



The Image of Women's Novels in Nusantara Children's Series and Their Benefits as High School Teaching Materials

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Abstract

This research aims to describe the image of women in the Anak Nusantara novel series by Tere Liye and the benefits of the novel as teaching material. This research departs from the phenomenon of the use of old novels which are no longer relevant for use as teaching materials today. This research uses descriptive qualitative research methods with a feminist approach. Data collection was carried out using literature study, reading techniques, and note-taking techniques. The validity of the data that has been obtained will be tested by triangulation, diligent observation, and member checking. After that, the data will be analyzed using the Miles & Huberman model analysis technique (data reduction, data presentation, and conclusion). The research results concluded that the Anak Nusantara novel series by Tere Liye contains the image of a woman who is obedient to God, cares about the environment & uses nature, disciplined, firm, loving, protective, persistent, high social spirit, devoted to the parents, smart, skilled, multitasking, brave, responsible, honest, exemplary, and successful. The entire image of women in the novel is a positive representation of women who can be used as role models for students. Furthermore, the novel series is suitable for use as teaching material because it meets the criteria for quality non-text books and fiction books.

Keywords: *Novel; Teaching Material; Women Image*

Introduction

Authors have been busy placing women as main characters in novels from time to time. The various problems of everyday life related to women are very interesting, thus encouraging writers to create novels. This is in line with what Anggaira (2020) stated that women are considered unique in various aspects of life, so many authors want to voice women's stories through literary works.

Based on the researcher's observations, the placement of women as main characters in the novel has two contradictory sides. First, women are positioned as figures who have the image of being tough, independent, intelligent, self-sufficient, not easily bullied, who don't want to be bossed around, and so on. On this side, women are considered to have a positive image. Meanwhile, on the opposite side (negative side) female characters are depicted as weak, resigned, obedient, oppressed, suffering, emotional, and so on (Sofiatin, 2023).

When related to literature learning at school, novels that contain negative images of characters, as explained in the previous section, cannot be used as teaching materials for literature learning. This is because these novels generally contain elements of violence, such as the novels *Cantik Itu Luka*, *Re & Perempuan*, *Perempuan di Titik Zero*, and the like. Therefore, this is contrary to the recommendations for teaching materials or student reading materials which should contain educational values or aesthetic values (Endraswara, 2005). So based on this statement, educators should be more careful in determining which novels to use as teaching materials.

However, in implementation or practice, there are still teachers who do not pay attention to the criteria for selecting teaching materials that have been recommended by the Ministry of Education and Culture and Technology or the criteria for selecting teaching materials from the perspective of the literary work itself.

Research conducted by Wicaksono (2014) states that the novels used as teaching materials are mostly old novels such as the novel *Belunggu* by Armjin Pane, *Layar Terkembang* by St. Alisyahbana's *Destiny*, and so on. These novels have a social and cultural background that is very different from the current socio-cultural conditions of students. So it is not surprising that in the end the expected learning outcomes cannot be achieved by students because the use of novels as a support for the learning process is not suitable for students.

Previous research on the image of women in novels has so far only focused on the image of adult women. For example, research on the Image of Javanese Women in the Novel *Hati Sinden* by Dwi Rahyuningsih: A Study of Liberal Feminism (Fitriani, Qomariyah, & Sumartini, 2018), *The Image of Women in the Novel Kala* by Stefani Bella and Syahid Muhammad (Wardani & Ratih, 2020), *The Image of Women in the novel It's Not Me That She Wants* by Sari Husni: Feminist Studies (Sari, 2022), and *The Image of Women in the Novel Heaven that She Doesn't Miss 2* by Asma Nadia (Nazila, Sudiatmi, & Muryati, 2021).

These four studies focus more on examining the image of adult women contained in each novel. Apart from that, this research did not examine the suitability of novels as teaching materials for literature learning. Therefore, the results of the research do not yet illustrate the suitability of these novels when used as teaching materials for literature learning in schools (especially high schools).

In this research, the researcher specifically tried to focus on studying the image of women in the *Anak Nusantara* novel series by Tere Liye and also assessing the suitability of the novel to be used as teaching material for novels in high school. In contrast to previous research which focused more on the image of adult women, the *Anak Nusantara* novel series was chosen as the research object because the main characters in this novel series were mostly female characters who were still children. Thus, it is hoped that the results of this research will be able to add to the treasures of knowledge in the field of literature and its learning.

