



## The Image of Javanese Women in *Gadis Pantai* Novel by Pramodeya Ananta Toer; Social Realism Review

Riris Purnamasari<sup>1✉</sup> & Bambang Indiatmoko<sup>2</sup>

<sup>1</sup> Senior High School Institut Indonesia, Semarang, Jawa Tengah, Indonesia

<sup>2</sup> Universitas Negeri Semarang, Indonesia

### Article Info

#### History Articles

Received:  
February 2019  
Accepted:  
March 2019  
Published:  
April 2019

#### Keywords:

*gadis pantai,*  
*pramoedya ananta toer,*  
*social realism,*  
*the image of javanese women*

#### DOI

<https://doi.org/10.15294/seloka.v8i1.29680>

### Abstract

The image of Javanese women become an interesting review matter in a novel study. The image can be seen in *Gadis Pantai* novel by Pramoedya Ananta Toer in which is full of cultural values and social stratum classes. The focus of this research is the image of Javanese women in the novel by using social realism review. The method was hermeneutic by reading repetition in the novel, allowing the reader to deconstruct structurally to reveal the meaning inside of the novel. The data source is the excerpts of the novel in the form of statement, written words, and the actions of the characters in the novel. The data collection techniques were literature study, observation, and notes. The data analysis technique was content analysis. The findings are: (1) the image of Javanese women in the novel could be found on *Gadis Pantai* character, maid, mother, and Mardinah. The image of Javanese women in the novel showed *nglaras rasa* and *angon rasa, welas asih, nrima* and *rasa rumangsa, kanthong bolong* and *gangsir ngenthir, kridha grahita, ngelmu begja*, the feeling to have and jealousy, fear, and humble, and (2) the representations of Javanese woman image in the novel could be seen from social aspect, covering from ethics toward people, higher social stratum person, and society inside.

© 2019 Universitas Negeri Semarang

✉ Correspondence address:

Maluku No.25, Karangtempel, Semarang, Jawa Tengah, 50232

E-mail: [laririsp@gmail.com](mailto:laririsp@gmail.com)

[p-ISSN 2301-6744](#)

[e-ISSN 2502-4493](#)

## INTRODUCTION

Literature is just like social study, dealing with even human literature is created by society members to be enjoyed, to be understood, and to be used. Literature also functions as meant to educate. If it is correlated to the delivered message, it is almost the whole parts of the literature are ethical facilities. Social scientists have reviewed many human's behaviors and social environment to the larger pattern from human evolution, and it has been being studied the development through literature works (Carroll, 2009). The beautiful part of literary works is in the ways of the author to express a certain event righteously through the use of language media as the features of literary works. Through the works, the authors can influence the readers toward a certain historical event through public opinion (Nguyen, 2010).

The authors, as a litterateur, express social gap to criticize the facts seen in his life (Hamila, 2015). Fictional worlds are imaginary works of authors based on social realism instead of mere imagination. It is caused by each occurring social phenomenon which is the indicator and the object of literary creation. Social reality is the main matter to process by combining imagination and intellectuality of the author to create a literature work. The work is not only to amuse but also to educate. It shows the authors need accurate data about social facts in work. That is the reason; an author needs at least direct observation or experience into the event to be expressed on the literary work written by him, so the result from the process is not only as workers but also the representation of realism and social facts (Ratna, 2007).

Social realism can be social problems faced by humans. The social problems are dependencies from the social system. The author can present all of them through the characters (Muawanah, and Supriyanto, 2016).

The novel is a fictive prose story with a certain length to describe the characters, and real-life action represented in a certain problematic plot or situation. As a form of complex, unique, and full of indirect expression literature works,

novel triggers some difficulties for the readers to interpret, so it needs the effort to explain and solve the problems, attached by the proves of review works. Therefore, to give the meaning in the novel is correlated to literary theory from the present era, emphasizing more on readers (Christiani, Rustono, and Nuryatin, 2015).

The woman is a social member, becoming an inspiring novel writer. Some problems of women, mostly discussed by Indonesian authors and interesting for society, are problems related to custom behaviors toward woman's freedom in choosing soul mate, which is written in *Siti Nurbaya* novel. In contrast, the woman's freedom in choosing her live action and sex problems, are written in *Saman* novel. Then, the struggle of female Islamic displaces upon hegemony males can be seen in *Perempuan Berkarung Sorban* novel, and so forth. It proves many of them take topics about woman's life (Nafiyah, and Mardikantoro, 2016).

