

Symbolic Violence of Dropadi Figure in Novel *Pertempuran Lain Dropadi* by Triyanto Triwikromo

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Abstract

The issue of symbolic violence against women is often found in literary works in the form of prose, namely novels. The aim of this research is to describe the form of symbolic violence against the character Dropadi in the novel *Pertempuran Lain Dropadi* by Triyanto Triwikromo. This research uses two research approaches, namely a theoretical approach and a methodological approach. The theoretical approach in this research uses a literary sociology approach, while the methodological approach is a qualitative descriptive approach. The data in this research is in qualitative form in the form of sentence fragments or speech texts that reflect violence against the character Dropadi in the novel *Pertempuran Lain Dropadi* by Triyanto Triwikromo. The data collection technique used in this research is a semiotic reading technique, namely heuristic reading. Next, the data was analyzed using hermeneutic reading techniques. The results of research on symbolic violence studied using Pierre Felix Bourdieu's power structure theory are 1) habitus, 2) capital, 3) arena or field experienced by the character Dropadi in the novel *Pertempuran Lain Dropadi* by Triyanto Triwikromo.

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INTRODUCTION

Women are often an issue that often receives important attention from various aspects such as their rights, obligations and roles. One of these important aspects is marginalization which leads to the continuation of violence against women in society (Nugroho, 2021). Violence against women is often considered normal and not uncommon in society. The problem of women's violence then inspired several authors to make women's figures the focus of problems that were more emphasized in their respective works, such as in the novel *Pertempuran Lain Dropadi* by Triyanto Triwikromo.

The violence often experienced by women is a form of symbolic violence. Symbolic violence (Bourdieu, 2001:2) itself operates through symbolic principles that are known by both parties, namely the party that dominates and the party that is dominated. This includes language, lifestyle, way of thinking, way of speaking, and way of acting. This practice of symbolic violence is often demonstrated in conversation with offensive words, demeaning words, comparisons, stereotypes, ridicule and even inappropriate jargon. Acts of symbolic violence which are often directed at women also frequently occur in society and the mass media (Setiawati, 2022).

The issue of symbolic violence against women is often found in literary works in the form of prose, namely novels. It is believed that female and male characters in novels also have different social awareness and certain social controls which cause violence (Anwar, 2010: 129). The novel entitled *Pertempuran Lain Dropadi* (2022) is a novel by Triyanto Triwikromo as one of the novels which also shows another side of the Mahabharata story. The novel *Dropadi's Another Battle* raises another perspective of Dropadi as the main female character in the Mahabharata story. Similar to the original version of the Mahabharata story, this novel shows the complete chronology of the great battle that took place between the Korawa and the Pandawa.

The novel *Pertempuran Lain Dropadi* by Triyanto Triwikromo is one of the novels that

tells the story of the Mahabharata by focusing the story on one female character in a great battle and having another battle as the final battle of the female character in the novel which has not been featured in many other stories. The female characters featured in the novel are interesting to study in expressing the meaning that the author wants to convey to his readers as a form of the Mahabharata story that lives among the people with another perspective presented in this novel.

The research topic in the novel *Pertempuran Lain Dropadi* by Triyanto Triwikromo this time focuses on forms of symbolic violence against the character named Dropadi. First, the novel *Pertempuran Lain Dropadi* is a novel that has international achievements and was published in Germany in 2022, which contains other stories besides the great battle in the Mahabharata story, namely female characters who take part in the war. Second, as a literary work that carries a heroic theme in the form of a novel, it can increase the existence of wayang stories among the younger generation. Third, this novel has never been studied before, thus creating new research in the object of literary research.

The symbolic violence experienced by the character Dropadi in the novel *Pertempuran Lain Dropadi* by Triyanto Triwikromo is studied this time using Pierre Felix Bourdieu's theory of power structure. Bourdieu (2010:2) formulates that symbolic violence is carried out without physical restraint. Bourdieu designed the concept of symbolic violence as a form of direct bodily power. In Pierre Bourdieu's theory of power structures, it includes habitus, capital and arena. According to Bourdieu, habitus can give rise to domination of certain social classes which are symbols of the culture, lifestyle and procedures of the dominating social class. Capital can be interpreted broadly, both material and non-material, which is owned to achieve the goals of certain social groups. Arena is a particular social space as a place for actors to compete with each other.

