COMPARATIVE ANALYSIS OF GENDER PROGRESSION IN INDONESIAN LITERATURE: *BUMI MANUSIA* AND *ANTOLOGI RASA*

R. Hariyani Susanti[1] ***(Corresponding Author)***
radenhariyani@uin-suska.ac.id
Universitas Islam Negeri Sultan Syarif Kasim Riau

Welli Marlisa[2]**, Herlinda**[3]**, Aramudin**[4]
Universitas Islam Negeri Sultan Syarif Kasim Riau

Abstract

This study investigates the learning and reinforcement of gender roles throughout people's lives and the evolution of women's roles in Indonesia. By conducting a comparative analysis of two novels (Bumi Manusia by Pramoedya Ananta Toer and Antologi Rasa by Ika Natassa) the study explores the depictions of gender progression in Indonesian literature. Specifically, the analysis focuses on how gender roles and expectations have evolved between the era depicted in both literary works. In Bumi Manusia, women are depicted in traditional roles such as prostitutes, mistresses, wives, helpers, and teachers, whereas in Antologi Rasa, women hold positions as respectable as men, highlighting the progress of gender equality in present times. Additionally, the analysis examines the autonomy of the characters in terms of education, career, and family choices, highlighting the freedom women characters have in Antologi Rasa compared to the restrictions placed upon women in Bumi Manusia. The comparison of these novels provides valuable insight into the changing attitudes and roles of women in Indonesian society.

Keywords: *Gender Role; Gender Stereotype; Literary analysis; Comparative study.*

INTRODUCTION

Indonesian literature has been known to reflect the societal values and norms that prevail in the country. Through literature, readers can obtain insights into various aspects of Indonesian society, including gender roles and relationships (Nugraha & Suyitno, 2019). In recent years, there has been growing interest in examining the representation of gender in Indonesian literature, particularly in contemporary works. This research aims to contribute to the existing body of literature on gender representation in Indonesian literature by conducting a comparative analysis of two contemporary novels: Bumi Manusia by Pramoedya Ananta Toer and Antologi Rasa by Ika Natassa.

The historical novel, Bumi Manusia, which was published in 1980, delves into the connection between Minke, a Javanese nobleman, and Annelies, a Dutch woman. The story unfolds against the backdrop of Dutch colonialism in Indonesia.

On the other hand, the romance novel, Antologi Rasa, published in 2011, focuses on the lives of four women in modern Jakarta, and their encounters with love and relationships. Through a comprehensive analysis of these two novels, this research aims to investigate how gender roles, power dynamics, and societal norms are portrayed in Indonesian literature across different historical periods.

The study of gender representation in Indonesian literature is of significant importance as it can provide insights into the evolution of societal attitudes toward gender roles and relationships. Additionally, it can also serve as a tool for promoting gender equality and challenging gender stereotypes. The findings of this research can contribute to the ongoing dialogue on gender issues in Indonesian society and provide a platform for further research on the topic.

In contemporary society, the traditional notions of gender have become less rigid, and people are no longer restricted by conventional gender roles (Ahn et al., 2022; Kneeskern& Reeder, 2022). The idea that males should only exhibit masculine traits, and females should display femininity has become outdated. Today, gender identity is much more fluid and context-dependent. For example, men may feel free to embrace their emotional and sensitive sides, while women may assert themselves more forcefully in the workplace (Alam& Askari, 2021; Nihayah& Suharto, 2020). In many cases, people's gender behavior is a response to their environment or job requirements, rather than an innate trait. However, this also means that individuals may face societal pressures and judgments when they do not conform to traditional gender roles (Charlesworth & Banaji, 2022; Elsen, 2021; Wardiningsih, 2017). As Holmes (2001) suggests, viewing gender identity as a social construction allows for greater flexibility in understanding how individuals adapt to different contexts. This approach emphasizes that gender roles are not fixed categories, but rather, they are malleable and subject to change over time(Ahn et al., 2022; Ridgeway, 2011).