Javanese woman image and social behavior can be analyzed through *Gadis Pantai* novel by Pramoedya Ananta Toer. The specialty of the *Gadis Pantai* novel is the story expressing how powerless women are without radicalism appearing on the characters (Khalifah, 2017).

The characteristics of Javanese people are still much preserved, namely the more general but still typical Javanese character, among others, harmony, peace, respect, kindness, tolerance, and harmony. These attributes evoke the ability to understand differences but stick to their own opinions and opinions without causing any tension. This is what is called wisdom. These attributes are made into the Javanese people's Qibla to know their origin wherever they are (Harahap, 2009).

State the history of gender differentiation between man and woman occurs through a lengthy process: formed, socialized, constructed socially and culturally through religious teaching and national teachings, so gender differentiation was assumed to be the nature between man and woman (Adewuyi, and Akinade, 2010).

Gender analysis can find various manifestations of gender inequality, namely the marginalization of women, women's

subordination, stereotypes against women, violence against women, and more and longer domestic workloads for women (Windiyarti, 2017).

In the embodiment of daily lives in Javanese people, it reveals that the husband has higher matureness compared to wife, so it is normal when the husband dominates to protect the wife. The Javanese proverb says *Swarga nunut nraka katut* meaning woman will follow where the husband will go, heaven or hell (Dewi, 2012).

The purposes of the research are: (1) describing the image of Javanese women in *Gadis Pantai* novel by Pramodeya Ananta Toer, and (2) describing the representation of Javanese woman image in *Gadis Pantai* novel by Pramodeya Ananta Toer through social realism review.

## METHODS

The design of the research is qualitative descriptive. The hermeneutics method is living up and reconstructing a text into interactional networks between author and readers as well as the entailing feeling and social conditions. Hermeneutic means to always re-read the novel, so readers can deconstruct structurally to reveal the meaning inside of the novel. The purpose of hermeneutics is to find out the meaning inside of research object in the form of phenomena of human lives through understanding and interpreting (Setiari, and Supriyanto, 2016).

The approaches of the research are structuralism and literature sociology. Structuralism is used to analyze the nature of the main female characters of the novel to overcome social problems. Meanwhile, state literature sociology is mimetic approach development to understand literature work in its relationship to reality and social aspect. The approach is grounded by reality where literature work existence cannot be separated from social reality occurred in a society (Hariyadi, and Mardikantoro, 2018). Those approaches are supported by social realism theory by George Lukacs.

## RESULTS AND DISCUSSION

### The Image of Javanese Women in *Gadis Pantai* Novel by Pramodya Ananta Toer

The image of Javanese women in *Gadis Pantai* novel has characters with attributes as: (1) *nglaras rasa* and *angon rasa*, (2) *welas asih*, (3) *nrima* and *rasa rumangsa*, (4) *kanthong bolong* and *gangsir ngenthir*, (5) *kridha grahita*, (6) *ngelmu begja*, (7) feeling afraid, (8) feeling to have and to be jealous, and (9) humble. Those could be found on female characters in *Gadis Pantai* Novel, such as: (1) *Gadis Pantai*, (2) maid, (3) mother, and (4) Mardinah.

The images found in the novel were *nglaras rasa* and *angon rasa*, *welasasih*, *nrima* and *rasa rumangsa*, *kanthong bolong* and *gangsir ngenthir*, *kridha grahita*, *ngelmu begja*, feeling afraid, feeling to have and to be jealous, and simple. One of them, *kanthong bolong* and *gangsir ngenthir* can be seen in this excerpt.

Karung beras dibongkar. Botol-botol kecap lari ke dapur. Oleh-oleh digelar di atas ambin. Kaum lelaki mulai masuk kembali ke dalam rumah. *Gadis Pantai* mengeluarkan dua lembar sarung pelekat dan diserahkan pada kakek tertua kampung nelayan, selembarnya pada lurah. "Yang lain-lain," kakek tua angkat bicara, "cukup makan kenyang-kenyang saja ya." "Beras sekarung takkan habis buat orang sebanyak ini," *Gadis Pantai* menyusul suaranya. "Terima kasih, Bendoro Putri"

(*Gadis Pantai*, 2003).

