

## ANALYSIS OF THE FORM OF MALE GAZE IN THE SHORT STORY I LIED TO MOTHER BY A. FATIMAH HARDIANTI

Brigita Etika Sonadia L Tobing <sup>1</sup>, Marlise Henjelina Butar Butar <sup>2</sup>, Ayuta Setia Hutapea <sup>3</sup>, Rosmawaty Harahap <sup>4</sup>.

<sup>1-6</sup> Universitas Negeri Medan Program Studi Sastra Indonesia Jurusan Bahasa dan Seni, Indonesia

<sup>1</sup> [brigitatobing32@gmail.com](mailto:brigitatobing32@gmail.com); <sup>2</sup> [marlisehenjelinabutarbutar@gmail.com](mailto:marlisehenjelinabutarbutar@gmail.com); <sup>3</sup>

[ayutahutapea472@gmail.com](mailto:ayutahutapea472@gmail.com); <sup>4</sup> [rosmawaty@unimed.ac.id](mailto:rosmawaty@unimed.ac.id);

### ARTICLE INFO

#### Article history

Received:

04-01-2025

Revised:

04-02-2025

Accepted:

20-02-2025

#### Keywords

Male gaze;  
short stories;  
feminism.

### ABSTRACT

This research aims to reveal the male gaze phenomenon in the short story *Aku Lied to Mother* by A. Fatimah Hardianti. In this research the author uses Laura Mulvey's feminist theory of "Visual Pleasure and Narrative Cinema" which introduces the concept of male gaze which describes how the camera in films often functions as a representation of men's views of the world and female characters. However, in this research, the form of the male gaze was found in a literary work, the short story "Aku Lied to Mother", which was the material object in this research. This research uses a qualitative descriptive method in which data is obtained by carrying out in-depth reading, listening and recording phenomena related to the problem of male gaze in the research object. The results of this research are the discovery of erotic quotes in the short story *Aku Lied to Mother* which reflects men's treatment and views towards women, which often demean, threaten and show their dominance and sexual desires. Thus, it is hoped that this research will trigger the emergence of studies new, more detailed cases related to melgia in literary works.

### ABSTRAK

Penelitian ini bertujuan mengungkapkan fenomena male gaze dalam cerpen Cerpen Aku Bohong pada Ibu karya A. Fatimah Hardianti. dalam penelitian ini penulis menggunakan teori feminis Laura Mulvey tentang "Visual Pleasure and Narrative Cinema" yang memperkenalkan konsep male gaze (pandangan laki-laki) yang menggambarkan bagaimana kamera dalam film sering kali berfungsi sebagai representasi pandangan pria terhadap dunia dan karakter perempuan. Namun pada penelitian ini bentuk male gaze ditemukan dalam suatu karya sastra cerpen Aku bohong pada Ibu yang menjadi objek material dalam penelitian ini. Penelitian ini menggunakan metode deskriptif kualitatif yang di mana data-data diperoleh dengan melakukan pembacaan mendalam, menyimak, dan mencatat fenomena-fenomena terkait masalah male gaze dalam objek penelitian. Adapun hasil dari penelitian ini adalah ditemukannya kutipan kutipan erotis pada cerpen Aku Bohong pada Ibu yang mencerminkan perlakuan dan pandangan laki-laki terhadap perempuan, yang seringkali merendahkan, mengancam, dan memperlihatkan dominasi serta keinginan seksual mereka. dengan demikian diharapkan penelitian ini menjadi pemicu munculnya studi kasus baru yang lebih detail terkait melgis dalam karya-karya sastra.

**Kata Kunci:** Pandangan Laki-laki, Cerpen, Feminisme .

This is an open-access article under the [CC-BY-SA](#) license.



## Introduction

The short story *Aku Boluk Pada Ibu* by A. Fatimah Hardianti tells the story of a woman's traumatic experience who faced various forms of sexual violence and chose to hide it from her mother. This story contains elements that are very relevant to the reality that many women often face in the real world. Many women experience sexual violence in various forms, such as verbal abuse, rape, and sexual intimidation. In this short story, the main character tells about how she and her friend, Reni, became victims of sexual violence in their campus environment and their residence. Incidents of sexual harassment often occur in places that should be safe such as campuses and offices. The main character in the short story experiences harassment from her lecturer and campus staff, this also often happens in real life, for example in the news in *liputan 6* entitled "Victim Reveals the Mode of Sexual Harassment carried out by the Non-Active Chancellor of Pancasila University" in the news a student revealed the sexual harassment that happened to her