Despite efforts to break down gender stereotypes, they persist in society and are perpetuated not only through oral communication, but also through media, such as television and books (Charlesworth & Banaji, 2022; Tellu, S. V., & Nurhayati, 2015). Therefore, it is important to study and analyze the portrayal of

gender roles in media to understand how they are being reinforced. This research aims to examine two popular books and compare their portrayal of gender roles using independent and dependent variables. The study seeks to explore the development of gender stereotypes and how they are perpetuated through popular media. Media can shape the way people perceive gender roles and influence their behavior accordingly (Nguyen et al, 2022). Therefore, by analyzing media portrayals of gender roles, we can gain insights into how stereotypes are created and reinforced, and work towards challenging and dismantling them.

The selection of these two books for this research is particularly significant as they serve as reflections of their respective societies and eras. The first book, Bumi Manusia, depicts female characters who challenge and defy traditional gender roles that were strongly condemned by society at the time of the story. For instance, Nyai Ontosoroh, who is not legally married to Tuan Mellema, still plays a significant role in her business. She also takes an interest in reading and learning, which was unusual for women during that period. The second book, Antologi Rasa, portrays Keara, a career woman who is confident and successful in her profession, unbothered by the societal norms in which she lives. These portrayals highlight the changes in gender roles and the growing importance of female empowerment over time. As Nguyen et al (2022) posit, literature provides a lens through which societal changes can be analyzed, particularly concerning gender roles and identities.

Previous studies conducted on Antologi Rasa have primarily focused on the lifestyle of the characters portrayed in the novel. For instance, Santoso and Kristanti (2020) conducted a study on the hedonistic lifestyle of the characters in the novel. However, the issue of consumerism is not the only aspect that needs to be examined when analyzing the novel. It is equally important to recognize the level of freedom and agency that the female characters in the novel possess, especially in terms of their professional and personal lives, which transcend gender roles. Therefore, a more comprehensive analysis of the novel is necessary to better understand the progression of gender roles and stereotypes in Indonesian literature.

On the other hand, previous studies on Bumi Manusia have frequently focused on the postcolonialism aspect of the novel, overlooking the critical issue of the oppression of female characters and the societal denial of their potential. Despite the considerable scholarship dedicated to the postcolonial elements in the book, there has been a significant lack of discussion regarding the limited freedom and agency experienced by the female characters. For instance, one study by Susilowati (2014) analyzed the themes of colonialism and nationalism in Bumi Manusia but did not delve into the gender issues present in the novel. Similarly, another research conducted by Yunanto (2016) explored the impact of colonialism on the characters' identity formation, yet neglected the constraints imposed on female characters. Moreover, a third study by Kusumawardani (2018) focused on the narrative structure and language used in the novel but did not address the gender issues highlighted in the story.

Conversely, it becomes crucial to explore the restricted freedoms endured by female characters in Bumi Manusia and the prevailing societal reluctance to recognize their potential. This viewpoint offers a more encompassing assessment of the novel, unveiling the hardships and obstacles confronted by women within a patriarchal setting. Adopting a gender perspective allows us to analyze the manners in which female characters are marginalized, subdued, and burdened, and how their narratives interweave with the overarching themes of colonialism, nationalism, and identity formation depicted in the novel.

The aim of this study, therefore, is to examine and compare the gender roles and stereotypes portrayed in two literary works that reflect the societal norms of their respective eras. By analyzing the two books, the study seeks to shed light on the evolution and progress of gender roles and stereotypes over time. Specifically, the focus will be on the depiction of women and their roles in society. The study will utilize independent and dependent variables to compare and contrast the portrayal of gender in the two works. By doing so, this study hopes to contribute to a better understanding of the changing perceptions of gender roles and the dynamics that shape them over time.

RESEARCH METHOD

In this study, a qualitative analysis method is employed to examine the two novels. The data for the analysis is obtained through an in-depth exploration of the novels' texts, with a specific focus on the characters and how they are depicted concerning gender roles and development. This approach is deliberately chosen to facilitate a comprehensive examination of the novels, aligning with the study's objectives.

To initiate the analysis, a thorough reading of both novels is carried out to identify the characters and discern their roles within the narratives. Subsequently, the characters are categorized based on their genders and their respective roles in the stories. The subsequent step involves scrutinizing the representation of gender roles and development in the novels. This entails an examination of how the characters' genders influence their conduct and interactions with other characters throughout the plot.