It shows the images as *kanthong bolong* and *gangsir ngenthir* of *Gadis Pantai* toward people in the beach area as her living place once it was. The generosity is showed by sentence "*karung beras dibongkar, botol-botol kecap lari ke dapur, oleh-oleh digelar di atas ambin*". While visiting, *Gadis Pantai* brought many living needs for her family and the surrounding people, she also gave gifts for the oldest man in the kampong and the head of the kampong as seen in the sentence "*Gadis Pantai mengeluarkan dua lembar sarung pelekat dan diserahkan pada kakek tertua kampung nelayan, selembarnya pada lurah*". According to this, the way of the girl treated the old man, and the head of the village seemed to be special because they

were assumed as the figures of the kampong and being respected. The cultures in the kampong also influenced the mindset and action in treating the elders and the head of the kampong, as the social system and society's organization. The organization in a certain area determines the level of social status of an individual. Therefore, elders and head of the kampong would have higher social status compared to common people on the coast.

Then, the images of *kridha grahita* in Gadis Pantai was seen in interpreting golden and diamond symbols as follow.

Ia pandangi kalung, gelang, cincin semua emas bertahakan permata. Uh betapa bencinya seluruh kampung nelayan pada Pak Kintang, yang mengukur segala-galanya dari mutu dan berat emas. Dan waktu orang tertua di kampung meninggal, ia sama sekali tak menyumbang sesuatu pun! Emas bagi kampungnya selalu bergandengan dengan kepalsuan.

(Gadis Pantai, 2003).

The image of *kridha grahita* was seen when the girl interpreted the symbol of gold as falsehood, such stated in the sentence "*emas bagi kampungnya selalu bergandengan dengan kepalsuan.*" The way to interpret gold as falsehood cannot be separated from the livelihood system of the people. Majorly, they live as fishermen and living in poverty will make them seeing everything glowing as a falsehood and dishonest in reflecting an individual's character because based on the existing social realism, people wearing glowing accessories do not reflect honesty and is only used to show off. Therefore, Gadis Pantai understands well the meaning of gold and diamond in her kampong.

The attributes such as *nglaras rasa* and *angon rasa*, the single woman seemed to have new superordinate remarked as Gadis Pantai, whose all her needs will be served by the maid. Maid has soft utterances to act polite as this excerpt.

"Inilah kamar tidur Mas Nganten", kata bujang dengan senyum bangga sambil berjongkok di permadani yang menghampar antara tempat tidur dan meja hias. Tak tahu harus berbuat apa, Gadis Pantapunmencangkum, mendekat-dekat ke meja hias. Botol-botol minyak wangi dari bermacam bentuk dan

bangun, gemerlapan tertimpa cahaya listrik mempesonakan pemandangannya. Ia raih sebuah, mengamatinya, mencium-ciumnya, menatap bujang, mengelus jumbai penutupnya yang terbuat dari benang sutera hijau. Begitu halus belaiannya. Terlupa ia pada kesunyiannya, "Apa ini?"

Bujang itu tertawa sopan, "Minyak wangi Mas Nganten."

(Gadis Pantai, 2003)

*Nglaras rasa* and *angon rasa* in the novel is started by the nature of the maid who was polite while facing Gadis Pantai. Although Gadis Pantai is a new person in the house the images of politeness and civility were still held by the maid. It was shown in the sentence "*inilah kamar tidur Mas Nganten*", *kata bujang dengan senyum bangga sambil berjongkok di permadani yang menghampar antara tempat tidur dan meja hias.*" Social realism described that the wife of noble was usually called "Mas Nganten" and it was related to social systems and society's organization surrounding it. Social literature between the maid and Gadis Pantai was different although they came from the same levels, the common status. But, Gadis Pantai had become a wife of a noble man, and it caused her to get her social status leveled up. The maid's politeness was asserted by the sentence "*bujang itu tertawa sopan, "Minyak wangi Mas Nganten."*"

Then, the images of *welas asih* were seen while the mother was taking Gadis Pantai to Bendoro's house. The oceanic views on the road, oceanic plants turning into bushes, oceanic lizards which cheerfully going around, and buzzing sand crabs under the sun as if they accompanied their leaving into the city. The image of *welas asih* of the mother was showed in this excerpt.