The short story *Aku Bolang pada Ibu* by A. Fatimah Hardianti, tells the story of a child who feels trapped in a lie to his mother. The story depicts a child's internal conflict between fear and honesty to his parents. This short story also touches on the issue of child sexual abuse to gender equality. This short story will tell the story of a child who has to hide something that he actually wants to express. Feelings of guilt and fear of the consequences make him struggle between honesty and his desire to protect his mother from the truth that might hurt her. In addition, the child may also have difficulty expressing himself honestly and openly to his parents, which can be an important aspect in the course of his conflict. This short story will tell the story of a friend of the main character named Reni who used to be a boarding house friend of the main character who experienced sexual abuse that occurred in Reni's room

This short story offers a window into issues relevant to society, such as gender dynamics and women's representation. Through her work, the author depicts interesting views related to these issues, inviting readers to reflect on the role and experiences of women in society. Thus, this short story is not only a fictional story, but also a medium for exploring and criticizing existing social and cultural realities. Similarly, according to Likewise, according to (Santoso, Adi, & Wibowo, 2022), a short story is a work of fiction built based on the author's imagination.

This study uses the feminist theory proposed by Laura Murvey on "Visual Pleasure" in the text, Mulvey proposed the concept of "male gaze" which describes how the camera in the film often functions as a representation of the male view of the world and female characters. Feminism is a social movement and theory that seeks to investigate, explore, and overcome gender inequality and patriarchal domination in various aspects of life. Feminism, which comes from the word feminist, initially referred to the struggle for women's rights, and then expanded into the concept of feminism which fights for full equality of rights between women and men (Sugihastuti, 2010:63). Lexically, Moeliono, et al. (1993:241) stated that feminism is a women's movement that demands equal rights in all aspects of life, including politics, economics, and socio-culture (Djajanegara, 2000:16). This reflects an organized activity that fights for women's rights and interests (Geofe, 1986:837).

Feminism as a social and political movement that focuses on women's rights and representation in society has become a very relevant subject of discussion in various fields, including literature. In the context of literature, feminism can be seen as an analysis of how gender and sexuality are presented in literary works, and how literary works influence and are influenced by gender and sexuality.

This literary work can be seen as a literary work that presents the role of women as active and empowered subjects, and challenges gender stereotypes that are commonly found in society. However, further analysis of the short story can show that the role of women can also be influenced by the "male gaze". "Male gaze" can be seen as a concept put forward by film theorist Laura Mulvey, who argues that in film, the male gaze towards women often results in the representation of women as helpless sexual objects. This concept can be applied to other

literary works, including the short story *Aku Bohong pada Ibu*, to show how the role of women in the short story is influenced by the male gaze towards women.

The male gaze theory, which originates from psychoanalysis and feminist theory, illustrates the dominance of the male perspective in artwork and media. This is reflected in the way objects, especially women, are viewed and enjoyed. Psychoanalysis explains that human behavior and thoughts are influenced by emotional and psychological factors that are often unconscious (Baran and Dabis, 2012:153). By focusing on this aspect, the male gaze theory illustrates the complexity of the interaction between power, gender, and representation in contemporary visual culture.

Through a psychoanalytic lens, male gaze theory also reveals how visual culture and media shape our perceptions of sexuality and gender identity. By understanding that human behavior is often influenced by impulses and drives hidden in the subconscious, we can explore how dominant views in art and media can create and reinforce gender stereotypes and power hierarchies inherent in society.

The purpose of this study is to describe the form or elements of the male gaze contained in the short story *Aku Bohong pada Ibu* by A. Fatimah Hardianti, using the feminist theory put forward by Laura Murvey about "Visual Pleasure".

Relevant literature review as reference material for this research, Relevant literature review as reference material for this research, first research on feminism in literary works conducted by Dita Ariaseli and Yenny Puspita, entitled "Feminism Study in the Novel Cinta 2 Kodi by Asma Nadia" in 2013. This research discusses the Novel "Perempuan Badai" about women who explore their identities, strengths, and struggles in facing various challenges and obstacles in their lives using the Laura Mulvey method. The similarities between the research conducted by Dita Ariaseli, Yenny Puspita and the research conducted by the author lie in the field of study, namely both analyzing feminism in a literary work. The difference lies in the objects and aspects of the study being studied.