Special attention is directed towards the portrayal of female characters, considering their frequent confrontation with challenges rooted in gender-related issues within the stories. By employing this method, the research endeavors to gain valuable insights into the portrayal of gender dynamics in the context of the novels' narratives.

To ensure the validity and reliability of the analysis, the four researchers will independently analyze the novels. Any discrepancies in the analysis will undergo discussion and resolution through a consensus-building process. The researchers will also consult previous research on the two novels and other relevant literature to enrich the analysis and provide a broader context. The analysis of the novels will involve describing and analyzing the content while being supported by textual evidence from the novels. The findings of the analysis will be compared and contrasted to highlight the similarities and differences in how gender roles and progression are portrayed in the two novels. The study will conclude with a discussion of the significance of the findings concerning gender roles and progression in Indonesian literature and society as a whole.

RESEARCH FINDINGS AND DISCUSSION

The novel being examined depicts a noticeable gender imbalance, with eight female characters making appearances, but only three of them continuously featuring as major characters. On the contrary, male characters are more numerous and hold positions of power and responsibility, such as deputy, doctor, lawyer, and officer, among others. This gender disparity highlights a societal structure that places greater value on the contributions of men over women. It is important to recognize that this portrayal is not uncommon in literary works, where male characters often take on more significant roles, and their achievements and accomplishments are emphasized more than those of their female counterparts.

In Pramoedya Ananta Toer's novel, Bumi Manusia, one of the major female characters who consistently appears is Nyai Ontosoroh, Mr. Mellema's mistress. Despite her title, Nyai Ontosoroh embodies the characteristics of a respected woman for that era. She displays intelligence and efficiently handles business affairs when Mr. Mellema is unavailable. Additionally, she primarily raises her children on her own, demonstrating her strength as a mother. Contrary to prevailing gender stereotypes of that time, which suggested that women couldn't be intelligent due to their lack of education compared to men, Nyai Ontosoroh speaks fluent Dutch, Madura, and Javanese, reads, and carries herself with the demeanor of a respectable woman. This character offers a powerful depiction of a woman thriving in a patriarchal society, despite the limitations and constraints imposed upon her.

> *...Aku masih terpesona melihat seorang wanita Pribumi bukan saja bicara Belanda, begitu baik, lebih karena tidak mempunyai suatu complex terhadap tamu pria. Di mana lagi bias ditemukan Wanita semacam dia ? Apa sekolahnya dulu ? Dan mengapa seorang nyai, seorang gundik? Siapa pula yang telah mendidiknya jadi begitu bebas seperti Wanita Eropa? (p. 34, Toer, 1980).*
>
> “I am still fascinated to see a Native woman not only speaking Dutch so well, but also because she does not have any complexes towards male guests. Where else can a woman like her be found? What was her education like? And why is she a nyai, a mistress? Who has educated her to be as free as a European woman? (p.34, Toer, 1980)."

The excerpt above presents an instance in which Minke, one of the male characters in the novel, expresses his admiration and astonishment for Nyai's attitude and personality. Minke's view is influenced by the prevalent gender stereotypes in which Indonesian women are expected to be reserved and have a certain level of discomfort around men. Furthermore, he wonders why a woman such as Nyai, who possesses exceptional intelligence and independence, is relegated to the role of a mistress rather than a legal wife. Such a perspective is a reflection of the gender roles and expectations prevalent in society during that time. Despite being a mistress, Nyai Ontosoroh holds a position of authority in the Mellema household, managing it effectively while Mr. Mellema indulges in his extramarital affairs. Thus, the novel highlights the various ways in which gender roles and stereotypes shape individuals' perceptions and actions, as well as how some individuals resist and challenge these norms.

In the novel, it is depicted that women in Nyai Ontosoroh's era do not have the freedom to choose their partners for marriage, as it is not considered an option for them. They are expected to comply with the societal norms and expectations set for them. In fact, they are even forced to hide themselves if they reach an appropriate age for marriage. Sanikem, Nyai Ontosoroh's real name, was not an exception to this societal norm. She was traded to a man she did not even know by her father due to monetary reasons. Sanikem, unfortunately, did not have the right to refuse this arrangement, and her mother, although crying over the tragedy, could not do anything to oppose her husband and save her daughter from such a fate. This incident reveals the powerlessness of women in the 1970s in Nusantara, where they had to endure the societal expectations imposed on them, even at the cost of their happiness and well-being.