"Aku dan bapakmu banting tulang biar kau rasakan pakai kain, pakai kebaya, kalung, anting-anting seindah itu. Dan gelang ular itu....," sekarang emaknya terhenti bicara, menahan sedan. Kemudian meneruskan, "Uh-uh-uh, tak pernah akumimpi anakku pernah mengenakannya." Dan sekarang meledak tangisnya yang tertahan. "Mak juga nangis," Gadis Pantai menyela antara sedannya.

Emak membuang muka, melalui jendela dokar ke arah laut yang menghidupinya sepanjang umur. Tak

mampu ia nyatakan, ia nangis melihat anaknya keluar selamat dari kampung nelayan jadi wanita terhormat, tak perlu berkeringat, tak perlu berlari-larian mengangkat ikan jemuran bila rintik hujan mulai membasuh bumi.

(Gadis Pantai, 2003)

From the excerpt between mother and Gadis Pantai, the mother loved her daughter. Because of her love, she happily cried and was touched to see her daughter wearing nice clothes and accessories, becoming the great wife of a nobleman, and there was no need for her to live in poverty in the coast.

Then the images of *rasa rumangsa* were seen on Mardinah while she was in a fight with the beach girl as described in this excerpt below.

“Persaudaraan sepersaudaraan dan sekandung di Demak sangat malu Mas Nganten karena sampai sekarang Bendoro masih perjaka.”

“Perjaka? Jadi aku ini apanya?”

“Apa mesti saya katakan, Bendoro masih perjaka sebelum ia beristri wanita berbangsa.”

“Kau berbangsa, apa kau ingin diperistri Bendoro?”

“Sahaya, Mas Nganten.”

“Biarpun Bendoro pamanmu sendiri?”

“Sahaya Mas Nganten, tapi saya cuma seorang janda”

(Gadis Pantai, 2003)

Based on the excerpts above, Mardinah had an image of *rumangsa* that when Gadis Pantai asked about her intention to be a wife of Bendoro, Mardinah answered that she was a widow.

### **The Representation of Javanese Woman Image in *Gadis Pantai* Novel by Pramoedya Ananta Toer**

The representation of a Javanese woman image in the novel could be seen from social aspects. Social aspect reviewed the image of Javanese woman image in the novel was related to her social status in society, the point of view, and the mindset of the character toward values in society. The social aspect could be correlated to the economy aspect reviewing economy problems and the effects of life in society. In the economy environment, offering social status to someone else is considered as *borjuis* because higher connection and social status could not be

created by the lower economy condition. Then, social realism in a certain era could show that a proper economy can guarantee social honor of an individual. The representations of images of Javanese woman in social aspect cover (1) ethics toward older people, (2) ethics toward higher status people, and (3) ethics to interact in the society.

### **Ethics toward Older People**

In the novel, Gadis Pantai is an obedient girl toward her parents. Besides that, she was a daughter who respected her parents. It was shown in this excerpt.

Tubuh yang kecil mungil itu meriut seperti keong, ketakutan. Ia tau bapaknya pelaut, kasar berotot perkasa. Ia tahu sering kena pukul dan tampar tangannya. Tapi sekarang, buat apakah penderitaan ini? Disembunyikan mukanya dari pangkuan emaknya.

“Biarkan dia Pak, biarkan.” Dan dokar berjalan lagi.

“Bapakmu benar Nak, mana ada orang tua mau melemparkan anaknya pada singa? Dia ingin kau senang seumur hidup, Nak. Lihat aku Nak! Dari kecil sampai setua ini, tidak pernah punya kain yang seperti kau pakai.”

