

REPRESENTATION OF GENDER INJUSTICE IN THE NOVEL *BROKEN STRINGS* BY AURELIE MOEREMANS: A STUDY OF LITERARY FEMINISM

Julhijah¹, Nina Queena Hadi Putri², Alfian Rokmansyah³, Nia Novita Putri⁴

¹Indonesian Language and Literature Education, Mulawarman University

Full institutional address and mobile number

¹E-mail: jjjah3881@gmail.com

²E-mail: nina.queena@fkip.ac.id

³E-mail: alfian@fkip.unmul.ac.id

⁴E-mail: nianovitaputri@fkip.unmul.ac.id

Abstrak

Ketidaksetaraan gender terbentuk melalui proses konstruksi sosial yang berkembang dalam kerangka sistem patriarki, serta termanifestasi dalam berbagai manifestasi ketimpangan relasi antara laki-laki dan perempuan. Karya sastra novel Broken Strings mengilustrasikan realitas tersebut melalui narasi pengalaman yang dihadapi oleh karakter-karakter perempuan di dalamnya. Studi ini memiliki tujuan untuk menganalisis berbagai manifestasi ketidaksetaraan gender yang dialami oleh karakter perempuan dalam novel tersebut dengan mengadopsi kerangka teoretis feminisme sebagaimana dikembangkan oleh Mansour Fakih. Penelitian ini menggunakan pendekatan kualitatif bersifat deskriptif analitis sebagai metodologi utamanya. Sumber data primer diperoleh dari keseluruhan teks novel Broken Strings, sementara pengumpulan data dilaksanakan melalui teknik studi kepustakaan. Analisis data dilakukan melalui tahapan identifikasi, kategorisasi, serta interpretasi terhadap kutipan-kutipan yang mengindikasikan kehadiran ketidaksetaraan gender berdasarkan kerangka konseptual Mansour Fakih yang mencakup lima aspek, yaitu marginalisasi, subordinasi, stereotip, kekerasan, dan beban ganda kerja. Temuan penelitian mengungkapkan bahwa karakter-karakter perempuan dalam novel mengalami proses marginalisasi dalam hal akses terhadap sumber daya sosial dan ekonomi, subordinasi dalam mekanisme pengambilan keputusan di lingkungan keluarga, serta stereotip yang menghambat kebebasan dan pembentukan identitas mereka. Studi ini juga mengidentifikasi adanya bentuk-bentuk kekerasan simbolik dan psikologis yang berfungsi sebagai instrumen kontrol patriarkal. Fenomena beban ganda kerja terlihat jelas melalui tekanan tanggung jawab domestik yang tetap melekat pada perempuan bersamaan dengan kewajiban sosial tanpa adanya pembagian peran yang adil dan setara. Hasil penelitian ini menegaskan bahwa novel Broken Strings menyajikan kritik terhadap struktur patriarki melalui penggambaran ketimpangan relasi kekuasaan serta proses transformasi kesadaran dan perlawanan yang dilalui oleh karakter perempuan terhadap berbagai bentuk penindasan yang mereka alami.

Kata Kunci: *feminisme, Mansour Fakih, ketidaksetaraan gender, karakter perempuan, Broken Strings*

Abstract

Gender inequality is formed through a process of social construction that develops within a patriarchal system and is manifested in various manifestations of unequal relations between men and women. The literary work Broken Strings illustrates this reality through the narratives of its female characters. This study aims to analyze the various manifestations of gender inequality experienced by the female characters in the novel, adopting the theoretical framework of feminism developed by Mansour Fakih. This study uses a descriptive, analytical, qualitative approach as its primary methodology. Primary data were obtained from the entire text of the novel Broken Strings, and data collection was conducted using library research methods. Data analysis was carried out through the stages of identification, categorization, and interpretation of quotations, indicating the presence of gender inequality, in line with Mansour Fakih's conceptual framework, which includes five aspects: marginalization, subordination, stereotypes, violence, and double workload. The research findings reveal that the female characters in the novel experience marginalization in access to social and economic resources, subordination in family decision-making, and stereotypes that hinder their freedom and identity formation. This study also identifies forms of symbolic and psychological violence that function as instruments of patriarchal control. The phenomenon of the double burden of work is clearly visible in the pressure of domestic responsibilities that remain attached to women, along with social obligations,

without a fair and equal division of roles. The results of this study confirm that the novel *Broken Strings* presents a critique of patriarchal structures through depictions of unequal power relations and the transformation of consciousness and resistance the female characters undergo against the various forms of oppression they experience.