Review of Related Literature

Women's Image

The image of women is a picture or form of behavior found in women as a person's identity or character which can be reflected in personal, family, and community aspects. This is in line with Ariefa's opinion (2018: 152) that the image of women is the picture that each individual has of the woman's personality. Based on this, the image of women is assumed to be the physical and non-physical appearance of women that appears in the reader when doing or after reading literary works (Lizawati, 2015: 229).

Common depictions of women in literature broadly identify the real status accorded to women in conventional family arrangements as mother, daughter, wife, or sister. The image of women according to Gasanova (2016: 11886) can be seen from biological, physiological, and psychological aspects. Meanwhile, Munafidsyah (2023) stated that in general the study of women's image always covers four aspects, namely physical aspects, psychological aspects, family aspects, and community aspects. This is in line with Marawali's (2020: 122) opinion that women's image is expressed through physical and psychological aspects as women's self-image and family and community aspects as social image.

The image of women from a physical perspective can be seen externally, such as age, gender, body condition, hair shape, face shape, appearance, and so on. The image of women from a psychological aspect can be seen from their psychological picture, mentality, morals, desires, emotions, feelings, attitudes, behavior, and even IQ. Meanwhile, the image of women from a social perspective can be seen from their sociological characteristics, namely work, position, role in society, level of education, outlook on life, religion, nation, ethnicity, beliefs, and ideology (Ariefa & Mutiawanthi, 2018: 152).

Furthermore, the classification of women's images was also explained by Sitanggang (1997: 9-133) in his book entitled *Women's Images in Modern Indonesian Drama 1960-1980* which explains that women's images are classified into four, namely (1) the image of women with God, (2) the image of women with nature, (3) the image of women with other people (society), and (4) the image of women with themselves.

Literature Learning in High School

So far, literature learning taught in schools has been combined with Indonesian language learning. Hidayat (2009: 2) stated that language and literature in teaching have the same aspects, namely the aspects of listening, speaking, reading, and writing. Due to these similarities, language, and literature complement each other. Language is a way of conveying information or thoughts to other people, while literature is a way of understanding the dynamics of life that occur to foster adaptive intelligence towards the environment.

Furthermore, the integration of literature learning into Indonesian aims to ensure that literature itself can contribute to efforts to improve the goals of Indonesian language learning in schools. The benefits of literary education taught in schools can at least help language skills, increase cultural knowledge, develop creativity and taste, and support character formation.

Literary learning is designed to contribute in the form of assistance in improving students' literacy skills through literary works. Literary learning more specifically contributes to improving literacy skills which are divided into three aspects, namely language skills (developing linguistic competence), literary skills (the ability to understand, appreciate, respond, analyze, and create literary works), and thinking skills (critical, creative), and imaginative).

The literacy skills that are characteristic of Indonesian language learning in the Merdeka curriculum are divided into several elements, namely listening, reading and viewing, speaking and presenting, and writing.

Teaching Materials for Literature Learning in High School

Teaching materials are all materials that are arranged systematically and present a complete figure of competencies that will be mastered by students and used in the learning process to plan and review learning implementation (Nasruddin, 2022: 1).

Considering the importance of using teaching materials in every learning process, the selection of teaching materials must pay attention to the criteria or principles for selecting teaching materials.

Choosing teaching materials that are not appropriate for students and learning outcomes will cause the use of teaching materials to not feel more useful and can lead to waste. Therefore, the selection of teaching materials must be considered carefully.

The use of novels that the researcher hopes can be used as teaching materials for literature learning in high school, these novels must be analyzed for their suitability and quality before they can be used by teachers as teaching materials. Furthermore, referring to the Non-Text Study Book Selection Guide issued by the Research and Development Agency of the Ministry of Education and Culture in 2018, there are several criteria for quality non-text books starting from the book cover to the end of the book (Balitbang, 2018: 9-24).

Apart from that, the use of novels as teaching materials must also pay attention to aspects of grammar, student psychology, and students' cultural background. The grammar used must be easy to understand. The content of the novel must be appropriate to the age development of students. The background of the novel must be relevant to students' lives.