This research uses the object of study as the novel *Pertempuran Lain Dropadi* by Triyanto Triwikromo which will be studied using Pierre

Felix Boudieu's power structure in the form of habitus, form and arena in order to determine the form of symbolic violence experienced by the character Dropadi in the novel.

METHODOLOGY

This research uses two research approaches, namely a theoretical approach and a methodological approach. The theoretical approach in this research uses a literary sociology approach, while the methodological approach is a qualitative descriptive approach. The focus of the research is the symbolic violence of the character Dropadi in the novel *Pertempuran Lain Dropadi* by Triyanto Triwikromo. The research data is in qualitative form in the form of sentence fragments or speech texts that reflect violence against the character Dropadi in the novel *Pertempuran Lain Dropadi* by Triyanto Triwikromo. According to Supriyanto (2021:72) research data sources are places where research data is obtained. The data source used in the research entitled violence against the character Dropadi in the novel *Pertempuran Lain Dropadi* by Triyanto Triwikromo this time is the novel *Pertempuran Lain Dropadi* by Triyanto Triwikromo. The data collection technique used in this research is using a semiotic reading technique, namely heuristic reading which helps researchers to provide a more in-depth explanation (Buss, 2020). Furthermore, the data analysis technique uses second level reading, namely hermeneutic reading which focuses on the analysis and interpretation of the research topic in the form of symbolic violence against the character Dropadi in the novel.

RESULTS AND DISCUSSION

The symbolic violence experienced by the character Dropadi in the novel *Pertempuran Lain Dropadi* by Triyanto Triwikromo is studied using Pierre Felix Bourdieu's theory of power structure including (1) habitus, (2) capital, and (3) arena which is explained as follows.

1. Habits

The character Dropadi in the novel *Pertempuran Lain Dropadi* by Triyanto Triwikromo has a habitus of fighting experienced both individually and as a group. Habitus, according to Bourdieu in (Haryatmoko 2016: 41), is the result of skills and thought patterns that become practical actions, both consciously and unconsciously, which are seen as an ability that seems natural and develops in a certain social environment. Habitus can be defined as repeated habits carried out by individuals in their social practices. The character Dropadi's habitus is explained as follows.

Dropadi as Pandawa's Wife

Dropadi is told as a woman who had five husbands who were called Pandawas. Arjuna won the competition to win Dropadi as the wife of the five Pandawa warriors and live with Dewi Kunti in Indraprastha.

“Tak perlu merisaukan siapa yang jadi pemenang sayembara. Aku sudah menguntit pemenangnya. Dia Arjuna. Kini Dropadi dalam perlindungan Pandawa. Dropadi akan hidup nyaman bersama Dewi Kunti.” (Triwikromo, 2022:112)

This quote shows that the character Dropadi has a habitus of life in the kingdom. Dropadi married the Pandawa warrior who would become queen at Indraprastha on the orders of Drupada who held a competition for lifting heavy iron bows and archery.

Dropadi's habit of being married to five Pandawa knights makes Dropadi's character want to be an ordinary wife, not a blind giant like after being born in flames by Mrs. Kalakali, as in the following quote.

Jadi, sekali lagi, kau tak ingin ber-triwikrama menjadi raksasa. Kau lebih ingin mengikuti alur hidup yang lain. Bahwa takdir itu menghendaki kau, Pandawa, Korawa, dan para dewa bakal buta, itu persoalan lain. (Triwikromo, 2022: 61).

This quote shows that Dropadi prefers to be a wife who leads a normal life with her five husbands. Dropadi's character is the daughter of a Panchala King who has royal rules that must be obeyed. The marriage of Dropadi and the Pandawas had to be approved by King Draupada

and Sage Vyasa who gave advice as a habitus in the kingdom as in the following quote.

“Aku tetap keberatan Panchali menikah dengan kalian berlima. Adap di Panchala tak memungkinkan perempuan menikah dengan lima lelaki sekalipun para lelaki itu orang-orang yang terhormat.” (Triwikromo, 2022: 114).

This decision was conveyed by Drupada by choosing to wait for the advice that would be given by Rishi Vyasa regarding the marriage. The habitus of Dropadi as the son of a king and the wife of a warrior is also very visible in the quote above which shows that the realm of the kingdom must obey the rules within it.

Dropadi as War Leader

The novel *Pertempuran Lain Dropadi* by Triyanto Triwikromo contains the struggle of the character Dropadi who was involved in the great Bharatayuda war which involved the Pandawas and Korawa fighting in Kurukshetra. The habitus of Dropadi's character is found in Dropadi's persistence in formulating the following war strategy.