Keyword: feminism, Mansour Fakhri, gender inequality, female characters, *Broken Strings*

1. INTRODUCTION

Novels, as a form of literature, can be a way to convey the voice of society. Narrative imagery within a novel also influences the resulting literary work (Azhariyah & Qomariyah, 2025). The resulting form clearly does not fully depict the full (real) state of society. However, the author's further development of his or her narrative style, incorporating imagination, successfully creates a work of fiction (Saragih et al., 2021). Novels are often studied through a feminist literary approach, using a feminist perspective to uncover gender representation and relations within the text. This critique touches on long-standing ideologies that place men in a dominant position. This research focuses on a feminist perspective that critiques the social stigma created by women. If this stigma is prevented, according to patriarchal society, conflict can arise (Apriliandra & Krisnani, 2021).

Literature is a medium of expression that not only presents the beauty of language but also reflects the social realities that develop in society (Wendi Fernandes, 2026). Through literature, authors often explore humanitarian issues such as power relations, social inequality, and gender injustice (Febrianti, 2023). In the novel *Genduk Karya*, and to describe the causes of gender injustice experienced by female characters in the novel *Genduk Karya*. This study aims to analyze various manifestations of gender injustice experienced by the female character in the novel *Genduk*, along with the underlying factors, by applying the framework of literary feminism. This study is expected to make a significant contribution to the development of literary feminist studies in Indonesia, especially in the realm of women's representation and the

dynamics of gender relations depicted in literary works. In terms of practical application, the findings of this study can serve as a reference for other researchers and as food for thought to understand how social and cultural structures contribute to the maintenance in gender inequality (Abbas & Smith, 2023).

In this context, literary works become an important space to examine how women are represented and positioned within social structures dominated by patriarchal culture. Furthermore, literary works that address gender inequality play a strategic role in building readers' critical awareness of social realities often considered normal (Sefthiyan Muhammad Faried, 2024). Through depictions of the conflicts experienced by female characters, readers are invited to understand more deeply the psychological, social, and cultural impacts of a strong patriarchal system in society (Amanda & Nugroho, 2024). Literature also serves as a source of entertainment; it functions as a tool to express and critique social issues that can arouse empathy and encourage changes in perspectives on women (Botifar & Friantary, 2024).

Gender inequality remains a significant issue in the modern era. Despite various efforts to achieve equality, women still frequently experience marginalization, subordination, stereotyping, violence, and a double burden resulting from unequal social constructions between men and women (Adeleye, 2025). This injustice stems from social systems and structures that place women in a more vulnerable and less empowered position.

This phenomenon occurs not only in real life but is also reflected in literary works. Literature, as a representation of social life, often depicts the reality of gender inequality in society (Lucas &

Ordeniza, 2023). Through characters and storylines, authors present various forms of injustice faced by women in both the domestic and public spheres.

Broken Strings is a literary work that offers an in-depth portrayal of the lives of female characters under social pressure and unequal power relations. The female characters in this work are depicted as experiencing various forms of gender injustice that affect their identities, life choices, and their space for movement. The narrative constructed in Broken Strings shows how women are often positioned as those who must submit, remain silent, and accept the situation, while also showing efforts to resist this oppression. In Broken Strings, the conflicts experienced by the female characters do not stand alone but are closely linked to social structures that limit women's freedom and rights. Family pressure, social expectations, and male dominance are the main factors shaping the life experiences of the female characters. This shows that gender injustice is not a coincidence, but rather the result of a system that has been internalized in social life.

