina Si Killer in Four Acts by Mouly Surya is depicted through a female character who

becomes obsessive about herself and makes herself an object that is concerned with her image. The type of narcissistic woman in this study found her image. The types of narcissistic women in this study are found in the following data.

Data 9

Grandmother: "*Kau dem kawan de su berapa bulan? Eh, Paulus, kau pelan-pelan saja. Dia dah hamil besar ini.*" ("You dem de-friend how many months? Uh, Paul, you take it easy. She is pregnant this big")

Paul : "*Sa su tahu. Sa su lihat.*" ("I know. I have seen")

(Context: The truck also sped along the road, which revealed only arid pasture).

Data 9 describes the dialogue that took place between Grandma and Paul, the truck driver. The depiction of a narcissistic woman is seen in the character of Grandma in the dialogue that states, "How many months have you been with friends? Uh, Paul, you take it easy. She is pregnant this big. "The grandmother, who was a passenger, took advantage of her position as a parent to rule Paul. The grandmother's obsessive form is illustrated in the form of a command that Paul answered firmly by stating, "I know. I see." Paul's answer implies that even without Grandma telling him, Paul would be careful. So that the grandmother's words beforehand were only a form of mere obsession with him as a parent who was older than Paul.

Mystical Kind of Woman

The type of mystical woman in the Movie *Marlina Si Killer in Empat Acts* by Mouly Surya is depicted as a female character who defies men and sacrifices their interests for men. The types of mystical women in this study are found in the following data.

Data 10

Novi : "*Umbu....Sa rindu sekali.*" ("Umbu... I miss you very much")

Umbu : "*Bagaimana si kecil.*" ("How about your child")

Novi : "*Si kecil baik-baik saja. Hey, Umbu, kau ingat Marlina tidak yang janda. Kasihan sekali.*" ("He is

fine. Hey, Umbu, do you remember Marlina, the widow. What a pity")

(Context: The truck sped away, leaving Novi while Umbu, her husband, had been waiting for her. Novi jogged towards Umbu, greeted her, and started chattering at length.)

Data 10 describes the conversation that took place between Novi and Umbu. The kind of mystical woman seen in the character Novi in her dialogue, which states, "Umbu ... I miss you very much." Novi is described as a character who really loves Umbu through his longing expressions. Meanwhile, Umbu did not even answer Novi's longing. Umbu only questioned the child Novi was carrying through a dialogue stating, "How is the little one." The image of a mystical woman is seen through the figure of Novi, who loves her husband who is not romantic and only cares about the birth of her child, not to Novi as the woman who is carrying her child.

The Kind of Prostitute

The type of prostitute woman in Mouly Surya's Movie *Marlina the Killer in Four Acts* is depicted by a female character who uses herself for her personal gain. There were 11 types of prostitutes in this study. The following data contains the types of prostitutes.

Data 11

Marlina : "*Kita su boleh pergi?*" ("Can we go now?")

Franz : "*Kau masak makan malam dulu, yang bunting, Sa mo coba kau pu masakan. Si pembunuh, kau temani sayasaja.*" ("You, the pregnant one, please cook some dinner first, I wanna try your cooking. And you, the killer one, just accompany me")

Novi : "*Mau masak apa?*" ("What are you cooking?")

Franz : "*Sop. Sop ayam.*" ("Sop. Soupchicken")

Novi : "*Hoh!*" ("Hoh!")

(Context: Marlina approaches Novi, helping Novi to get up from her seat. Novi is standing right next to Marlina. They see Franz trying to unite Mark's body and head).

Data 11 describes the dialogue that occurred between Franz and Marlina. The prostituted woman is depicted by the characters Marlina and Novi. Marlina comes to Franz to save Novi in a dialogue that says, "Can we go?" and Novi, who seemed to comply with Franz's wish to be free through a dialogue stating, "What do you want to cook?" Novi and Marlina engaged in two different forms of prostitution. Marlina uses herself to free Novi, while Novi uses her to be free from Franz.