Second, a similar study was also conducted by Iit Kurnia, A. Totok Priyadi, Agus Wartningsih, Feminism Study in the Novel *Secuil Hati Wanita di Teluk Eden* by Vanny Chrisman W" in 2017. This study discusses the Novel "Secuil Hati Wanita di Teluk Eden" by Vanny Chrisma W., most likely there is a feminist study that reveals how women's views and experiences in it are influenced by the concept of "male gaze". The similarities between the research conducted by Dita Ariaseli, Yenny Puspita and the research conducted by the author lie in the field of study, namely both analyzing feminism in a literary work. The difference lies in the object and aspects of the study being studied.

Third, a study entitled, Feminism Study in the Short Story "Mak Ipah and Bunga-bunga" by Intan Paramaditha in the Collection of Short Stories of Women's Magic, in 2021. The study was conducted by Aulia Nurkholidah, Ferina Meliasanti. This study discusses the Novel "Secuil Hati Wanita di Teluk Eden" by Vanny Chrisma W., there is an analysis of gender injustice experienced by the main and second characters. This is related to the stereotype of women in customs and the limitations of the construction of women's behavior. The similarities between the research conducted by Dita Ariaseli, Yenny Puspita and the research conducted by the author lie in the field of study, namely both analyzing feminism in a literary work. The difference lies in the object and aspects of the study being studied.

Fourth, a study entitled gender injustice in the short story collection *Alif* by Dhea Puspita ddk using feminist studies in 2020. The study was conducted by Dani Sukma Agus Setiawan, Muarrina Harahap. This study discusses the short story collection "Alif" by Dhea Puspita et al. raising the issue of gender injustice through stories about work prohibitions, domestic violence, forced marriage, the double burden of mothers, and crazy stereotypes. The similarities between the research conducted by Dani Sukma Agus Setiawan, Muarrina Harahap and the research conducted by the author lie in the field of study, namely both analyzing feminism in a literary work. The difference lies in the objects and aspects of the study being studied.

The final result of the study is to be able to explain and present the results of the analysis of the form of the male gaze element in the short story *Aku Bohong pada Ibu* by A. Fatimah Hardianti and thus it is hoped that this study will trigger the emergence of new case studies that are more detailed related to the male gaze in literary works. In addition, the researcher hopes that this article can be a reference in the next research on the male gaze phenomenon or even find new things related to the male gaze itself..

## Research Methods

This study uses a qualitative descriptive approach. Research with a qualitative descriptive method according to Whitney (1960), is a search for facts with the right interpretation. According to (Nawawi, Martini 1994: 73) explains that the descriptive research method is a procedure for solving problems to be investigated, by describing the state of the research object. This study uses the material object of the short story "Aku Bohong pada Ibu" by A. Fatimah Hardianti

The author's steps in researching the short story *Aku Bolang pada Ibu* by A. Fatimah Hardianti are:

- (1) Looking for short stories to be studied which will be used as a source of research data
- (2) Understanding the contents of short stories and determining the focus of analysis in short stories.
- (3) to explain or describe the phenomenon in the short story *Aku Bohong pada Ibu* by A. Fatimah Hardianti which is identified as something that depicts the concept of the male gaze itself.
- (4) Data was obtained through literature searches by reading references related to appropriate theoretical studies or other research on the short story *Aku Bohong pada Ibu* by A. Fatimah Hardianti.
- (5) then draw conclusions as the final result of the research.

Laura Mulvey is one of the leading figures in second wave feminism who has made significant contributions through the concept of "visual pleasure". Through her famous essay, "Visual Pleasure and Narrative Cinema" (1975), Mulvey introduced the concept of the "male gaze", which became an important foundation in feminist studies and film studies. Mulvey (1989: 19) describes the male gaze as an idea where women become sexual objects from the male gaze and men get pleasure from that gaze.

Mulvey's concept of the "male gaze" stems from his analysis of how visual media, especially film, is shaped by and to serve the heterosexual male perspective. In Mulvey's view, classical Hollywood cinema uses a visual language that places the viewer in the position of the male subject. The viewer is directed to see through the eyes of the male character, often positioning women as objects of the gaze, rather than as subjects with their own agency.

Laura Mulvey (1975:6-18) identifies three levels of gaze in this process: the gaze of the camera that records the event, the gaze of the male character in the story, and the gaze of the audience who is ultimately involved in the act of observing. This process creates visual pleasure for the male audience, where women are often objectified and made the subject of male desire. the audience is usually presented with a narrative driven by men who drive the plot, while women are portrayed as passive erotic objects (Chaudhuri, 2006:31). Women are constantly made into display objects for men to watch, but in reality, women themselves do not really exist in that context. In other words, the parade is not about women, but entirely about men (Mulvey, 1989:13).