The novel Broken Strings possesses qualities worthy of in-depth study. Its primary strength lies in the characters' intense and touching inner struggles, allowing readers to connect psychologically with the story. Research by Izzatuna (2024) shows that literary works that deeply explore inner conflict can build emotional connection with readers, reinforcing the urgency of analyzing characters' psychological aspects in uncovering experiences of gender injustice.

The use of the "broken string" symbol also enriches the story's meaning, not just a literal depiction but also a metaphor for broken relationships, shattered hopes, and identity crises. Although the novel Broken Strings has not received much academic study due to its relatively recent publication, previous studies have shown that symbols serve as a means of conveying social critique of unjust structures

(Yuwono et al., 2025). Therefore, citations of previous research are intended to strengthen the theoretical framework, not to demonstrate that this novel has been studied previously.

The novel Broken Strings stands out through the symbol of a "broken string," which represents the rift in relationships between characters, the fading of hope, and the shaking of each character's principles and identity. This symbol not only serves as an additional element, but also becomes the main key to understanding the entire story. Through this symbol, readers are invited to realize that every inner conflict and life problem leaves a trace that is difficult to erase. In terms of language, the author uses a straightforward yet beautiful style. Simple diction can convey strong emotions. The storyline is structured sequentially and logically, so that events feel realistic and close to life. The combination of symbolism, style, and theme makes this novel rich in meaning and value.

Feminist literary studies offer a relevant approach to analyzing the journeys of main female characters who face discrimination and gender injustice amid social and cultural dynamics. Literary feminism not only focuses on female characters, but also examines how Patriarchal ideology works in literary texts and its impact on the representation of women (Amelia et al., 2025). Simone de Beauvoir explains that women are often positioned as the Other, namely those defined from a male perspective. This view helps reveal how female identity is formed and constrained in literary narratives (Mathias et al., 2025).

Previous research on feminism in literature has generally highlighted the themes of oppression and women's struggles in Almira Bastari's novel Home Sweet Loan (hikmah, 2023). However, studies of Broken Strings focusing on forms of gender inequality are still relatively limited. Therefore, this research is important for enriching the literature on feminism and for providing a deeper understanding of the

representation of women in contemporary literature. (Mathias et al., 2025). This research is also relevant in the context of literary education in schools and universities. Literary works analyzed through a gender perspective can be a learning medium to foster values of justice and equality. (Fine et al., 2020) emphasized that a pedagogical approach that is sensitive to gender issues plays a role in building students' critical awareness of social inequality and the importance of just and equal relationships. Through critical literary learning, students not only understand the intrinsic elements of literary works but also connect texts to the social realities faced by society today.

The urgency of the novel *Broken Strings* lies in its relevance to the social and psychological issues facing modern humans, such as emotional alienation, rifts in interpersonal relationships, and identity crises driven by mental stress. This novel is also important in the context of education and literary studies because it functions as a medium for moral and emotional reflection that instills the values of self-resilience, acceptance of the past, and the importance of empathy and communication (Kashmala, 2025). Thus, *Broken Strings* is not only a work of entertainment but also a means of learning about life that is both academically and socially relevant.

2. METHOD

This research employs a qualitative approach with content analysis. Data were obtained from books and relevant literature, and analyzed using descriptive content analysis. This approach was chosen because the research focuses on understanding and interpreting the meanings of literary texts that represent gender inequality toward female characters in *Broken Strings* (Iskandar, 2022). The research data consists of words, phrases, sentences, and discourse in texts that represent forms of gender inequality.

Data collection in this study was conducted through a literature review, using the novel "

Broken Strings" as the primary data source. Data was obtained by carefully and repeatedly reading the novel to fully understand its content. Furthermore, the researcher noted important sections, including narrative, dialogue, and events, relevant to the research focus. Additionally, supporting data was obtained from books and other library sources related to the study.