“Ayo, segera turun ke gelanggang!” kau meminta Sembilan pertempurmu bersiap-siap. “Ubah dirimu menjadi 99 petempur. Halang-halangi Krishna bertarung dengan Resi Bisma!” (Triwikromo, 2022:687).

This quote shows that the character Dropadi has a habitus that dominates the Bharatayuda war. Dropadi helped her five husbands, namely Pandawa knights, in the war against the Korawa. The nine fighters in question are women like Dropadi who transformed themselves into 99 fighters on all black horses. The nine warriors accompanied Dropadi in every battle given by Kalakali or the Fire Mother. In this case, Dropadi's habitus as a war leader was also obtained from her father, King Drupada, who wanted to kill Drona.

Dropadi was also a woman who was persistent in the battle at Kurukshetra. When the atmosphere in Kurukshetra became increasingly heated, Dropadi provided support to her husband. Dropadi also shouted at the Pandawas, especially encouraging Arjuna to finish off his enemies. Arjuna, who had uttered the victory

mantra, began to attack the Sasarma troops and attacked Kurukshetra with arrows whose tips resembled small snakes with sharp snouts as in the following quote.

“Ayo terjang! Arahkan semua anak panahmu ke leher mereka. Gelindingkan kepala-kepala mereka yang berdarah ke arah pasukan gajah. Jangan lama-lama. Gajah-gajah itu sudah tak sabar menginjak-injak kepala pasukan Trigarta.” (Triwikromo, 2022:708).

In this quote, it is clear that Dropadi has the habitus of being a leader who has high enthusiasm for fighting. Dropadi was also able to lead her troops to continue advancing against the Korawa even without the Pandawa's approval. This can be interpreted that the character Dropadi has strong dominance in facing the battle at Kurukshetra.

Dropadi has the habit of descending from the fire mother Kalakali. After being born from the flames in a sacrificial ceremony by Drupada, throughout his life Dropadi always believed in the predictions of mother Kalakali. Dropadi's habitus is the scope of life of the character Dropadi who was destined to become the fifth wife of the Pandawa warriors and a descendant of the God of Fire as in the following quote.

“Kau akan menikah dengan lima kesatria utama.”

“Menikah dengan lima kesatria?” kau memprotes.

“Kau akan bahagia jika tak pernah menganggap apa pun yang menimpamu bukan sebagai penderitaan.” (Triwikromo, 2022:10)

Dropadi's life is inseparable from her mother's predictions. Dropadi also cannot deny the existence of her offspring's habitus as a descendant of Mother Api and the daughter of a king who received a lot of advice from the sages in her kingdom.

The habitus of the character Dropadi was formed because of the social relationship of the character Dropadi with the royal lineage and the gods, so that Dropadi's thought patterns and habits were formed as a brave woman who had leadership qualities and often dominated other characters.

2. Capital

The novel *Pertempuran Lain Dropadi* by Triyanto Triwikromo is studied using Pierre Felix Bourdieu's theory of power structure, namely capital in the form of economic capital, social capital, cultural capital and symbolic which will be explained as follows.

Economic Capital

The character Dropadi in the novel *Pertempuran Lain Dropadi* by Triyanto Triwikromo was involved in the great Bharatayuda war and experienced forms of symbolic violence, namely economic capital. Economic capital is the capital wealth that a person has. The amount of capital ownership will determine the position and standing in the social environment. The economic capital is explained as follows.

The economic capital contained in the novel *Pertempuran Lain Dropadi* by Triyanto Triwikromo is in the form of wealth owned by the Pandawas which was gambled in a dice game at the hall. The quotation evidence is as follows.

"Semua kekayaanmu, kerajaanmu, kereta-keretamu, pertaruhkanlah semuanya. Aku pasti menang." (Triwikromo, 2022:449)

"Tanggalkan semua pakaian yang kalian kenakan!" Dia bisa memenangi batu permata, perak, emas, kuda-kuda, dan kereta-kereta yang ditaruhkan. (Triwikromo, 2022:450)

The proof of this quote is a form of economic capital owned by the Pandawas in the dice game against the Korawa who also bet on Dropadi. This economic capital was also found in great wars in the form of war equipment.