> *"Waktu berumur tiga belas aku mulai dipingit, dan hanya tahu dapur, ruang belakang, dan kamarku sendiri. Teman-teman lain sudah pada dikawinkan. Kalau ada tetangga atau sanak dating baru kurasai diri berada di luar rumah seperti semasa kanak-kanak dulu. Malah duduk di pendopo aku tak diperkenankan. Menginjak lantainya pun tidak* (p. 118, Toer, 1980).
>
> "When I was thirteen years old, I began to be secluded and only knew the kitchen, the backyard, and my room. My friends had already been married off. If some neighbors or relatives came to visit, I only felt comfortable

> being outside the house like when I was a child. I wasn't even allowed to sit in the pendopo. I couldn't even step on the floor." (p. 118, Toer, 1980).

The cited passage highlights the limited world of women in Nyai Ontosoroh's era, where their lives were confined to the kitchen, the back room, and their bedroom. They were not allowed to have other interests or explore the world outside of their home. Nyai Ontosoroh, in particular, was forced into an arranged marriage at a young age, leaving her with no say in the matter. She resents her parents for their actions and feels that her mother could have intervened. However, she uses this experience to motivate herself to gain knowledge and prove that she is capable of achieving success, despite the limitations imposed upon her.

Annelies, the daughter of Nyai Ontosoroh, is another major female character who defies gender stereotypes. Despite being of European descent, she does not take pride in her background because of her father's bad behavior. She displays intelligence and courage, qualities that were not expected of women in that era. She assists her mother in managing the business when necessary and is a voracious reader. Annelies also possesses good leadership skills, controlling the factory workers and ensuring that they complete their tasks. Her demeanor and actions contradict societal norms, which dictated that men should lead women, not the other way around. Minke, the male character of the novel, is intrigued and bewildered by her strength and confidence.

The third female character introduced in the novel is Bunda, who is Minke's mother. Although she is a supportive woman, she is unfortunately not able to express her opinions freely, especially in front of her husband. Bunda is portrayed as a submissive character who lacks the courage to oppose her husband's statement, even if she disagrees with him. She believes that men are meant to rule and is loyal to her husband, which is a typical representation of the stereotypical role of women during that era. Her character shows how women at that time were limited in terms of freedom of expression and were expected to play a subservient role in their relationships with men.

In the novel, one of the characters named Maiko, is depicted as a woman who is considered as a property and treated as an object. She works as a prostitute in the brothel house owned by babah Ah Tjong, a notorious figure in the story. Despite having a boyfriend back home, Maiko is still obligated to sell her body to support her lover's wedding payment. She is portrayed as a woman with no agency, forced to live in a confined world where her worth is only based on her physical appearance and her ability to please her clients. Maiko is expected to be cheerful, warm, talkative, pretty, and healthy as if these are the only attributes that define her existence. Her character highlights the cruel reality of women who were forced into prostitution and how they were treated as nothing more than a commodity.

The novel features four minor female characters, namely May, Magda Peters, Miriam, and Sarah de la Croix, who are of mixed blood and not purely Indonesian. Despite this, the societal stereotypes of that era still impact these characters. They are portrayed as being powerless against men, with their intelligence being overshadowed by their physical appearance and personality. Despite their mixed heritage, their stories are not explored in depth and they remain relatively unimportant to the plot. This highlights the limited role of women, especially those who do not conform to societal expectations, in the novel’s setting.

The portrayal of female characters in the novel indicates the social conditions of the era they lived in. The eight female characters in the story were limited to a few roles such as a mistress, teacher, prostitute, and daughter, while the men occupied the highest positions in the society and had more privileges in choosing their paths.

Despite their different social backgrounds, all the female characters faced gender discrimination and stereotypes that reduced their opportunities to showcase their potential. Nyai Ontosoroh, Annelies, and Sanikem were some of the exceptions, who broke the mold by demonstrating their intellectual prowess, leadership skills, and courage. However, they still faced limitations in their choices because of societal norms and beliefs.