The data analysis technique was carried out through several stages, namely: (1) identification of data in the form of text excerpts that indicate gender injustice; (2) classification of data based on statements of gender injustice, including marginalization, subordination, stereotypes, violence, and double burdens; (3) interpretation of data using Simone de Beauvoir's existentialist feminist perspective, especially the concept of the Other, which explains that women are constructed as "others" in a patriarchal system, as well as the concept of women as the Other; and (4) drawing conclusions based on the results of the analysis (Anggraeni et al., 2025). The validity of the data was maintained through diligent observation and triangulation of theory by comparing various views of feminist experts.

3. RESULTS AND DISCUSSION

Through the stages of identification, classification, and interpretation of data, analysis of the novel *Broken Strings* shows various forms of gender injustice experienced by female characters. These forms include marginalization, subordination, gender stereotypes, symbolic violence, double burdens, and the construction of women as the Other (Khasanah & Khusyairi, 2023) state that gender injustice can be manifested in the form of "marginalization, subordination, stereotypes, symbolic violence, and double burdens." These findings indicate the strong dominance of patriarchy in the social relations experienced by female characters (Romadhona et al., 2026).

Marginalization of Female Figures

Marginalization is the process of excluding women from access to power and decision-making. In this context, marginalization occurs through emotional domination, which leaves women without authority over their own lives. Marginalization is a form of gender inequality prevalent in *Broken Strings*. Female characters are portrayed as having no control over decisions affecting their lives (Khair & Tarauni, 2025). They are forced to follow their partners' wishes without being given the space to make their own choices.

This is seen in the following quote:

“Sometimes we fight just because I made a typo when I wrote 'I love you'... in the end he forced me to delete all male contacts on BBM.” (Page 32)

This quote shows that the female character loses her freedom to communicate and interact socially (Naila et al., 2025) describes the female character experiencing significant limitations in terms of communication. She must submit to her partner's control as a form of movement restriction. The sentence before she was pressured by her partner was her parents' words, such as "if you don't obey, papa will send you to the internat." This marginalization reflects how the patriarchal system works subtly but effectively in removing women from the subject position.

Subordination of Female Characters

In addition to marginalization, subordination is also evident in the relationship between female and male characters. Female characters are positioned as inferior and deemed incapable of making independent decisions (Asia & Ahmad, 2025).

This is seen in the quote:

"I'm tired of dating little kids, you need to grow up. Prove to me that you can't be controlled anymore." (Page 33)

This expression shows that the female character is considered immature and must follow her partner's wishes to be considered worthy, according to Wardani & Geleuk (2020), where women are often viewed as emotionally or socially immature individuals, so their presence in intimate relationships is measured by their level of obedience to their male partners. This subordination demonstrates an unequal power relationship. This subordination stems from the social assumption that women hold a lower position than men. In *Broken Strings*, subordination serves to perpetuate male dominance while silencing women's voices in relationships.

Stereotypes of Female Characters

The female characters in *Broken Strings* are also subjected to negative stereotypes that reinforce gender inequality (Afifah, 2024). They are portrayed as emotional, weak, and always blamed when trying to maintain their boundaries.

This is evident in the quote:

“He made rejection feel cruel, made me feel guilty just for saying no.” (Page 37-38)

This quote demonstrates that women are positioned as those who must always give in (Ayun et al., 2024). Women are expected to continually compromise and give in for personal gain, reflecting a deep-seated patriarchal pattern in social interactions. This stereotype reinforces the notion that women lack the right to determine their own will. Gender stereotypes are a form of injustice because they limit women's potential and freedom. In this novel, stereotypes are used to justify the control and oppression experienced by female characters.

Symbolic Violence against Female Characters

The violence experienced by female characters is not only physical, but also symbolic and psychological (Utami & Anggraini, 2026). Symbolic violence is seen through emotional manipulation that makes women feel guilty and mentally dependent.