Causes of Female Oppression in the Movie Marlina the Murderer in Four Acts by Mouly Surya Based on Audre Lorde's Multicultural Feminism Perspective

The causes of oppression against women in the movie Marlina Si Killer in Four Acts by Mouly Surya based on Audre Lorde's multicultural feminism theory are generally divided into four, namely: (a) sexism, (b) racism, (3) classism, and (4) ethnicity. In detail, the data obtained on the causes of oppression of women in the Movie Marlina the Killer in Four Acts are contained in the following data.

Causes of Women's Oppression Caused by Sexism

	Eksistensi Film	Isu Perempuan	Peran Marlina	Total
Detik	8.2%	8.33%	12.5%	9.17%
Kompas.co	39.34%	37.5%	50%	41.28%
Kompas.co	6.56%	4.17%	0%	4.59%
Republika	45.9%	50%	37.5%	44.95%
Total	100%	100%	100%	100%

Figure 3. Crosstab Analysis of Marlina Movie

The cause of women's oppression is caused by sexism in Mouly Surya's Movie Marlina. The Killer in Four Acts, which is devoted to female characters, namely: Marlina, Novi, The Grandma, and Topan. The causes of oppression based on sexism refer to women's oppression based on their sex and sexual orientation. Women are considered to be of different sex, so that in some cases, they are considered to have no power in society. Men or women against other women can cause the oppression of classism.

Data 12

Frans : "Ko angkat. Angkat!" ("Raise, raise!")

Novi : "(sambil terisak) Umbu... Umbuu... Umbu..." "(while sobbing) Umbu ... Umbuu ... Umbu ...")

(Context: Franz, Novi, Grandma, and Lan are prisoners of the truck, who are with my grandmother standing beside the truck, thinking on the side of the road. Franz continues to sing while cleaning up the war he had used to cut Paul's neck. While he was singing, Suddenly Novi's cellphone rang. Franz immediately glanced at him, he immediately put the war into its sheath, and immediately came down to Novi).

Data 12 describes the conversation that occurred between Franz and Novi. The violence that Novi and other passengers experienced was caused by Franz as a form of sexual violence because Franz, as a man, thought that he was stronger than Novi. This form of violence can be seen in the conversation stating, "Ko lift. Lift!" Franz felt that he had the power to act arbitrarily to Novi and the other passengers because he felt stronger. This form of violence can also be seen in the context that states, "Three truck passengers were taken prisoner by Franz, Novi, Grandma, and Ian, who joined my grandmother standing beside the truck which was parked on the side of the road.

Causes of Women's Oppression Caused by Racism

The cause of women's oppression is due to the racism of the Movie Marlina The Murderer in Four Acts by Mouly Surya, which is devoted to female characters, namely: Marlina, Novi, The Grandma, and Topan. The causes of oppression based on racism refer to the oppression of women in their bodies or body. The oppression of racism can be caused by men or women against other women. Based on racism, the causes of oppression of women in research are found in the following data.

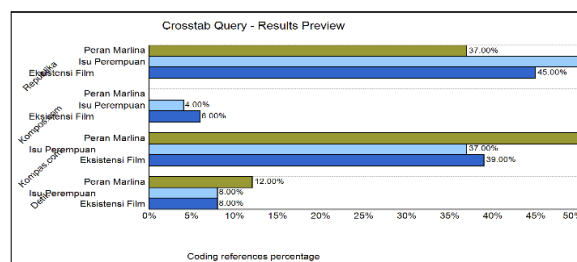


Figure 4. Crosstab Analysis of Marlina Movie

Data 13

Bing : “Enaakk! Ini, lebih enak dari sa bini masakan. Tapi dari sa mama, kau kalah sedikit, tapi dia su mati. Jadi, kau juaranya. Hahaha...” (“Yummy! This is better than a dish. However, from my mama, you lost a little bit, but she has died. So, you are the champion. Hahaha ...”)

Niko : “Mmmm...enak sekali.” (“Mmmm ... it's very delicious”)

(Context: The King patted Marlina's thigh with a chuckle while the other friends were busy dealing with their plates while praising Marlina's greatness in cooking. Marlina just resigned to accept the treatment. Did not fight and brushed the King's hand at all.)

