

JAVANESE WOMAN IN NOVEL *AROMA KARSA* BY DEE LESTARI

¹Tiara Ayu Meutia, ²Nuril Hidayati

2nurilhidayati@upm.ac.id

^{1,2} Fakultas Sastra dan Filsafat

Universitas Panca Marga

Probolinggo, Indonesia

Abstract: This research analyzed the representation of Javanese woman in *Aroma Karsa* novel by Dee Lestari. The aim of this study is to know the representamen meaning and describe the representation of Javanese woman in *Aroma Karsa* novel. The research is uses semiotic theory based on Charles Sanders Peirce's semiotic model: representamen, object, interpretant. *Aroma Karsa* novel tells Javanese woman as strong, brave, smart, and idealistic. This research hopes to be used as a useful contribution to the implementation of feminism and changing the society's perspective on Javanese woman who are considered as weak and dependent on men.

Keywords: Representation, Javanese woman, Novel, *Aroma Karsa*

INTRODUCTION

Javanese woman is woman that born in Java Island, from a Javanese family, taught with the Javanese local wisdom, and do the Javanese cultural in their habit. Javanese woman according to the Javanese cultural is the woman's physical and psychological is weaker than a man, and must be protected. Based on Sukri and Sofwan, Javanese's archaism said "*Swarga nurut nraka katut*" that means woman will follow the man to heaven, or to the hell (Rejeki, 2013 in Nazaruddin and Hartama, 2017). "*Swarga nurut nraka katut*" in Javanese people means that a wife always has no power of themselves. A wife's happiness and sadness is depending on the husband.

Javanese woman is a sub-ordinate in the family. Every decision is on the man's hand. Some people think that woman should do everything in house, it means woman should not go anywhere without concern and permission. This case still happens in some place, and becoming a new habit. The discrimination still goes nowadays. It may change a little in a small place. This kind of habit is normally we found in real life and some literary work or in a movie that using the conservative background. This depiction of discrimination was chosen because it is an interesting issue, because Javanese woman is more enforcing and against the discrimination with some roles that inspired other woman. Therefore, the writer pop out with their work namely *Perempuan Jawa* (2016), *Maskumambang* (2016), and *Aroma Karsa* (2018).

Aroma Karsa is a Dee Lestari's 12th novel. It was published at March 16th 2018 by Bentang Pustaka publisher. The digital version of *Aroma Karsa* was published at January 18th 2018 by Bookslife publisher that release twice in a week (hot.detik.com). *Aroma Karsa* have more than 700 pages. *Aroma Karsa* reach 10 thousand copies on the Pre-Order. Dee does not expect that *Aroma Karsa* will sold in that number (Dee Lestari:2018). Dee also a singer and novelist. At first, Dee started trying to write teen short stories, sending them to magazines and with no success, as well as when Dee participated in several competitions.

Dee was frustrated in trying the media. Finally, Dee wrote secretly, just show it to the closest people (deelestari.com).

The story of *Aroma Karsa* is about two women doing an expedition to find the flower that named *Puspa Karsa* in the forest of *Lawu* Mountain. The two women is Raras Prayagung and Tanaya Suma. Raras is an owner of Perfume Company, and Suma is the Chief of the company. Suma, the step daughter of Raras is a hyperosmia. Hyperosmia is a heightened and hypersensitive sense of smell that has been associated with a number of medical conditions. Suma struggling to find out the position of the *Puspa Karsa* in the forbidden forest with her ability to smell something that others can't with another hyperosmia man, Jati Wesi. Suma and Jati trying their best to find out the position of the strange plant, because it is only both of them that can smell *Puspa Karsa* (*Aroma Karsa*, 2018).

This novel is consisting with some intrinsic elements. Such as adventure, family, and romance. The character in *Aroma Karsa* is interesting, the reader is not only focus on the main character. *Aroma Karsa* also tells about making a perfume, therefore Dee Lestari doing in-depth research of making a perfume in Singapore (tirto.id). In other side, *Aroma Karsa* setting in *Gebangan* Garbage dump and *Lawu* Mountain. This implies that *Aroma Karsa* has a diverse background place that contradicting each other but still relevant with the story.