Pay attention to the following quote:

"He said all of this as if it were proof of love, but to me it felt like a list of debts that would never be paid off." (Page 38)

The excerpt above demonstrates symbolic violence against the characters. This aligns with what Nuraini & Rosyadi (2025) stated, that symbolic violence can occur through emotional manipulation. This violence can occur in the context of a special relationship. The excerpt explains that while the male character represents his actions as "proof of love," for the female character, this can actually cause psychological burdens. Love is no longer reciprocal; it becomes a tool for constantly demanding reciprocation.

In the context of feminism, this situation places female characters in a position of moral and emotional obligation, making it difficult for them to resist or resist. Women are forced to feel that their existence is always lacking and never enough, which ultimately reinforces their mental dependence on male characters.

Pay attention to the following quote:

"He spat at me again, and again, and again... until his mouth sounded dry" (Page 135)

The quote shows the practice of symbolic violence that does not stand alone, but rather intersects with verbal and psychological violence (Fitriana et al., 2025). The form of symbolic violence in this context is seen through demeaning remarks and emotional pressure that slowly affect the mental state of female characters. This situation shows that domination is not always present in the form of physical actions, but also through language and attitudes that are mentally debilitating. Meanwhile, verbal violence involves words, such as insults or verbal threats, and the act of spitting is not only mild physical aggression, but a symbol of humiliation, degrading dignity, and dehumanization of female characters.

The repetition of these actions reinforces the position of female characters as disrespected and worthless, as if they deserve to be treated harshly

without consequence. This violence has psychological impacts because it damages the female characters' self-esteem and identity.

Pay attention to the following quote:

"You know I sell proof, not promises" (Page 165)

The quote demonstrates the existence of symbolic domination that operates through language. This domination is apparent when the male character positions himself as rational, realistic, and authoritative, while the female character is implicitly positioned as dependent on promises and hopes. This condition aligns with the view of Khoirunnisa & Hambali (2025), who stated that gender inequality is represented through role construction that positions men as powerful subjects and women as subordinate parties. In the context of the film *Please Be Quiet*, this representation highlights the limitations on women's movement and autonomy.

This statement emphasizes an unequal relationship in which male characters control the meanings of "evidence" and "truth," while female characters are placed in subordinate positions and must accept these standards. Language is used to legitimize power.

Language becomes a means of affirming male dominance over women. These three quotes demonstrate that violence against female characters isn't always extreme physical, but also manifests through emotional manipulation, symbolic humiliation, and linguistic dominance. This symbolic violence operates subtly but consistently, leaving female characters feeling guilty, worthless, and mentally dependent on male characters.

The Double Burden of Female Figures

Female characters also experience a double burden of emotional and social pressure to maintain the family's reputation (Khairuna et al., 2025). They are not only victims of abusive relationships but also endure fear and shame.

This is evident in the quote:

“I was afraid to see the disappointed look in their eyes... For the first time, I felt like I had no one.” (Pages 53–54)

The quote shows that the female character carries a heavy psychological burden without Purwati's support (2025). Female characters often experience intense mental stress, such as chronic anxiety and emotional isolation, without adequate support networks from their surroundings. Explaining that dual responsibility is a form of gender inequality because women must bear various roles and pressures simultaneously. Emphasizes how social pressure forces women to hide their suffering, thus exacerbating psychological trauma and reinforcing gender inequality in society. Thus, this analysis reveals that the double burden is not only a personal problem but a reflection of social norms that limit women's freedom.

Women as the Other and a Form of Resistance

Women are often represented as the Other, defined through a male perspective (Gustina et al., 2022). This is also evident in *Broken Strings*, Women are often represented as the Other, defined through a male perspective (Gustina et al., 2022). This is also evident in *Broken Strings*, where the female character's identity is shaped by her partner's demands and social norms. However, the female character is not entirely passive. She begins to demonstrate awareness and resistance to the oppression she experiences:

This is evident in the quote:

“That day I decided one thing: I would no longer try to cover it all up.” (Page 185)

This quote demonstrates a transformation in consciousness in the female characters: Zulfaidah & Sulastri (2026) explain that this change represents a crucial moment when Female characters experience a shift in self-understanding, from passive compliance with restrictive social norms to a critical awareness of their personal rights and potential. The form of resistance that emerges is symbolic yet

significant, reflecting the courage to reveal the truth and free themselves from the pressures of the patriarchal system.