Furthermore, the characters' backgrounds, such as mixed blood or ethnicity, did not seem to make a significant difference in their social status and opportunities. May, Magda Peters, Miriam, and Sarah de la Croix were minor characters in the story and had similar roles and stereotypes that surrounded them.

The author's portrayal of female characters reflects the social reality of the time, where women were often deprived of opportunities and faced gender-based discrimination. Through the novel, the author highlights the need for a more equitable society, where women have equal rights and opportunities to explore their potential.

The Women in *Antologi Rasa*

In contrast to the female characters in the previous novel, *Antologi Rasa* depicts the modern women of the 2000s era in Indonesia. The two major female characters, Alanda and Dinda, both embody the ideals of modern women - they are independent, intelligent, and focused on their careers, while also managing to balance their social lives.

Alanda, a successful young woman working in a publishing company, is highly ambitious and motivated to climb the corporate ladder. She does not let anything stand in her way, yet she is shown to have a vulnerable side as she struggles with trust and intimacy issues in her personal life. On the other hand, Dinda is a talented photographer who is equally committed to her work. She is highly independent and does not conform to traditional gender roles, and instead, chooses to pursue her passion for photography.

Both Alanda and Dinda are shown to be supportive of each other, highlighting the importance of women supporting one another in their personal and professional endeavors. They also represent the changing roles and expectations of women in modern society. They are not defined by traditional gender roles, but rather, they choose to pursue their passions and make their own decisions.

The novel portrays these women as educated, knowledgeable, and curious, constantly seeking to expand their understanding of the world around them. They are also socially active and have close friendships, which helps them navigate the

challenges they face in their personal and professional lives. *Antologi Rasa* showcases the changing role of women in modern Indonesian society, and the novel celebrates their independence, intelligence, and determination to achieve their goals.

> *...Kami berempat direkrut Border Bank dalam one of those career acceleration bullshit called Management Associate. Judul yang keren, tapi sebenarnya artinya belajar mati-matian dan dilempar dari satu departemen kedepartemen yang lain selama setahun, dilempar ke salah satu daerah antah berantah menjadi Manusia serba bias selama setahun... (p. 18-19, Natassa, 2012).*
> "We four were recruited by Border Bank in one of that career acceleration bullshit called Management Associate. It's a cool title, but it means learning tirelessly and being thrown from one department to another for a year, being thrown to some remote area and becoming a jack-of-all-trades for a year..." (p. 18-19, Natassa, 2012).

The idea of women working and holding positions of power is a prominent theme in both Pramoedya Ananta Toer's *Bumi Manusia* and Ika Natassa's Antologi Rasa. In Bumi Manusia, women are not traditionally seen as suitable for certain types of work, particularly in high-level positions. This is exemplified in the character of Nyai Ontosoroh, who despite being a successful businesswoman and the mistress of a prominent Dutchman, is still viewed with suspicion and contempt by many in her community. On the other hand, Keara, the female protagonist in Antologi Rasa, works with ease and sees her career as a natural part of her life. Keara's job as a banker is seen as a respected and well-paid profession, and her colleagues and family support her career ambitions.

The contrast between Nyai Ontosoroh and Keara highlights the progress that women have made in the workplace over the years. Nyai Ontosoroh had to rely on her determination and the support of a powerful man to succeed in a world that was largely hostile to women in positions of power. Keara, on the other hand, has access to education and is able to pursue her career goals on her terms. Her education and professional success are viewed as a normal part of life, and she is not held back by the same societal barriers that Nyai Ontosoroh faced. The comparison between Nyai Ontosoroh and Keara shows the changing attitudes toward women's roles in society. While there is still progress to be made, the fact

that a character like Keara is able to thrive in the modern era is a testament to the advances that women have made over the years.

In Ika Natassa's novel Antologi Rasa, Keara is portrayed as a modern, independent woman who defies traditional gender roles. She is comfortable working in a male-dominated environment and communicating with men, which is a stark contrast to the women in *Bumi Manusia* who are isolated from the outside world. Keara's ease in communicating with men is a result of the changing societal norms of the 2000s era where men and women are expected to have equal opportunities in the workforce. This is evident in Keara's job, where she is required to deal with various kinds of people every day, including men.