“Ambilah ini buat Mak”

(Gadis Pantai, 2003)

The excerpt shows that Gadis Pantai when she would be taken by her parent to the city to be married by Bendoro although she was afraid, she did not know the man to marry, so while on the street to the city, she hid her face on her mother’s lap. It was shown by the sentence “*tubuh yang kecil mungil itu meriut seperti keong, ketakutan.*” And feeling fear caused her to lean her head on her mother’s lap because she was not brave at all to speak to her muscular father who usually punched her when she did something wrong. It was seen in the sentence “*tapi sekarang, buat apakah penderitaan ini? Disembunyikan mukanya dari pangkuan emaknya.*”. The attitude of the speaker had become the embodiment of social realism in that era. The society in that era, especially children to have a respectful attitude to their parents in which would never dare to disobey the will of their parents, and a daughter tended to be fear of her father. It was influenced

by the livelihood system of local people. The coast people are identical to live harder, as rocks, so the way they educated their children was also hard. The tough and hard parenting patterns cause a respectful attitude and never disobey attitude.

### **Ethics toward Higher Status People**

The maid showed respectful ethics toward higher status people from her, in this case, Gadis Pantai. The social status differences while Gadis Pantai married to a nobleman made the maid respected the girl. When the maid told a story about her bitter life, Gadis Pantai could not bear her tears. It made the maid more respecting the girl, as seen in this excerpt.

Secepat kilat maid itu berdiri, membuka kelambu dan memeluk serta menciumi kaki Gadis Pantai. "Ah ah Mas Nganten. Kenang-kenangan ini jahat. Di luar gedung, Mas Nganten, yang ada cuma keganasan, keganasan atas kepala kami, orang-orang kebanyakan"

(Gadis Pantai, 2003)

It showed maid loved Gadis Pantai. Her polite attitudes in the sentence showed the compassion "*secepat kilat maid itu berdiri, membuka kelambu dan memeluk serta menciumi kaki Gadis Pantai.*" Her politeness appeared a description of social realism occurring at that moment in which was deserve for Javanese people to have proper ethics to higher status people. Such respect could not be ignored because if it were ignored, then it would be considered as not ethical.

### **The Ethics of Interacting in Society**

The ethics of Gadis Pantai while interacting with society showed humility. It was seen when she went home. While walking, she remembered some houses on the coast. She also remembered the names of her two friends, Suli and Kardi. At that time, in front of their houses, Gadis Pantai greeted them as this excerpt stated.

"Kalian kenal aku Pak? Pak Suli? Pak Kardi?"

"Rasa-rasanya Bendoro."

"Bendoro? Mengapa aku dipanggil Bendoro, aku orang sini."

"Sahaya, Bendoro."

"Bendoro?"

"Ayoh Suli cepat." Kardi melanjutkan

(Gadis Pantai, 2003)

Gadis Pantai felt like she was not deserved to be called as Bendoro although she realized she had higher status from the common coastal people. She was the wife of a noble then she was assumed as a noble by most people of the society. While greeting her friends "*kalian kenal aku Pak? Pak Suli? Pak Kardi?*", *temannya tersebut menjawab dengan bahasa yang halus layaknya sedang berbicara dengan priyayi seperti berikut "rasa-rasanya Bendoro."* Being called "*Bendoro,*" she denied by stating "*Bendoro? Mengapa aku dipanggil Bendoro, aku orang sini*" in the sentence.

### **CONCLUSION**

The image of Javanese woman in *Gadis Pantai* novel by Pramoedya Ananta Toer showed that Javanese women have characters as *nglaras rasa* and *angon rasa*, *welas asih*, *nrima*, and *rasa rumangsa*, *kanthong bolong* and *gangsir ngenthir*, *kridha grahita*, *ngelmu begja*, feeling afraid, feeling to have and to be jealous, and simple. The female characters in the novel are Gadis Pantai, maid, mother, and Mardinah. Gadis Pantai had images as *nglaras rasa* and *angon rasa*, *welas asih*, *nrima* and *rasa rumangsa*, *kanthong bolong* and *gangsir ngenthir*, *kridha grahita*, *ngelmu begja*, feeling afraid, feeling to have and to be jealous, and humble. The maid had images *nglaras rasa* and *angon rasa*, *welas asih*, *nrima* and *rasa rumangsa*, *kridha grahita*, and *ngelmu begja*. Then, the mother in the novel had images *welas asih*, and Mardinah had images *nrima* and *rasa rumangsa*, and feeling afraid.

Then, the representations of Javanese woman images could be seen from social aspects, covering from ethics toward older people, ethics toward higher status people, and ethics to interact inside of society.

## ACKNOWLEDGMENT

Gratitude is conveyed to Prof. Teguh Supriyanto, M.Hum for all knowledge, guidance, and direction are given in this research process.