4. CONCLUSION

The results of the analysis show that the female characters in Aurelie Moeremans' *Broken Strings* represent forms of gender injustice such as marginalization, subordination, and stereotypes. The forms of injustice found include marginalization, subordination, stereotypes, symbolic violence, and double burdens stemming from the patriarchal social system. These injustices not only affect the social position of the female characters but also shape their identities, life experiences, and space for movement in the narrative.

This study shows that women in *Broken Strings* are represented as the Other, defined by male interests and perspectives, as Simone de Beauvoir put it in *The Second Sex*. This position leaves the female characters without autonomy and forces them to conform to restrictive social norms. However, this work also displays critical awareness and forms of resistance from the female characters, although not always overt or radical. This resistance symbolizes women's efforts to maintain their identity and dignity. Thus, *Broken Strings* not only represents the reality of gender inequality but also critiques the patriarchal culture that perpetuates the oppression of women. This research is expected to enrich the study of literary feminism and serve as a reference for gender-based literary studies. Future research is recommended to examine *Broken Strings* using other approaches, such as literary psychology or literary sociology, to gain a more comprehensive understanding.

5. REFERENCES

- Abbas, P. A., & Smith, P. J. (2023). *Gender Inequality in Education: A Comprehensive Examination of Social Science Studies*. 01(01), 11-22).
- Adeleye, O. . (2025). Traditional Gender Roles : Subterfuges For Global Inequality. *OJHSGA*,