"Aku sudah tak tahan lagi menggunakan seluruh senjata yang kupunyai"

"Kalau dengan anak panah tatsaka, Arjuna belum keok, akan kugunakan tombak konta." (Triwikromo, 2022:616)

This quote shows that the great battle also involved economic capital, namely the tools of war used in the Bharatayuda war between the Pandawas and the Korawa, who were also assisted by Dropadi as the fifth wife of the Pandawa warrior.

It can be concluded that the economic capital in the great battle was in the form of wealth owned by the Pandawas and Dropadi. The capital was in the form of gold, horses and weapons. This economic capital was obtained by the kingdom for the needs of major wars.

Social Capital

The novel *Pertempuran Lain Dropadi* by Triyanto Triwikromo tells the story of a great battle which is supported by aspects of social capital. According to Bourdieu (2010) social capital is realized through relationships and networks which are a resource, this is in the determination and reproduction of social positions. The character Dropadi has social capital, namely being a descendant of mother Api as well as being the son of a king named Drupada who helped in the great battle experienced by the character Dropadi as follows.

"Aku setuju pada Satyaki," kata dia, "Tak perlu lagi menunda pertempuran. Aku sudah tak sabar membunuh Drona. Aku sudah tak sabar turut mengembalikan kejayaan Indraprastha. Kita kumpulkan raja-raja yang mendukung kita untuk menyerang Korawa dan sekutu-sekutu busuknya." (Triwikromo, 2022:614)

This quote shows that Drupada provided support to the Pandawas and Dropadi to fight against the Kauravas. Thus there is an element of social capital support with Drupada who was Dropadi's father from the kingdom. This great battle was also supported by Kalakali who helped with the war strategy by fighting the enemy as in the following quote.

"Pertempuran agung tak bisa kita hindari, Ibu. Mari kita hadapi dengan gagah berani. Kita bukan kayu yang mudah dibakar, hangus, dan kemudian cuma jadi abu bukan?" (Triwikromo, 2022:624)

This quote shows that the character Dropadi received support from Kalakali even though Kalakali actually did not want to be involved in the big battle against Gandhari. Kalakali also predicted that after going through the great battle Dropadi would gain happiness.

Thus, the social capital possessed by the character Dropadi in the novel *The Other Battle*

of Drupadi by Triyanto Triwikromo comes from family support, namely Ibu Api and Raja Drupada. Dropadi obtained this social capital to help her five husbands fight the Korawa in the great battle.

Cultural Capital

The cultural capital contained in the novel *Pertempuran Lain Dropadi* by Triyanto Triwikromo is that there are cultural values in the form of offering ceremonies to the gods. This ceremony also occurred at the time of Dropadi's birth through a burning fire in the ceremony as follows.

“Apakah upacara pengorbanan dengan api suci ini akan bisa memenuhi permintaanku?” (Triwikromo, 2022:6)

“Ini anakmu yang lain. Dia akan menjadi perempuan terbesar sepanjang sejarah melebihi perempuan-perempuan lain. Dia akan menghancurkan para kesatria. Dia akan mengubah dunia!” (Triwikromo, 2022:7)

The novel *Pertempuran Lain Dropadi* by Triyanto Triwikromo also has other cultural capital, namely the kingdom which often holds competitions. In the novel, a contest is held to marry Dropadi, who is the daughter of a king named Drupada. The competition was won by the Pandawas as in the following quote.

“Andai Arjuna ikut sayembara, aku ingin sekali yang menang Arjuna. Aku ingin kau menikah dengan Arjuna.” (Triwikromo, 2022:99)

It can be concluded that a form of cultural capital is found in the novel *Pertempuran Lain Dropadi* by Triyanto Triwikromo which occurs in royal culture such as offering ceremonies and competitions. This cultural capital was also the cause of the great battle in which Dropadi participated.

Symbolic Capital

Symbolic capital is a form of honor or ability possessed by a person that makes him or herself different), status or position in a social group, authority or authority possessed by a particular social group (Nursandi, 2020). In the novel *Pertempuran Lain Dropadi* by Triyanto

Triwikromo, symbolic capital is explained as follows.

“Kalau begitu segera undang mereka ke sini,” (Triwikromo, 2022:111)

“Pandawa akan menjadi sekutu terbaik kita untuk menghadapi Korawa. Begitu upacara perkawinan dengan Arjuna rampung, kita akan menyerang Drona. Aku sudah tak tahan lagi untuk menghabisi laki-laki keparat itu.” (Triwikromo, 2022:112)

This quote shows the power possessed by the character Drupada as Dropadi's father who was holding a competition to get his daughter which was won by Arjuna who disguised himself as a Brahmin. Drupada's authority as king of Panchala can also be seen when his daughter was asked to marry the five Pandawa warriors as follows.