Overall, According to Laura Mulvey (1975) the theory of "visual pleasure" and "male gaze" proposed by Laura Mulvey opened an important discourse on how media influences and reflects power structures in society. Her work provides a critical framework for understanding

gender representation in film and remains a major reference in feminist and media studies to this day.

In the context of the short story *Aku Bohong pada Ibu* by A. Fatimah Hardianti, this study aims to analyze how the concept of male gaze is reflected in literary texts. Although this concept was originally developed in film studies, its application to literary works can reveal how narratives and characterizations in short stories can also reflect or challenge patriarchal views. This study will examine story elements such as physical descriptions of female characters, interactions between male and female characters, and the narrative point of view used by the author. Using Mulvey's theoretical framework, we can explore whether this short story reproduces or challenges the dynamics of the male gaze.

The aim is to understand how the representation of women in this story may provide visual pleasure for male readers, or conversely, give voice and agency to female characters and thus counteract objectification. In doing so, this study seeks to highlight the complexity of the relationship between gender and representation in literature, as well as the contribution of Mulvey's theory to broader textual analysis.

## Result and Discussion

Laura Mulvey's feminist theory of "Visual Pleasure and Narrative Cinema" is one of the important works in feminist film studies. In the text, Mulvey proposes the concept of the "male gaze" which describes how the camera in film often functions as a representation of the male view of the world and female characters. Mulvey also highlights how the representation of women in film is often fixated on stereotypes, such as the role of passive objects who exist only to satisfy the desires or provide support for male characters. This creates an imbalanced power dynamic between men and women in the narrative of the film. Mulvey (1989: 19) describes the male gaze as an idea where women are sexual objects of the male gaze and men get pleasure from that gaze. Mass media uses pop culture to influence the way we view things, whether it is understanding people or the environment around us.

The male gaze described by Laura Mulvey in her journal is shown in images or film media. In this study, the form of male gaze is found in a short story literary work that is the object of this study as explained in the research method section. If in the case of film as exemplified by Laura Mulvey is the male gaze in a factual image, where the audience and creator can assess visually, then in this writing the form of male gaze can be found in the narratives throughout the story in the short story. The male gaze in the short story *Aku Bohong pada Ibu* is found in the form of the creator's erotic imagination, which is transferred in the form of a narrative. The possibility of erotic pleasure is depicted by describing body shapes, body openness, and so on.

The short story *I lied to my mother* contains stories about the life of a female student who experiences various forms of violence and sexual harassment. In this short story, the form of the male gaze is seen in several parts, showing how men view women in society, as follows

### 1. Use of Sexuality Language

The use of language related to sexuality has a significant impact on shaping identities and social norms related to sexuality. The choice of words not only reflects but can also challenge power structures in society, which in turn influences how individuals understand and express their sexual identities. Cameron and Kulick (2003) emphasize that language used in the context of sexuality can directly reflect and shape social structures and power relations that influence gender and sexual identities. Therefore, it is important to pay attention to the use of inclusive and sensitive language in an effort to create a more just and accepting society. The use of sexual language in the short story *Aku Bohong pada Ibu* by A. Fatimah Hardianti can be seen from the quote below

"The lecturer harassed me in front of the room. The lecturer said, "I'm sure your uncle was satisfied last night, until you were so tired you fell asleep." Although I ignored him,

he continued his talk to me who was busy looking for an empty seat, "Come sit on your lap." Some lecturers might think that freely joking about love and sexuality can lighten the classroom atmosphere, to the point of not realizing that they are harassing their female students and degrading themselves." (Fatimah Hardianti:2019)

In the quoted sentence there is a form of "male gaze" of the lecturer who harasses the main character using language that contains elements of sexuality, such as "Come sit on your lap, Sir." This shows how men can use language to direct their attention to the sexual aspects of women. "Male gaze"Mulvey (1989: 19) is a concept that refers to the way men view and interact with women, usually in a derogatory, insulting, or dismissive manner. in this context, the lecturer uses inappropriate humor to talk about love and sexuality, and invites his female student to sit on his lap. this can be seen as an example of the "male gaze" because the lecturer is not only talking about a sensitive subject but also shows his desire to have control and dominance over his female student.