Keara's ability to make decisions and communicate her thoughts and opinions in both social and professional settings also defies stereotypes of women being shy and powerless. She is not afraid to speak her mind and is confident in her abilities, which is a refreshing departure from the common narrative of women being voiceless. Additionally, Keara's pursuit of higher education and career success also challenges traditional gender roles, which often limit women to domestic roles.

In contrast to Keara, the women in Bumi Manusia's era were not afforded the same opportunities as men, especially in terms of education and career. They were expected to conform to societal expectations and were often isolated from the outside world, making it difficult for them to pursue their interests and ambitions. However, Nyai Ontosoroh, a prominent female character in the novel, defied these norms by educating herself through the knowledge imparted by Mr. Mellema. While her education was not formal, it allowed her to become a successful businesswoman and break free from the limitations imposed on women in her era. The portrayal of female characters in both *Antologi Rasa* and *Bumi Manusia* highlight the changing societal expectations of women over time. While the women in *Bumi Manusia* were restricted by gender roles and societal norms, Keara represents a new generation of women who are able to pursue their own interests and ambitions without fear of societal repercussions.

Keara's freedom of choice in choosing her partner and building a family is another aspect that distinguishes her from the women in Bumi Manusia. Unlike Sanikem and Nyai Ontosoroh, Keara has the freedom to choose whom she loves and wants to spend her life with. This privilege is not available to women in Bumi Manusia's era, where their parents have the power to decide their life partner. Additionally, Keara has the freedom to explore places without seeking her parents' permission, which highlights the differences in the level of liberty that women had between the two eras.

The book also breaks the stereotype that women are inferior to men and are expected to be submissive in their roles. Keara and Denise have the power to make decisions in their lives, which includes choosing their career and their partner. They can also communicate and express their opinions in social and professional spaces, which was not a common trait for women in Bumi Manusia.

In addition to career and family, the book also emphasizes the equal positions that men and women have in society. The women in the book hold positions that are just as respectable as men. This equal representation highlights the progress in gender equality that occurred in the 2000s. The book also reflects the author's background as a banker and a career woman, which might have influenced her perspective on the progress of gender equality in Indonesia.

The book *Antologi Rasa* portrays a stark contrast between the limitations and lack of opportunities for women in *Bumi Manusia* and the progress and freedom that women have gained in the 2000s. The book challenges the societal norms and stereotypes that have historically restricted women's choices and opportunities.

CONCLUSION AND SUGGESTIONS

The conclusions drawn from this comparative analysis of gender progression in Indonesian literature between Bumi Manusia and Antologi Rasa are vital for answering the research objectives. The study offers a unique perspective on the portrayal of gender roles and equality in these two prominent works of Indonesian literature. Notably, the novelty of this research lies in its focus on the lack of freedom and acknowledgment of capacity experienced by

female characters in Bumi Manusia, which has not been extensively discussed in previous research. Additionally, the study highlights the progression of gender equality in Antologi Rasa, contributing to the existing scholarship on Indonesian literature.

The introduction of the study emphasizes the novelty of the research, placing it in the context of the evolving field of gender studies in Indonesian literature. By comparing Bumi Manusia and Antologi Rasa, the research showcases the evolution of gender roles and the importance of gender equality in the country's literary works. The depiction of female characters from different periods provides valuable insights into the societal changes and progress made in terms of women's rights and opportunities.

However, it is essential to acknowledge that the authors' personal experiences and their surroundings may have influenced the themes and portrayal of gender roles and equality in the books. To build on this study's findings and address its shortcomings, future research should consider exploring the specific cultural and historical factors that may have shaped the representation of gender themes in Indonesian literature.

Therefore, this research advances the field of gender studies in Indonesian literature by offering fresh perspectives on the portrayal of gender roles and equality in Bumi Manusia and Antologi Rasa. The study sheds light on the societal changes and progress in gender equality, emphasizing the significance of advocating for equal rights and opportunities for all individuals, regardless of gender, in Indonesian society. By examining and comparing the two literary works, this research contributes to a deeper understanding of the evolving perceptions of gender roles and the dynamics that shape them over time.