“Aku tetap keberatan Panchali menikah dengan kalian berlima. Adap di Panchala tak memungkinkan perempuan menikah dengan lima lelaki sekalipun para lelaki itu orang-orang yang sangat terhormat.” (Triwikromo, 2022:115)

Symbolic capital in the novel *Pertempuran Lain Dropadi* by Triyanto Triwikromo is found in the power possessed by Dropadi's father, Drupada. This symbolic capital also influenced the great battle between the Pandawas and Korawa because one of the causes was Drupada's desire to kill Drona.

3. Arena

Arena, realm, or field is a particular social space where social actors compete with each other. The arena is basically a place of struggle and competition (Haryatmoko, 2016:50). Arenas consist of various types, namely, economic arenas, educational arenas, religious arenas, cultural arenas, social arenas and so on. Even though it consists of various types, the characteristic that stands out is economic capital which is the main capital to be bet. The arena in the novel *Pertempuran Lain Dropadi* by Triyanto Triwikromo is as follows.

“Apakah upacara pengorbanan dengan api suci ini akan bisa memenuhi permintaanku?” (Triwikromo, 2022:6)

The quote shows that Drupada performed a sacrificial ritual led by the brahmins Yaja and Upajaya. The ritual was performed with the sacred fire that gave birth to Drestadyumna and Dropadi. It can be concluded that this arena is included in the social arena related to Dropadi's descendants given by the Fire Mother.

The arena or social realm in the novel *Pertempuran Lain Dropadi* by Triyanto Triwikromo that belongs to Dropadi is her social status as the fifth wife of the Pandawa warriors. Dropadi lived her life as queen in Indraprastha as follows.

Tinggal bersama suamiku yang satu ini seperti hidup bersama penjaga kuburan. Jika tak membicarakan orang-orang yang mati dalam pertempuran, pasti yang dibicarakan perihal kebajikan. (Triwikromo, 2022:118)

This quote shows that Dropadi had to live alternately with her five husbands. This includes the social arena of Dropadi's character, namely her social relationship as the fifth wife of the Pandawa warriors.

The novel *Pertempuran Lain Dropadi* by Triyanto Triwikromo also contains a cultural arena where there are customs that must always be obeyed. The arena or traditional realm in the novel is found in the dice game between the Pandawas and Korawa as follows.

"Apakah itu diperbolehkan oleh adat?"

"Kami tidak tahu. Yudistira pasti tahu apakah cara bermain dadu semacam itu diperbolehkan oleh adat atau tidak." (Triwikromo, 2022:43)

The cultural arena in the novel *Pertempuran Lain Dropadi* by Triyanto Triwikromo also occurs during the great battle. Before the great battle begins, the character Krishna reminds him of the rules that must be obeyed by the Kauravas and Pandawas. Krishna also said that anyone involved in war must return as a brother or friend.

"Jika kalian melakukan pertempuran tak adil, kalian adalah pecundang." (Triwikromo, 2022:653)

So, it can be concluded that the arenas in the novel *Pertempuran Lain Dropadi* by Triyanto Triwikromo are the social arena and the cultural

arena. The two are interrelated because the social arena is related to social relationships between characters. Dropadi's character also took part in the great battle of Bharatayuda which also had to obey the rules that apply as a cultural arena.

CONCLUSION

Symbolic violence against the character Dropadi in the novel *Pertempuran Lain Dropadi* by Triyanto Triwikromo is analyzed using Pierre Felix Bourdieu's theory of power structure. From the results of the analysis, it can be seen that the character Dropadi has a habitus of social relations between the character Dropadi and the royal lineage and the gods, so that Dropadi's thought patterns and habits are formed as a brave woman who has the qualities of a leader and often dominates other characters. There are also four economic capitals, social capital, cultural capital and symbolic capital which caused the great war between the Pandawas and Korawa. Analysis of the power structure of the character Dropadi also reaches the arena or field, namely the social arena and the cultural arena. In this way, Dropadi's character experiences symbolic violence caused by the power structure that occurs in Dropadi's environment, namely in the kingdom where she lives. This environment is related to the descendants of Dropadi who was the son of a king and the wife of five Pandawa warriors.

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