Data 13 is a conversation that occurred between Bing and Niko while having dinner at Marlina's house. The cause of women's bullying due to racism is seen in the conversation that took place between Bing and Niko, which stated, “Enaakk! This is better than a dish. However, from my mama, you lost a little bit, but she died. So, you are the champion. Hahaha ...” Bing compared the cooking between Marlina and his wife. Bing's comparison of his wife's cooking and Marlina's is the oppression of women in the form of racism.

The Causes of Women's Oppression Are Caused by Classism

The cause of women's oppression is caused by classism in Mouly Surya's Movie Marlina the Killer in Four Acts, which is devoted to female characters, namely: Marlina, Novi, the Grandma, and Topan. The causes of oppression based on classism refer to women's oppression based on age, education, and other social characteristics. Men or women against other women can cause the oppression of classism. Based on classism, the causes of women's oppression in this study are found in the following data.

Data 14

Marlina : “Kita su boleh pergi?” (“Can we go now?”)

Franz : “Kau masak makan malam dulu, yang bunting, Sa mo coba kau pu masakan. Si pembunuh, kau

temani saya saja.” (“You, the pregnant one, please cook some dinner first, I wanna try your cooking. And you, the killer one, just accompany me)

Novi : “Mau masak apa?” (“What are you cooking?”)

Franz : “Sop. Sop ayam.” (“Sop. Soupchicken”)

Novi : “Hoh!” (“Hoh!”)

(Context: Marlina approached Novi, helped Novi to get up from her seat. Novi was standing right beside Marlina. They witness Franz trying to reveal Mark's body and head.)

Data 14 shows the conversation between Marlina, Novi, and Franz. The oppression of women in the form of classism is illustrated in Franz's dialogue, which states, “You cook dinner first, you are pregnant. Sa mo try to cook it. The killer, you just accompany me. “The form of classism can be seen from Franz's views Marlina as a murderous woman and Novi as a pregnant woman. As a result of this view of classism, the treatment received by Marlina and Novi was different. Marlina has to accompany Franz, while Novi has to cook sweet potato soup for Franz.

The Cause of Women's Oppression is Due to Ethnicity

The cause of women's oppression is ethnicity in Mouly Surya's Movie Marlina the Killer in Four Acts, which is devoted to female characters: Marlina, Novi, Si Grandma, and Topan. The cause of oppression based on ethnicity refers to women's oppression based on their ethnicity, race, culture, or customs. Men or women against other women can cause ethnic oppression. Based on the ethnicity of the causes of women's oppression in this study, it is found in the following data.

Data 15

Passenger : “ee...ini perempuan ini bikin sial saja.” (“ee ... this woman just makes me unlucky”)

Passenger : “Kau ini tidak merasa bersalah e, nona ee...” (“You does not feel guilty , miss ee ..”)

Passenger : “Mama. Kau telepon polisi saja biar jemput kau di sini.” (“Mom.

Just call the police to pick you up here")

Passenger : "Ah, sudah jangan. Nanti kena masalah lagi." ("Ah, No need. We will get a trouble again")

Novi : "Naik saja lagi bapak." ("Ride just again, sir")

(Context: Marlina took out the machete underneath. She pointed the machete at Paulus, the driver. Paulus relented and let Marlina get on the car, while the other passengers protested and got off. Stay Novi alone on the car as a passenger).

Data 15 described when Marlina was about to get on the truck, and all the passengers protested to her. Marlina experienced the cause of ethnic-based oppression in the context that stated, "Marlina took out the machete under her. He pointed the machete at Paulus, the driver. Paulus also relented and let Marlina get on the car, while the other passengers protested and got off. Novi remains in the car as a passenger. "The opinion of other passengers towards Marlina carrying her head can be a form of oppression due to differences inhabits.