- I((1)), 93–103.
- Afifah, N. (2024). Jurnal Dinamika Sosial Budaya Mengkaji Ulang Stereotip Gender : Eksplorasi Stereotip Gender dalam Konteks Budaya Matrilineal Minangkabau. *Jurnal Dinamika Sosial Budaya*, 26(1), 93–104.
- Amanda, A., & Nugroho, B. A. (2024). Perlawanan Tokoh Utama Perempuan Terhadap Ketidakadilan Gender Dalam Novel Akulah Istri Teroris Karya Abidah El Khalieqy: Kajian Feminisme Psikoanalisis Karen Horney Anggun. *Jurnal Bahasa, Sastra, Seni, Dan Budaya*, 8(3), 330–342.
- Amelia, S., Maman, S., & Esti, S. S. (2025). Representasi Perempuan Dalam Novel Selaput Biru Karya Karya Laksmi Pamuntjak: Kajian Ginokritik Serta Implikasi Pada Nilai Moral. *Jentera: Jurnal Kajian Sastra*, 14((2)), 431–445.
<https://doi.org/https://doi.org/10.26499/jentera.v14i2.8458> Abstrak
- Anggraeni, N., Vardani, E. N. A., & Dzarna. (2025). Ketidakadilan Gender terhadap Perempuan dalam Novel Hi, Serana Adreana Karya Gisela Orealine (Kajian Feminisme Eksistensialis Simone de Beauvoir). *Hortatori*, 9(2), 191–205.
- Apriliandra, S., & Krisnani, H. (2021). Perilaku Diskriminatif Pada Perempuan Akibat Kuatnya Budaya Patriarki Di Indonesia Ditinjau Dari Perspektif Konflik. *Jurnal Kolaborasi Resolusi Konflik*, 3(1), 1–13.
<https://jurnal.unpad.ac.id/jkrk/article/view/31968>
- Asia, M., & Ahmad, M. S. (2025). *Perlawanan untuk Memperjuangkan Hak dan Keadilan dalam Novel Karmila Karya Marga Tjoa : Feminisme Eksistensialis Simon De Beauvoir*. 7(1), 287–306.
<https://doi.org/10.19105/ghancaran.v7i1.13293>
- Ayun, N. Q., Pratiwi, S. E., Sari, D. A., & Noormala, S. (2024). Menggugat kekuatan Patriarki : Hak-hak Perempuan dalam Transformasi Menuju Kesetaraan Gender. *IERJ*, 2(2), 677–693.
- Azhariyah, I. M., & Qomariyah, U. (2025). Kritik Sistem Pendidikan Indonesia dalam Novel Namaku Alam karya Leila S . Chudori dan Kelayakannya sebagai Rekomendasi Buku Sastra dalam “ Sastra Masuk Kurikulum .” *Anthology: Journal of Language, Literature, and Learning*, 1(1), 17–29.
- Botifar, M., & Friantary, H. (2024). Refleksi ketidakadilan gender dalam novel Perempuan Berkalung Sorban: Perspektif gender dan feminisme. In *Disastra: Jurnal Pendidikan Bahasa Dan Sastra*
<https://www.academia.edu/download/78066872/2969.pdf>
- Febrianti. (2023). Ketidakadilan Gender Dalam Novel Cantik Itu Luka Karya Eka Kurniawan. *Jurnal Pendidikan Dan Pembelajaran Bahasa Indonesia*, 12(1), 34–43.
- Fine, C., Sojo, V., & Lawford, smith h. (2020). Why Does Workplace Gender Diversity Matter? Justice , Organizational Benefits , and Policy. *Social Issues and Policy Review*, 14(1), 36–72.
<https://doi.org/10.1111/sipr.12064>
- Fitriana, Fadzlin, N., Triani, N., Basri, M. B., & Ilham, M. (2025). Citra Perempuan Pada Berita Kekerasan Seksual: Analisis Linguistik Korpus. *Pendas: Jurnal Ilmiah Pendidikan Dasar, ISSN Cetak*, 10(2), 134–151.
- Gustina, M., Anwar, K., & Devi, R. (2022). Perempuan Sebagai The Other Dalam Novel Kogoeuru Kiba Karya Nonami Asa. *JANARU SAJA Jurnal Program Studi Sastra Jepang (Edisi Elektronik)*, 11(1), 23–37.
- hikmah. (2023). *Ideologi Tokoh Utama Dalam Novel Home Sweet Loan Karya Almira Bastari (Kajian Kritik Sastra Feminisme)*. 1(2), 98–105.
- Iskandar, R. A. (2022). Kajian Nilai Perjuangan Dalam Novel Mahbub Djuanaidi Dengan Menggunakan Metode Deskripsi Analisis Dan Pemanfaatannya Sebagai Alternatif Bahan Ajar Novel Sejarah. *Al- Afkar, Journal for Islamic Studies*, 5(2), 160–179.
- Izzatuna, N. F. (2024). Mendalami Makna Dan Pesan Moral Dalam Novel Bendera Setengah Tiang Karya Annisa Iam. *BUANA BASTRA*, (11)((1)), 1–13.
- Kashmala, Z. (2025). The Role Of Empathy In Literature : A Comparative Study Of Almond And Frankenstein. *JALT*, 8(4), 1–22.
- Khair, R., & Tarauni, H. (2025). Dominasi Patriarki Dan Marginalisasi Tokoh Perempuan Subaltern Dalam Novel Lail Wa Qudbhan Karya NajIB Al-Kailani. *LF Jurnal Bahasa Dan Sastra*, 4(1), 112–130.
https://doi.org/DOI:10.37680/lingua_franca.v4i1.7794 DOMINASI