Aroma Karsa novel by Dee Lestari have simple plot. *Aroma Karsa* tells about the struggling of Raras Prayagung to find out the *Puspa Karsa*, a mythology plant that no one ever know it. Meanwhile, Suma's prove her ability to Raras who underestimate her because of Suma disability control her power of smell. Suma fight and ominously herself to impressed Raras. Suma's sense of smell is getting strong day by day. It helps Suma to face her habit of always getting in touch with smell.

The theory that used in this research is semiotic theory from Charles S. Peirce. This research is relevant with the semiotic theory. A novel always has a hidden meaning. A literally work closely related to the society. Every case in the literary always describe the reality, like the representation of Javanese women. The story of *Aroma Karsa* has a hidden meaning, story about a woman, smell ability, and the struggling from each character. The sign inside the story told about a semiotic theory. Semiotic theory from Charles S. Peirce known by his triadic; Object, Representamen, and Interpretant.

According to that concept, the meaning of sign is use for a personal, social, or special context. Peirce's triadic also called triangle meaning semiotics that means sign is something that related to someone for something in some cases or capacity. Sign refers to someone that think about something that equal, or something that branch out, interpretant was a sign that made from the first sign. The object was a sign that refer to something (Nawiroh, 2015).

The problem of this research are divided into two, the first is to know the representamen meaning in *Aroma Karsa* novel by De Lestari. The second is to describe the representation of Javanese woman in *Aroma Karsa* novel by Dee Lestari. So the significance of the study is Theoretically, this research is expected to educate the reader about novel, Javanese woman, and the stereotype that people known. Novel can also be used as an educational medium to provide the strength of the character of Javanese woman nowadays. In addition, the result of this study can also be used as a reference or

guide for writing other research that related to Javanese woman or semiotic theory. Practically, this study can be used as a useful contribution to the achievement of the implementation of the value of feminism. This research is also useful for changing the society's perspective on Javanese woman who are considered as weak and dependent on men.

METHOD

The research design is a unitary, detailed and specific plan on how to obtain, analyze, and interpret data. Research design is all the processes required in planning and implementing research, from the preparation stage to the report preparation (Nazir, 2003). This research uses semiotic analysis, the type of research used is qualitative research. This research uses a textual analysis. The textual analysis is a methodology that involves understanding language, symbols, and pictures presents in text to gain information regarding how people make sense and communicate life experiences. Visual, written, or spoken messages provide cues to ways through which communication may be understood. The messages are understood as influenced by and reflective of larger social structures. This study is in accordance to qualitative research that focuses on generating some principles of meaning in society. The object of analysis in qualitative research is the meaning of social and cultural indications that use cultural communities to get a picture of something.

The data source in this study is the *Aroma Karsa* Novel by Dee Lestari which was published in 2018. The data that was used in this research is primary data and secondary data. The primary data in this research is the dialogue and narration that contains characteristic and stereotype of Javanese woman in the *Aroma Karsa* novel. The secondary data in this research are books and journals that related to the stereotype of Javanese woman and characteristic of Javanese woman. The research methodology is influence by the data collection method. The data collection method is using literature study or literature research is one of the kind of data collection method. Literature research is a type of qualitative research. The techniques that used in this thesis is data reduction. Data reduction is a stage of qualitative data analysis technique. Data reduction is the simplification, classification, and removal of unnecessary data in such a way that data can produce meaningful information and make it easier to draw conclusions.

In this data collection method, the research conducted a literature study by reading the whole *Aroma Karsa* novel. Then, sorting out the narrations and dialogues that refer to the characteristic of Javanese woman. After that, the data is divided into two kinds. The first data is the narration that related to the phenomena that occur in Javanese woman. The second is the dialogue among the characters that shows the characteristic of Javanese woman. In order to analyze the data uses the triadic of semiotic; representamen, object, and interpretant. Representamen shows the narration and the dialogue that contain the characteristic of Javanese woman as a sign. Then, the narration and dialogue that serve as a sign on the representation are describe in the object. The interpretant describes in-depth about the implied meaning in the representamen and the object as well.