## REFERENCES

- Adewuyi, T. D. O., & Akinade, E. A. (2010). Perception and attitudes of Nigerian women towards menopause. *Procedia - Social and Behavioral Sciences*, 5, 1777-1782. Retrieved from <https://www.sciencedirect.com/science/article/pii/S1877042810017374>
- Carroll, J. & Gottschall, J. & Johnson, J. A. & Kruger, D. J. (2009). Human nature in nineteenth-century british novels: doing the math. *Philosophy and Literature*, 33(1), 50-72. Retrieved from <https://muse.jhu.edu/article/262097>
- Christiani, R. F., Rustono, & Nuryatin, A. (2015). Citra wanita, pengungkapannya, dan nilai kehidupan dalam kumpulan novel seri detektif handaka karya suparto brata. *Seloka: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 4(2). Retrieved from <https://journal.unnes.ac.id/sju/index.php/seloka/article/view/9861>
- Dewi, K. H. (2012). Javanese women and islam: identity formation since the twentieth century. *Southeast Asian Studies*, 1(1), 109-140. Retrieved from [https://www.jstage.jst.go.jp/article/seas/1/1/1\\_KJ00007821180/article](https://www.jstage.jst.go.jp/article/seas/1/1/1_KJ00007821180/article)  
[https://www.jstage.jst.go.jp/article/seas/1/1/1\\_KJ00007821180/article](https://www.jstage.jst.go.jp/article/seas/1/1/1_KJ00007821180/article)
- Hamila, B. (2015). Masalah-masalah sosial dalam novel bumi manusia karya pramoedya ananta toer. *Jurnal Humanika*, 3(15). Retrieved from <http://ojs.uho.ac.id/index.php/HUMANIKA/article/view/588>
- Harahap, M. (2009). Mitologi jawa dalam novel-novel kuntowijoyo. *Thesis*. Sumatera Utara: University of Sumatera Utara Institutional Repository (USU-IR). Retrieved from <http://repository.usu.ac.id/handle/123456789/5687>
- Hariyadi, M., & Mardikantoro, H. B. (2018). Religion's elements and social's conflict in "mata yang enak dipandang" by ahmad tohari: research of sociology of literature. *Seloka: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 7(2), 191-197. Retrieved from <https://journal.unnes.ac.id/sju/index.php/seloka/article/view/25945>
- Khalifah, D. I. N. (2017). Pandangan pramoedya ananta toer terhadap perempuan jawa abad 19: analisis novel gadis pantai. *Avatara e-Journal Pendidikan Sejarah*, 5(1). Retrieved from <http://jurnalmahasiswa.unesa.ac.id/index.php/avatara/article/view/18358>
- Muawanah, & Supriyanto, T. (2016). Pandangan dunia pengarang dan konteks sosial "rumah tanpa jendela" karya asma nadia. *Seloka: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 5(1). Retrieved from <https://journal.unnes.ac.id/sju/index.php/seloka/article/view/12756>
- Nafiyah, K., & Mardikantoro, H. B. (2016). Permasalahan perempuan dalam kumpulan cerpen malam sepasang lampion karya triyanto triwikromo. *Seloka: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 5(1). Retrieved from <https://journal.unnes.ac.id/sju/index.php/seloka/article/view/12739>
- Nguyen, T. N. (2004). Socialist realism in vietnamese literature: an analysis of the relationship between literature and politics. *Thesis*. Melbourne Australia: Victoria University. Retrieved from <http://vuir.vu.edu.au/279>
- Ratna, N. K. (2007). *Estetika sastra dan budaya*. Yogyakarta: Pustaka Pelajar.
- Setiari, A., & Supriyanto, T. (2017). Struktur kepribadian dan emosi tokoh utama pada novel serial anak-anak mamak. *Seloka: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 5(2), 115-123. Retrieved from <https://journal.unnes.ac.id/sju/index.php/seloka/article/view/13072>
- Windyarti, D. (2017). Novel gadis pantai karya pramoedya ananta toer. *SEMIOTIKA: Jurnal Ilmu Sastra Dan Linguistik*, 18(1), 1-13. Retrieved from <https://jurnal.unej.ac.id/index.php/SEMIOTIKA/article/view/5180>