REFERENCES

Ahn, J., Kim, J., & Sung, Y. (2022). The effect of gender stereotypes on artificial intelligence recommendations. Journal of Business Research, 141. https://doi.org/10.1016/j.jbusres.2021.12.007

Alam, M., & Askari, M. U. (2021). Symbolic representation of women on literary landscape: Textual analysis of the play “Black is My Robe.” Liberal Arts

and Social Sciences International Journal (LASSIJ), 5(1). https://doi.org/10.47264/idea.lassij/5.1.10

Charlesworth, T. E. S., & Banaji, M. R. (2022). Patterns of Implicit and Explicit Stereotypes III: Long-Term Change in Gender Stereotypes. Social Psychological and Personality Science, 13(1). https://doi.org/10.1177/1948550620988425

Charlesworth, T. E. S., & Banaji, M. R. (2022). Patterns of Implicit and Explicit Stereotypes III: Long-Term Change in Gender Stereotypes. Social Psychological and Personality Science, 13(1). https://doi.org/10.1177/1948550620988425

Elsen, H. (2021). Gender - Sprache - Stereotype. In Gender - Sprache - Stereotype. https://doi.org/10.36198/9783838553023

Holmes, M. (2001). Gender identity as a socially constructed category. Journal of Gender Studies, 10(1), 49-57.

Kneeskern, E. E., & Reeder, P. A. (2022). Examining the impact of fiction literature on children's gender stereotypes. Current Psychology, 41(3). https://doi.org/10.1007/s12144-020-00686-4

Kusumawardani, E. (2018). Narrative structure and language style in Pramoedya Ananta Toer's Bumi Manusia. Advances in Language and Literary Studies, 9(6), 180-187. https://doi.org/10.7575/aiac.alls.v.9n.6p.180

Natassa, I. (2011). Antologi Rasa. Gramedia Pustaka Utama.

Nguyen, L. A. T., Dang-Pham, D., Pham, L., & Hoang, S. (2019). The Influence of Media Exposure on Adolescents' Perceptions of Gender Roles. Journal of Child and Family Studies, 28(11), 3019-3028. doi: 10.1007/s10826-019-01488-1

Nihayah, I., & Suharto, Y. (2020). Feminisme dan Kritik Ideologi Terhadap Ilmu Pengetahuan. Empirisma: Jurnal Pemikiran Dan Kebudayaan Islam, 29(2).

Nugraha, D., &Suyitno. (2019). On the beginning of modern Indonesian literature. Humanities and Social Sciences Reviews, 7(6). https://doi.org/10.18510/hssr.2019.7691

Pramoedya Ananta Toer. (1980). Bumi Manusia. Hasta Mitra.

Ridgeway, C. L. (2011). Framed by Gender: How Gender Inequality Persists in the Modern World. In Framed by Gender: How Gender Inequality Persists in the Modern World.

https://doi.org/10.1093/acprof:oso/9780199755776.001.0001

Santoso, B., & Kristanti, R. (2020). Gaya Hidup Hedonis Tokoh-Tokoh dalam Novel Antologi Rasa Karya Ika Natassa. Journal of Language and Literature, 20(2), 226-239.

Susilowati, E. (2014). Postcolonialism and nationalism in Pramoedya Ananta Toer's Bumi Manusia. Indonesian Journal of Applied Linguistics, 4(1), 1-12. https://doi.org/10.17509/ijal.v4i1.440

Tellu, S. V., & Nurhayati, M. S. (2015). Persoalan Feminisme Dalam Cerpen Beri Aku Waktu Karya Evi Idawati. Sintesi, 9(2).

Wardiningsih, V. S. W. (2017). Konstruksi Gender dalam Novel Isinga Karya Dorothea Rosa Herliany. Jurnal Ilmiah Kebudayaan Sintesis, 11(1).

Wimmer, R. D., & Dominick, J. R. (2006). Mass media research: An introduction. Cengage Learning.

Yunanto, T. (2016). A postcolonial study of identity formation in Pramoedya Ananta Toer's Bumi Manusia. Humanus: Jurnal Ilmiah Ilmu-ilmu Humaniora, 15(1), 1-8. https://doi.org/10.24036/jh.v15i1.2865