ANALYSIS AND FINDINGS

There are several sentences that analyzed in *Aroma Karsa* novel. Each part of sentences gives sign to be identify with Peirce theory. The analysis uses the first stage or it called representamen. The second analysis is uses the second stage or it called object. The last analysis, uses the interpretant. Every sentences uses three steps to analyze. The first is use representamen meaning. Representamen is something physical that can be grasped by the five human senses and something that represents things outside the sign itself. The second is object. Object is something that is referred to by a sign, it can be material that is captured by the sense, and also mentality or imaginary. The last is interpretant. Interpretant is a sign that is in a person's mind about the object that is referred by a sign.

Analysis The Representamen Meaning in *Aroma Karsa* Novel

This analysis is divide into eight table, that each table is group by the element of the story in *Aroma Karsa* novel such as adventure, family, and romance.

1. Adventure

Table 1 Analysis of Phenomenon Narration Meaning in Adventure 1

Representamen	<i>Semakin besar, semakin berani ia berjudi dengan resiko. Ia merambahi sudut-sudut keraton, mencari tempat-tempat persembunyian menantang, membongkari barang-barang menarik.</i> As she grown up, she braves to take the risk. She wandered all over the place in the <i>Keraton</i> , looking for challenging hiding places, and looking for the interesting items. (page 8)
Object	The narration is about Janirah. As a grown child, Janirah become more brave. Janirah hunted everything in the <i>Keraton</i> . She always finds interesting and rare items in the <i>Keraton</i> .
Interpretant	These sentence tell about the characteristic of Javanese woman that has a high curiosity into something. When Javanese woman interested to something, they look for it well. This kind of thing that showed up by Janirah as a Javanese woman that always curious about thing around her. Because of her high curiosity, it bring her to found something new in her life.

The narration when Janirah explored the *Keraton* and took unique items there, by finding out about something causation Javanese woman certainly also sharpened their knowledge. Her knowledge increases with the emergence of this curiosity. This means that Javanese woman who has high curiosity show that Javanese woman is a smart woman. Because of their curiosity, Javanese woman looked for the information as much as she can get to satisfied herself. Woman in Indonesia still handcuff with the cultural values that still works on her life. It is hard to find her own self and afraid to do something for improve her skills. Until now, the task division in the family and society based on the wrong traditional perception, the difference of the power between man and woman. It is called patriarchy cultural systems. Patriarchy come from patriarchate, which means a structure that places the role of men as the sole, central. And all-powerful ruler. So that patriarchal system dominates culture in society. as a result, gender inequality affects various aspects of people's daily activities.

Table 2 Analysis of Phenomenon Narration Meaning in Adventure 2

Representamen	<i>Pada usianya yang sudah lima belas tahun Janirah belum bisa membaca. Dengan tekad baja, Janirah lalu sembunyi-sembunyi menontoni guru privat yang didatangkan untuk mengajar anak-</i>
---------------	---

	<p><i>anak ningrat di Keraton. Dari kejauhan Janirah ikut berlatih menulis, membaca, dan berhitung.</i></p> <p><i>Empat bulan berlalu dan Janirah mulai mampu membaca rangkaian aksara hanacaraka walau tersendat.</i></p> <p>At the age of fifteen, Janirah could not read. with her strong persistence, Janirah secretly watched the private teacher who was brought in to teach the noble children at the <i>Keraton</i>. From a distance, Janirah participated in practicing writing, reading, and arithmetic. Four months passed, Janirah began to read the Javanese script even though were stuck. (page 8)</p>
Object	<p>This narration is about Janirah that fifteen years old but still can't read. With a braveness, Janirah sneak off to watch and join the reading, writing, and arithmetic class that held in the <i>Keraton</i> for the child of the noble.</p>
Interpretant	<p>These sentences about a key master's child that did not get the formal education from the <i>Keraton</i>. But, with her brave and curiosity, Janirah sneak off when the noble's children have the private class. Janirah is a tricky girl. She joins the class secretly from a distance away. To a fifteen years old girl is not easy to learn read by herself without a guide from the expert. But Janirah can do it. It proves that Janirah is a smart girl among the children in <i>Keraton</i>.</p>

Based on Wicaksana, at the 19 century, woman is not allowed to get the education, even the woman from the noble family (Putri and Nurhajati, 2020). To raise children, woman must be smart. Because of the first education for children is their mother. Javanese woman is a woman that smart and clever in doing anything. Even she can do something that usual for man. Being smart is the precious value for a woman. According to Janirah that fifteen years old girl can't read, but she secretly joins the noble's private reading class from a distance and learning by herself after class. It proves that basically Javanese woman is an intelligent girl. It just to be treat well and give a chance to prove it.