Discussion

The Treatment of Women in the Movie Marlina the Murderer in Four Acts by Mouly Surya Based on Simon De Beauvoir's Existential Feminism

The treatment of women in the movie Marlina Si Killer in Four Acts by Mouly Surya consists of three parts, namely: feminist female characters, the types of women who play their roles, and women's strategies in resisting. According to Simon De Beauvoir (2016), there are 18 female characters of feminism, dependent, fearful, weak, patient, kind, inferior, alert, anxious, emotional, complaining, stubborn, careless, lying, talkative, gossip, like beauty, hope, and imagination. Meanwhile, the types of Simon De Beauvoir women are divided into three types, namely: prostitutes, narcissists, and mystics. The strategy of women in fighting is divided into four according to Simon De Beauvoir, namely: women work, women become social intellectuals, women take social transformation,

The treatment of women in Mouly Surya's Four Acts of the Killer Marlina, based on existential feminism, is divided into three parts. First, feminist female character. There was a reduction in the character of female feminism in this study, which consisted of 16 characters, namely: fear, weakness, patience, resignation, kindness, inferiority, alertness, anxiety, emotionality, complaining, stubbornness, carelessness, lying, talkative, gossip, hope, and imagination. Of the 16 characters, the emotional female character is very dominant. This character is reflected in the characters Novi and Marlina. This form of the emotional character is depicted through behavior that can touch feelings, touch, be emotional, angry, or resist.

The description of the emotional female character in the Movie Marlina Si Killer in Four Acts by Mouly Surya raises two assumptions about the female character's existential side in this study. The first assumption is that it is a form of women's weakness due to social constructions that make women the object of oppression of other sexes. The second assumption is that an emotional character is a form of resistance due to female characters' self-awareness to act against and against. Several other characters, such as stubborn, vigilant, and lying, also show the same thing.

The assumption regarding female character is in line with Anggreini's (2019) research, which views the transfer of social construction in shaping female characters' character in literary works. This construction is in the form of the assumption that women are below men and must follow the rules that restrict themselves. However, in her research, Anggreini (2019) did not discuss the female character of feminism in her research. The same thing also happened in Wiranti's research (2018), which discussed women's existence, but did not look at the character of feminine women in analyzing female characters.

Second, the type of woman. There are three types of women in this study, namely: prostitutes, narcissistic women, and mystical women. The type of mystical woman dominates the data of this study. This type of woman is reflected in character Novi, who is described as a woman who deifies men, so she is very obedient to her husband's orders and prohibitions. Novi plays a pregnant woman and experiences a crisis of trust

from her husband because the child she is carrying has not been born even though nine months have passed. Novi's obedience to Umbu leads her to become a mystical woman.

The types of mystical women in the Movie *Marlina the Murderer in Four Acts* by Mouly Surya also reveal two different sides of existence. The type of mystical woman who dominates the data in this study raises two assumptions. The first assumption is that women are objects of male construction. The assumption that women must obey, at home, and demand all their husbands' orders makes women's existence only as objects. Women follow men's wishes in the form of obedience due to the assumption built by society in the form of a wife's role. As a result, women experience violence and arbitrary actions from the other sex.

The second assumption, women as subjects. Women make their choice to become obedient housewives and serve their husbands. This assumption applies if what women do is based on their own choices, not as a result of pressure and tendencies of custom or habits established by the community. In this case, the mystical woman becomes the subject if her choice to become a housewife is based on full awareness. Thus, there is no discrimination in the household due to the division of roles.

The second assumption regarding the types of women is in line with the research conducted by Wiranti (2018), which describes how a poem tries to restore the existence of women and men as a form of human rights. Apart from that, it also tries to open the world's understanding that the existence of women is not a form of binary. Although the object of Wiranti's research is different, in broad terms, the types of women that are acted by the female characters in the Movie *Marlina the Murderer in Four Acts* by Mouly Surya try to present humanity and human rights as fellow human beings.

Third, women's strategy in fighting is divided into 4, namely: working, becoming an intellect, carrying out the social transformation, and rejection of others. Rejection of others is the dominant strategy of resistance in this study. This form of rejection is carried out in various ways, including killing, fighting, and rejecting discrimination. Women in the concept of gender are interpreted as social construction and second class. Actions taken by women are always labeled as fair and unfair or right and wrong. In the

practice of life, all women's actions must refer to the truth that generally harms women. So, when women fight against these habits, they will get the label of women incorrectly.

The form of rejection of her minyan in Mouly Surya's Movie *Marlina Si Killer in Four Acts* was carried out in several forms that were considered unusual by society. Marlina beheading Markus is an example that is considered less acceptable in society. However, if it is viewed from the aspect of feminism, the actions taken by Marlina to defend herself, who was raped by Mark, became a form of rejection of the others. Rejection of others is a form of awareness of himself as a human being who can commit heinous rights when he becomes a victim of sexual violence. Even though in the context of society, this act is despicable.