- Khairuna, M., Radhiah, & Mahsa, M. (2025). *Representasi Tokoh Perempuan Dalam Novel Her Name Is Karya Cho Nam Joo*. 03(02), 589–608.
- Khasanah, S. U., & Khusyairi, J. A. (2023). Dari Stereotype hingga Subordinasi Perempuan dalam Series Gadis Kretek 2023 Karya Ratih Kumala. *J-SES Journal of Science Education and Studies*, 02(03), 69–82.
- Khoirunnisa, N., & Hambali, M. (2025). Representasi Ketidakadilan Gender Dalam Film Please Be Quiet: Analisis Wacana Kritis Sara Mills. *Stilistika: Jurnal Pendidikan Bahasa Dan Sastra*, 18(2), 293–318. <https://doi.org/http://dx.doi.org/10.30651/st.v18i2.26295>
- Lucas, J. M., & Ordeniza, S. (2023). Representation Of Women In Literature Through Different Era. *TEchnoarete*, 2(1), 6–10.
- Mathias, R., Azhar, H. I., & Sabarian. (2025). Kritik Sastra Arab Feminis Dalam Bingkai Postmodernisme. *JILSA: Jurnal Ilmu Linguistik & Sastra Arab*, 9(1), 11–22.
- Naila, E., Chynta, N. A., & Supena, A. (2025). *Dominasi Patriarki Dan Perlawanan Perempuan: Studi Feminisme Terhadap Novel Yuni*. 8(1), 564–572.
- Nuraini, F., & Rosyadi, K. (2025). Kekerasan Simbolik Dalam Berpacaran (Studi Kasus Pada Remaja di Dusun Karang Anyar Desa Banyuajuh Kecamatan Kamal). *JURNAL PARTISIPATORIS*, 7(1), 64–79.
- Purwati, A. (2025). Ketimpangan Gender Dan Beban Sosial Perempuan Dalam Novel Dua Garis Biru Karya Lucia Priandarini. *Jurnal Pendidikan Bahasa Dan Sastra*, 2(3), 216–224.
- Romadhona, A., Ardiansyah, M. A., Auliyah, K., & Herwaman, W. (2026). “ *RESISTENSI Tokoh Ani Terhadap Dominasi Patriarki Dalam Naskah Bunga Rumah Makan Karya Utuy Tatang Sontani: Kajian Feminisme Tentang Otonomi Perempuan Dan Pembahasan Diri* .” 3(2), 32–37. <https://doi.org/https://doi.org/10.69714/13ds2972> “RESISTENSI
- Saragih, A. K., Manik, N. S., & Samosir, R. R. Y. B. (2021). Hubungan Imajinasi Dengan Karya Sastra Novel. *ASAS: JuRNAL SASTRA*, 10(2), 100–110.
- Sefthiyah Muhammad Faried. (2024). Ketidak Adilan Gender Dalam Budaya Patriarki. *ReGaLIa: JURNAL GENDER DaN ANak*, 3(1), 3–46.
- Utami, I. P., & Anggraini, N. (2026). Konflik Batin dan Trauma Psikologis Tokoh Utama dalam Novel “ *Ballerina Berdarah* ” Karya Alfida Nurhayati Adiana Sebuah Pendekatan Psikologi Sastra. *Journal of Artificial Intelligence and Digital Business (RIGGS)*, 4(4), 8847–8856.
- Wardani, A. K., & Geleuk, M. B. (2020). Ketidakadilan Gender Pada Pernikahan Dalam Perempuan Patah Hati Yang Kembali Menemukan Cinta Melalui Mimpi Karya Eka Kurniawan. *DOGLOSIA*, 3(3), 229–242. <https://doi.org/http://diglosiaunmul.com/index.php/diglosia/article/view/52>
- Wendi Fernandes. (2026). Kajian Literasi Sastra dan Budaya dalam Penguatan Kemampuan Berbahasa dan Kesadaran Kultural. *Bahasa Dan Sastra*, 1(1), 18–22.
- Yuwono, S., Luik, J., & Lesmana, F. (2025). Representation Of Social Inequality In The Film “ *Wicked* ”: Reconfiguring Power Through Fantasy — a Semiotic Reading . *Journal of Content AND ENGAGEMENT*, 3(3), 222–241. <https://doi.org/https://doi.org/10.9744/joce.3.3.222-241> Representation
- Zulfaidah, R., & Sulastri, D. (2026). Kesadaran Hukum Gender Dan Transformasi Sosial; Implementasi UU KDRT Dalam Mengubah Pola Relasi Domestik Di Indonesia. *Indonesian Journal of Islamic Jurisprudence, Economic and Legal Theory*, 133–145.