2. Family

Table 3 Analysis of Phenomenon Narration Meaning in Family

Representamen	<p><i>Dari usia belia sekalipun, Raras dapat menilai ayahnya. Romo ibarat kutukan. Romo tidak kebagian secuil apapun keuletan Janirah Prayagung. Romo bertingkah persis ningrat-ningrat kebesaran nama, tapi tidak berguna.</i></p> <p>Even from young age, Raras was able to judge her father. Romo is like a curse to the family. Romo did not get any piece of Janirah Prayagung's tenacity. Romo acts exactly like a big noble, but useless. (page 15).</p>
Object	<p>The narration is about Romo is Raras's father. Raras judge her father is a lazy noble. Raras think that her father is different to Janirah Prayagung. Because Janirah and Raras is similar, a tenacity person.</p>
Interpretant	<p>These sentences tell Raras has a mindset that Janirah is a tenacity woman. According Raras, Janirah is a hard worker. A little different, Raras's father as a Javanese man it is easier to work. In society, a Javanese man is allowed to doing anything, but to Javanese woman it gets harder to make their dream come true because of the stereotype being subordinate in society.</p>

Referring to the narration that show how persistence Raras that different from her father who is a lazy person that hang on to his position as a part of the *Keraton*. *Keraton* is buildings where the king (*Sultan*) and the family lived. The *Keraton* is usually also used as the center of the kingdom and the center of all political, economic, and social-cultural activities. Back to the Raras show the characteristic as a woman should have a firm character although she is a part of the *Keraton*. Intended for Raras, a woman should have a great spirit in her life. Because of that, woman can do more than a man in doing work.

3. Adventure

Table 4 Analysis of Dialog Meaning Adventure 3

Representamen	<p><i>"percaya tentunya tidak cukup. Harus ada orang yang cukup gila untuk mencarinya," sahut Sudjatmiko.</i> <i>"aku cukup gila untuk itu. Prof. Miko?"</i> <i>Sudjatmiko geleng-geleng kepala sebagai tanda kekagumannya.</i> <i>"aku suka semangatmu."</i> <i>"tunggu apalagi kalau begitu?"</i> <i>"to believe is certainly not enough. Someone has to be crazy enough to look for it, said Sudjatmiko.</i> <i>"I'm crazy enough for that. Prof. Miko?"</i> <i>Sudjatmiko shook his head as a sign his admiration. I like your passion"</i> <i>"so what are we waiting for?"</i> <i>(page 20).</i></p>
Object	<p>This dialog is Raras ask Prof. Sudjatmiko to joining the expedition that Raras made for finding the <i>Puspa Karsa</i>. At first, Prof. Sudjatmiko is hesitate to do Raras's desire. But with Raras's spirit Prof. Sudjatmiko commit to join the team. He also amazed by her. Raras proves that she is ambitious to do something with Prof. Sudjatmiko.</p>
Interpretant	<p>The dialog tell about Prof. Sudjatmiko is hesitate to do a research with Raras, because there are many preparations to do that research. Within the pioneering spirit, Raras show Prof. Sudjatmiko that this expedition is a great for both of them. Raras clearly persuade Prof. Sudjatmiko with her spirit and her ambitious. Because of her persuasion, prof. Sudjatmiko say yes to be the part of team. It proves that a Javanese woman is always struggling to what they want, and always fight to reach what worth to be reach.</p>

Javanese woman is a woman that very idealist. Idealist is a someone who envisions an ideal world rather than the real one. Some people consider idealists to be naive, impractical, and out of touch with reality. Idealists think that striving for perfection makes the world a better place. In the current development, there have been emerging women as leader in various aspects, so that women have additional duties. The rise of the women in the era of globalization, the pattern of life has brought changes in development. At this time, to the women attached to multiple roles, no longer on the second choice.