This research is different from research conducted by Anggreini (2019), which also examines women's existence through the views of Simon De Beauvoir. Anggreini shows that the existence of women described by the author through the Drupadi character has been successfully carried out, namely that women are accepted by their voices in the male space (warfare) to promote the results of their thoughts. Meanwhile, in this study, the character Marlina was underestimated for her actions. Marlina is considered an unlucky woman for carrying Markus' head to the police station.

Causes of Female Persecution in the Movie Marlina the Murderer in Four Acts Based on Audre Lorde's Multicultural Feminism

The causes of oppression against women in the movie *Marlina Si Killer in Four Acts* by Mouly Surya, based on Audre Lorde's view of multicultural feminism, are divided into four: sexism, racism, classism, and ethnicity. These four things refer to the different aspects of women from a social perspective. Sexism refers to the differences between women in the eyes of men or women against other women in terms of sexual orientation. Racism is a form of women's inequality in men or women against other women in their body orientation. Classism is a form of inequality in terms of men and women with other women in their age orientation and social strata. While

The four differences in the view of multicultural feminism are the cause of social

inequality in society. Multicultural feminism does not make a patriarchal system; the only reason women receive different treatment in society. A similar study was also conducted by Mustika (2016), who examined women's discrimination in Dini Fitria's *Scarpe Per Amore* novel. This study shows that some women in the SPA novel are discriminated against because their problem is women, but also because of age, religion, ethnicity, and children's status.

Mustika's research (2016) shows similarities with this research because it takes multicultural feminism in studying literary works even though the objects studied are different. However, in this study, women's oppression was caused by sexism, racism, classism, and ethnicity, including age, religion, and ethnicity. Differences in sexism and classism dominate the cause of women's oppression in Mouly Surya's *Movie Marlina the Killer in Four Acts*. This happens to female characters who are based on the views of men or women towards other women.

Female sexism can be seen in Novi's character when her pregnancy is more than nine months. This irregularity led to negative assumptions from her husband so that Novi received less favorable treatment. Of course, this treatment is due to the limited knowledge of society regarding the age at which women are pregnant, which can differ. This lack of understanding becomes a disaster because of the myths that grow in society. This shows that a woman's sexual orientation is a condition that affects how a person treats others.

Marlina also felt the treatment of oppression as a form of classism as a widow. The status of a widow is controversial in Mouly Surya's *Movie Marlina The Killer in Four Acts*. Marlina experienced various forms of violence because of her status as a widow. This violence takes the form of physical, psychological, and sexual violence. Sexual violence was obtained through the character Markus who suddenly came to Marlina's house with 7 of his flock. Initially, Markus only took Marlina's cattle, then finally

raped her. The sexual violence occurred because of the widow status that Marlina was carrying at that time. A widow's status, which is considered to be still connotative, makes a woman experience violence and oppression from other people.

CONCLUSION

The results of this study showed that the treatment of women is divided into two, namely: characteristics of women feminine and types of women. The characteristics of women consist of: fear, weakness, patience, kindness, submission, inferiority, alertness, anxiety, hope and imagination. While the types of women are narcissistic, prostitute, and mystical women. The causes of women's oppression are sexism, racism, classism and ethnicity.

The women in the film *Marlina the Killer in Four Acts* Mouly Surya through the perspective of existential feminism and feminism multicultural shows the existence of women in the form of treatment accepted by women and the causes of oppression experienced by women. Thing this is what causes the film to make a deep impression on the hearts of the audience. The message to be conveyed in the film the issue of women is still an ongoing discourse happens in everyday life. Feminism as a movement womanhood in general is not only about equality, but also about humanity.

It is better for the next researcher chooses other research sources such as lyrics of indie songs written by women, because they are rarely done by the previous researchers. Indie songs are quite popular among teenagers today. In addition, in examining the issues of women researchers do not have to use the study of existential and multicultural feminism, but can use other feminist studies, such as ecofeminism studies which is still rarely used by previous researchers.

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