## 2. **Use of Power to Abuse**

The phenomenon of power abuse is when a person or group of people use the power they have to carry out actions that demean or hurt others. Such abuse can occur in various situations, such as the work environment, educational institutions, or in interpersonal interactions. The dynamics of this abuse often arise from an imbalance of power where the perpetrator feels superior and the victim is considered weaker or easily controlled. In a study conducted by Lee et al. (2020), it was stated that "an imbalance of power creates conditions that allow abuse to occur because the perpetrator feels they have control and authority over the victim". Therefore, to address the problem of abuse, it is very important to recognize and change the power structures that allow such actions to occur. The use of power to harass in the short story Aku Bohong pada Ibu by A. Fatimah Hardianti can be seen from the quote below.

"One day in front of the lecture hall, while waiting for the lecturer, a campus staff who often joked with us students walked behind me. I was the one who had previously laughed with My friends were instantly silent. I was weak and immediately sat down next to my friend. My heart was beating fast and my eyes kept bulging, my mind was frozen. My friends who were also shocked were surprised to see the staff's smile still under his mustache without any guilt after he squeezed my butt.(Fatimah Hardianti:2019)

In the sentence above, there is an element of male gaze. In this context, male gaze is reflected in the power and dominance of the campus staff over the main character, making him feel helpless and constrained. This action not only degrades the dignity of the main character, but also places him as an object that is targeted for the satisfaction or personal entertainment of the campus staff. The presence of innocent smiles from the campus staff after committing inappropriate actions shows how social norms and power hierarchies can justify or even ignore unethical treatment of individuals, especially in the context of gender. This reflects how patriarchal views in society can reinforce behavior that demeans and intimidates individuals who are in weaker or more vulnerable positions.

*"At night, Reni woke up and found a man coming in through her bedroom window. She wanted to scream, but the knife the man was holding was 5 centimeters away from slicing her neck. The man asked Reni to get up and sit on his short bed. Then in Reni's dark boarding room, the man quickly unzipped his pants."(Fatimah Hardianti:2019)*

In the sentence above, the form of male gaze is clearly seen in the way the man who entered Reni's room is depicted. This man is depicted as a dominant and powerful subject, with unethical and threatening behavior. This form of male gaze is seen in how the man

asks Reni to get up and sit on her bed, and in the action of quickly unzipping his pants. In the context of the short story, the use of this male gaze can be interpreted as an attempt to show the power and dominance of men over women, as well as to arouse fear and dependence on women.

*"He kissed my forehead, my lips and soon his hands were almost all over my body. I was still conscious and still able to release his grip that was getting tighter. I said no, but he got angry, showed disappointment, questioned my feelings for him and finally he said break up."*

In the short story quote in this story, the man kisses and touches the woman's body without considering her consent. This action reflects the view that women's bodies are objects that can be explored and enjoyed by men without considering their feelings or consent. The woman in this story is still conscious and refuses by saying "don't," but the man is angry and disappointed, even questioning the woman's feelings for him, showing an attitude that women's will and boundaries are not considered important.

A man's angry and disappointed reaction when a woman says no demonstrates the expectations and entitlements often associated with the male gaze. He feels entitled to her body and consent, and his refusal is seen as a betrayal or lack of love. This reveals a power dynamic in which the will of men is placed above that of women, affirming that women's worth is measured by the extent to which they comply with men's wishes.

*"Yesterday I blamed myself for what happened. Sholeh kept coming to me and asking for it again. This time it wasn't the reason for the breakup, he threatened to tell everyone until it reached my mother's ears."*

In the analysis of the form of the male gaze element in the short story excerpt above, it can be seen that the element is in the form of a man's view of women, in the sentence "This time it's not a reason to break up, he threatened to tell everyone until it reached Mother's ears," it can be seen that Sholeh threatens to tell something to someone else, including the main character's mother. This can be interpreted as an element of the male gaze because the main character, as a woman, does not have full control over the information that will be spread and Sholeh, as a man, has control over the information. This man is described as a dominant and powerful subject, with unethical and threatening behavior.

### 3. Sexual Vision

Sexual perception is the way a person observes and interprets others sexually, taking into account the physical and mental aspects of sexual attractiveness and desirability. Social norms, culture, and media influence how a person views beauty and sexuality. Based on research by Smith et al. (2018), a person's sexual perception is influenced by various factors such as popular culture, media, and personal experiences, which together shape the perception of what is considered sexually attractive. Therefore, sexual perception is not something that is only influenced by the individual, but is also a product of social dynamics that reflect the values and power structures in society.