According to the dialogue table 4, Raras does not hear the suggestion from the Prof. Sudjatmiko. Raras said, "why would this team be created for, if in the end it was just being dictated by the caretaker?" it means that Raras always want everyone to listen to her and do what she said. According to Qomariyah, the case that touch on woman, she has to finish it by herself. She never satisfied with the answer that she gets. If she did not find the point of the problem, she never stops to find it. Because she works hard to what she thinks best for her. She considers everything that she does. She does not want to hear the

explanations from others that wasting her time and bad for her. This is the characteristic of Raras that empower her to face the reality. Raras is a woman that idealist through something that she can handle by herself without being interrupted by anyone. When she has the willpower, she can do whatever it is.

Javanese woman is a stubborn person, Javanese woman is also used to being on her own and is incredibly independent. A stubborn Javanese women know what she wants and has strong desire to get it. They are also known to be firm with their feeling. Even though a stubborn, they can control their emotions. They know very well what they are aiming for. They also fight as hard as they can get it. She is a pure love, she usually shows by caring about others and sincerity in doing something.

4. Family

Table 5 Analysis of Dialog Meaning in Family 2

Representamen	<i>Suma sadar sudah mati langkah, tapi harus tetap menunjukkan perlawanan. "ibu bisa tempatkan dia di produk fungsional, kalau mau. Tidak di fine fragrance".</i> Suma realized that she had lost her steps, but had to continue to show resistance. "you can put him in functional products, if you want. Not in fine fragrance. (page 108)
Object	The dialog is between Raras and Suma about Jati's position in the Suma's Office. Suma had no choice. Instead of agree with Raras, Suma reject Raras's decisions. But Suma give another option to Raras for Jati.
Interpretant	The dialog tells about Suma against Raras's decisions. Suma did not want Jati as a special employee, because Suma thinks that she has the power to choose her employee. She has responsibility to make the position in the office. Not only that, Suma is a woman that competitive and idealist for what she does. Suma thinks that Jati is a villain for her works. So suma decide to against Raras and Jati for her favor.

From dialogue between Raras and Suma explain that Suma is a stubborn person who wants defend on her opinion about which position that perfect to Jati Wesi in office. According to Cambridge dictionary defines stubbornness as someone who insists on doing what they have in mind. At the same time, they refuse to do anything else, unless their wish is fulfilled. Stubborn seems to be one of the traits that can irritate people. But not always bad, apparently for woman this trait provides a positive side. Stubborn woman has their own preferences and keep them real. For Suma, the arrival of Jati is a bad thing that destroy Suma's career. Suma against every Raras's suggest for Jati, because Suma does not want Jati to work in her company. It indicates that Suma is a stubborn about what she wants and also her decisions. Suma ignored what Raras ordered and Suma cling to her decisions.

5. Romance

Table6 Analysis of Dialog Meaning in Romance

Representamen	<i>"ada yang bisa kubilang supaya kamu berubah pikiran, nggak? Aku masih mau usaha."</i> <i>"kamu yang selalu bilang aku kurang gaul, kurang jalan-jalan, kurang petualangan. Sekarang aku sudah punya kesempatannya, malah kamu yang keder".</i> "Is there something I can say to you that change your mind? I wanna try it." "you are the one who always says that I am not sociable, less sightseeing, less adventurous. Now I have the chance, but in fact
---------------	---

	you are scared. (page 471)
Object	The dialog above is a conversation between Suma and her boyfriend, Arya. Suma said that before that day, Arya always thinks that Suma is an old-school and kind of introvert person. In this current situation, Suma be able to doing an expedition and do the whole thing that Suma never done.
Interpretant	The dialog tells about Suma that challenge herself to do something new and different to her before. Suma was curious with the new adventure while doing the expedition. Suma did not expect that Arya forbid her to join the expedition. Because of Suma is an independent and idealist woman, Suma no need the permission from Arya.

Suma said that she challenges herself and do something totally different to her habit. Suma's point is if man can do it, woman does either. Suma's hunger is more advanced. But, Arya can't forbid Suma because Suma wants to. Suma really wanted to find *Puspa Karsa* plant since her childhood. No matter what happen, Suma still do the expedition. This hardworking and optimistic character is what Suma shows as a Javanese woman. A woman who does not given up even though the situation does not allow, but she always want to finish what she has started and dreamed of.

Representation of Javanese Woman Described in *Aroma Karsa* Novel by Dee Lestari

Representation refers to the construction of all forms of media on all aspects of reality on reality, such as society, objects, events to cultural identity. Representation is the act of presenting or describe something, both events, people, and objects through something others outside of himself, usually in the form of a sign or symbol (Hall, 1997).

The woman featured in the novel *Aroma Karsa* is the object of this research. The woman shown in the figures of Janirah, Raras, and Suma in this novel are analyzed to show the representation of woman depicted and formed in them.

Representation of Javanese woman as a smart woman

Education is the right of everyone, both men and women. With Thus, there should be no reason to discriminate or neglecting women's education. This means girls can learn any field. The society's view that women do not need higher education, because no matter how high a woman's education is mainly in the domestic sphere. Implication from this point of view, women are left behind in terms of education compared to men. Women have the right to learn and share ideas and contributions in life. Not only that, there's nothing wrong with women to be able to lead a business or company which then can be a job for many people, and also women entitled to a good school and learning about business or work. Because women are required to be smart both at work and in terms of taking care of the household later at a later time. The opportunity for women to get an education proves that women have the same ability with men and even many women who able to achieve good achievements in academics and non-academic.

A Javanese woman who is restricted in her movements, has a strong determination to learn everything she wants to know. Just as Janirah sneaked into the nobel class to peek at how to learn to read in the *Keraton*, she learned by peering from a distance. Janirah repeated what she learned at home on her own without the help of others.

Representation of Javanese woman as an idealist and hard-worker woman

Nowadays, there are many working women or commonly referred to as professional working women. Career women are woman who are involved in professional activities such as business fields, offices, and others based on education, expertise, skills, honesty and so on that promise a career advancement and path. Working is a woman's right because now it's called gender equality so that between men and women have equal rights in the world profession. The role of women is still traditionally addressed in non-economic activities, namely the role of women as caregivers and taking care of the household, however in fact it is not so. In line with this, Javanese women are required to be women who must always work hard so that their thoughts and ideas are accepted by the community. Javanese woman who work hard are usually often prosecuted in work or society for their behavior and actions. This is shown by her persistence in doing something in totality to realize her ideas. In addition, Javanese woman work hard for what they do because they are often underestimated by others. Many man who set aside woman just because woman is a subordinate in the position of society and family.

Representation of Javanese woman as a graceful woman

A graceful attitude can be said that there is gentleness in what is done, so people who act with that attitude can make the heart feel comfortable. Graceful itself means gentleness in every word and deed. In everyday life, this kind of attitude must be put forward. Being graceful will actually bring good. It can be the basis for building harmony among human beings.

Javanese women are a symbol of gentleness as well as a symbol of strength. Javanese women as a symbol of gentleness when photographed in terms of behavior and attitude. Attitudes that are always attached to Javanese women are polite, simple, diligent, obedient, graceful, patient, painstaking, yielding, and friendly. Javanese women have polite behavior. Polite in behavior and polite in speaking. These two behaviors have been taught and instilled since childhood. When a Javanese woman laughs, her teeth don't appear, when she walks she doesn't hear her trumpet, and when you eat you don't hear the clinking of spoons and plates. The politeness of speech in Javanese women is manifested by speaking softly.

Woman is the main figure who plays an important role in a family as a mother. Woman has many roles and is able to do many things for the needs of all family members. The role of mother in the family is huge. Mother is a person who can be man faces in one body. As a mother, women must be able to control family finances. In addition, women must be able to become a teacher for her children

CONCLUSION

Based on the analysis uses C.S. Peirce's semiotic theory as an approach, there are many representamens in the narration and dialog in the *Aroma Karsa* novel. The representamens that emerge from the narration and dialogue are Javanese woman characters. These representamens are shown as a form of gender equality that is fought for woman.