*"I didn't tell my mother that a college friend had called me a "whore" for wearing the red lipstick that she gave me. But the peak of my sadness at that time was when I was practicing dancing with other friends, some men from afar whistled and cheered following our body movements. As if we were singers who moved according to their sexual desires. I was so humiliated being stared at as if I was naked."*

In this story sentence quote, there is an element of male gaze which is very clearly seen from the use of the word "lonte" by a campus friend as a taunt to the main character

because she wears red lipstick given by her mother, showing how men's views of women focus on physical appearance and sexual behavior. This indicates that the male gaze in the story focuses on how men see women as sexual objects and not as subjects with their own interests and freedom.

In addition, when some men from afar whistle and cheer following the body movements of the main character and her friends who are practicing dancing, the story shows how men's views of women focus on physical appearance and sexual behavior. This indicates that the male gaze in the story focuses on how men see women as sexual objects and not as subjects with their own interests and freedom. In the story, the use of the word "naked" to describe how the main character feels humiliated by being stared at, shows how the male gaze can make women feel uncomfortable and humiliated because they are seen as sexual objects.

## Conclusions

The short story *Aku Bolang pada Ibu* by A. Fatimah Hardianti contains various forms of the male gaze seen through the use of sexual language, the power to harass, sexual visual depictions, and the way men view and interact with women. For example, a lecturer who harasses female students with sexual comments, campus staff who squeeze the main character's buttocks without permission, and men who threaten and force women into inappropriate situations. These actions demonstrate male dominance and control over women, and reinforce the stereotype of women as sexual objects.

The use of derogatory language, violent behavior, and threats by male characters in this short story reflect how the male gaze works in a patriarchal society. Women are often viewed as objects to be explored and controlled by men, ignoring their feelings and consent. This creates discomfort, fear, and dependency in women, and reinforces gender inequality.

The short story "*Aku Bolang pada Ibu*" illustrates how the male gaze operates in literary narratives, similar to how visuals work in films. This depiction shows that male dominance and the objectification of women are broad and complex issues, reflected in various media and the realities of everyday life. In conclusion, it is important to be aware of and critical of forms of the male gaze in order to create a more just and equal representation of men and women.

## References

Aulia Nurkhulifah, F. M. (2021). Kajian Feminisme dalam Cerpen "Mak Ipah dan Bunga-bunga" Karya Intanaramaditha dalam Kumpulan Cerpen Sihir Perempuan. Nusa, Vol. 16 No. 3.

Baran, S. J. (2012). Mass Communication Theory Foundation, Ferment, and Future . edisi 6, Boston: Cengage Learning.

Goefe, P. B. (1986). Webster's Thirds International Dictionary The English Langgue. Springfield Massachusetts Merriam Webster Inc.

Handayani, R. (2017). Male Gaze Dalam Fotografi Model: Objektifikasi Dan Komersialisasi Tubuh Perempuan. Jurnalisa, Vol 3 No (1).

Moeliono, A. M. (1988). Tata Baku Bahasa Indonesia. Jakarta: Perum Balai Pustaka.

Moleong, L. J. (2005). Metodologi Penelitian Kualitatif. Bandung: PT Remaja Rosda Karya.

Mulvey, L. (1976). Visual Pleasure and Narrative Cinema. 9 Desember 2022.

Putri, R. M. (2023). Kekaburuan Bentuk Male Gaze dalam Novel Nggusu Waru Karya N Marewo. Jurnal Ilmiah Program Studi Pendidikan Bahasa Dan Sastra Indonesia, vol 8 No(1).

Santoso, I. d. (2019). Branding Islam dan religiusitas individu pada keputusan nasabah dalam memakai produk Bank Syariah. *Journal Of Business and Enterpreneurship*, 2 no(1).

Sugihastuti. (2000). Wanita dimata wanita: Prespektif sajak-sajak Toeti Heraty. Bandung: Nuansa.

Whitney. (1960). pengertian metode Deskriptif . In P. Moh. Nazir, Buku Metode Penelitian (p. 160).

Setiawan, D. S., & Harahap, M. (2020). Ketidakadilan gender dalam kumpulan cerita pendek Alif karya Dea Puspita dkk. ( Kajian feminism). *Jurnal Ilmiah Pendidikan dan Sastra Indonesia*, 109-118.

Chaudhuri, S. (2006). Feminist film theorists. In L. Mulvey, Kaja silverman, Teresa de lauretines, Barbara creed. london newyork: Rouutledge Taylor francis Group.

Mulvey, L. (1975). Visual Pleasure and narrative cinema. *Screen*, vol 16 no3 hlm 6-18.