There are three kinds of representation of Javanese woman in the novel *Aroma Karsa*. The first is namely the representation of Javanese woman as smart woman. Many Javanese woman is underestimated about their lower knowledge compared to man. Even tough, Javanese woman is also known as smart as man in education and working space. The second, the representation of Javanese woman as an idealist and hardworking woman. Woman always seen as weak and unable to work in the public sector. Because of the woman stereotype, it is the woman's responsibility to look after and take care of the household and children. Then, woman has to do many things in the domestic sector. The last is the representation of Javanese woman as graceful woman. The attitudes that are always attached to Javanese woman are polite, simple, diligent, obedient, graceful, patient, and friendly.

REFERENCE

- Budiati, A.C. (2010). *Aktualisasi Diri Perempuan Dalam Sistem Budaya Jawa (Persepsi Perempuan Terhadap Nilai-Nilai Budaya Jawa Dalam Mengaktualisasikan Diri)*. Pamator. Vol 3 No 1. journal.trunojoyo.ac.id
- Endraswara, S. (2013). *Metodologi Penelitian Sastra*. Buku Seru Yogyakarta
- Hall, S. (1997). *Representation's Meaning*. Jakarta: Gramedia.
- Hartama, S. C. & Kahfie, N. (2017). *Citra Perempuan Jawa Dalam Novel Suti Karya Spardi Djoko Darmono Dan Implikasinya*. Vol.5 No 2. repository.lppm.unila.ac.id
- Hermawati, T. (2007). *Budaya Jawa dan Kesetaraan Gender*. Vol 1 No 1. digilib.uns.ac.id
- Hidayati, N., & Waristiani, J. (2022). Women Discrimination In Novel Ginko By Jun'ichi Watanabe. *Literasi: Jurnal Ilmiah Kajian Ilmu Humaniora*, 1(2), 42-50. <https://doi.org/10.51747/literasi.v1i2.1303>
- Lestari, D. (2018). *Aroma Karsa*. Bentang Pustaka Yogyakarta.
- Ma'arifah, N. & Supratno, H. (2019). *Representasi Perempuan Dalam Novel Aroma Karsa Karya Dee Lestari Kajian Semiologi Roland Barthes*. Vol 6 No 1. jurnalmahasiswa.unesa.ac.id
- Nazir, M. (2003). *Metode Penelitian*. Ghalia Indonesia.
- Putri, A., Nurhajati, L. (2020). *Representasi Perempuan Dalam Kukungan Tradisi Jawa Pada Film Kartini Karya Hanung Bramantyo*. Vol 4 No 1. jurnal.unpad.ac.id.
- Rosyida, K., & Tjahyadi, I. (2022). British Women In Movie Pride And Prejudice Directed By Joe Wright: A Feminist Literary Study. *Literasi: Jurnal Ilmiah Kajian Ilmu Humaniora*, 1(1), 9-16. <https://doi.org/10.51747/literasi.v1i1.1295>
- Tjahyadi, I., Andayani, S., & Wafa, H. (2020). *Pengantar Teori dan Metode Penelitian Budaya*. Lamongan dan Probolinggo: Pagan Press dan FSF UPM Probolinggo
- Tjahyadi, I., Andayani, S., & Wafa, H. (2020). Representasi Probolinggo dalam Seni Pertunjukan Musik Patrol Kelabang Songo. *Promusika*, 8(2), 64-73. <https://doi.org/https://doi.org/10.24821/promusika.v1i2.4585>
- Tjahyadi, I., & Faishal, A. (2021). Representasi Madura Dalam Pertunjukan Seni Tari Sila Karya Hari Ghulur. *Geter : Jurnal Seni Drama, Tari Dan Musik*, 4(1), 121-133. <https://doi.org/10.26740/geter.v4n1.p121-133>
- Tjahyadi, I., & Jatmiko, D. (2021). Representasi Perempuan Muslim dalam Hati Suhita Karya Khilmi Anis. *Suluk*, 3(2), 122-130. <https://doi.org/10.15642/suluk.2021.3.2.122-130>
- Tjahyadi, I., & Jatmiko, D. (2021). An Analysis of The City Meaning in Three Paintings by Agung Tato (Semiotics Approach Of Charles Sanders Peirce). *TEROB*, 12(1), 50-59. <https://doi.org/10.20111/st.v12i1.168>
- Vera, N. (2015). *Semiotika dalam Riset Komunikasi*. Penerbit Ghalia Indonesia.