Research Methods

This research uses a feminist approach because according to Ariefa & Mutiawanthi (2018), the feminist approach in literature is a literary study whose analytical focus is on women. Furthermore, the research method used in this research is a descriptive qualitative method. This method was chosen because the findings in this research were not obtained through a quantification procedure and the results of the findings in the research will later be described clearly.

The data source in this research is the Anak Nusantara novel series by Tere Liye, entitled The Strong Child, The Special Child, The Smart Child, The Brave Child, The Light Child, and The Storm Child. Data collection was carried out using literature study, reading techniques, and note-taking techniques. The validity of the data that has been obtained will be tested using triangulation, diligent observation, and member checking.

After that, the data that has been obtained will be analyzed using the Miles & Huberman model analysis technique (data reduction, data presentation, concluding) with the help of hermeneutic reading techniques. The basic theory used to examine the image of women in the novel is the classification theory of the image of women which is divided into four, namely images related to God, nature, other people, and oneself (Sitanggang, 1997). Meanwhile, to examine the suitability of novels as teaching materials, researchers refer to the Guidelines for Selecting Non-Text Textbooks which include several criteria from the cover to the end of the book (Balitbang, 2018) and criteria for quality teaching materials based on aspects of language, psychology and cultural background (Rahmanto, 1988).

Results and Discussion

Result

No	Character Name	Classification of Women's Images			
		Women's image relating to God	Women's image of nature	Women's image with other people	Women's image of herself
1	Nurmas	7	4	41	36
2	Eliana	1	5	30	29
3	Amelia	3	5	12	23
	Total	11	14	83	88
	Total	196 data			

Based on the research results, there are 196 female image data in the Anak Nusantara novel series by Tere Liye. The 196 data are divided into several types of women's images. In the Nurmas character, there are 7 female image data related to God, 4 female image data related to nature, 41 female image data related to other people, and 36 female image data related to herself. . Based on this, the data on the image of women in Nurmas figures amounts to 88 data.

Furthermore, for Eliana's character, there is 1 female image data related to God, 5 female image data related to nature, 30 female image data related to other people, and 29 female image data related to herself. Based on this, the data on the image of women in Nurmas figures amounts to 65 data.

Lastly, for the character Amelia there is 3 female image data related to God, 5 female image data related to nature, 12 female image data related to other people, and 23 female image data related to herself. Based on this, the data on the image of women in Nurmas figures amounts to 43 data.

Discussion

The Image of a Woman Who Obedient to God

A Muslim who obeys his God is characterized by an attitude of always worshiping, staying away from everything that is forbidden by God, using religious values as a guide to life, always being grateful for everything, and so on. This explanation is attached to the characters Nurmas, Eliana, and Amelia. As Muslims, the three figures never miss the five daily prayers. Even amid heavy and tiring activities, they still perform the five daily prayers. This is indicated by the following quote:

"Kami tiba di rumah pukul dua belas tepat, sebelum azan zuhur. Mamak menyuruhku dan Kak Eli makan siang, lalu solat. Setelah istirahat sebentar, kami kembali ke ladang karet. Seperti yang Mamak suruh, sepanjang hari kami bolak-balik mencari dan membawa kayu bakar." (Liye, 2018: 87)

Translate

"We arrived home at exactly twelve o'clock, before the noon prayer call. Mamak told Brother Eli and me to have lunch, then pray. After a short rest, we returned to the rubber fields. "As Mamak told us, all day long we went back and forth to find and bring firewood." (Liye, 2018: 87)

Furthermore, another form of obedience depicted in the novel is always trying to stay away from things that are forbidden by God. This is proven by the following quote:

"Aku tidak mau. Enak saja. Tidak ada ceritanya keluarga kami berurusan dengan dukun. Aku ingat sekali kalimat Kakek Berahim, "Tuhan tempat meminta, Tuhan yang Satu, bukan pohon, bukan pada gunung, apalagi pada segala macam tempat larangan." (Liye, 2018: 62)

"Itu tidak pernah menjadi urusan kita, Amel. Jawaban Mamak tegas sekali. Suaranya lantang. "Membicarakan aib orang lain itu adalah pekerjaan bergunjing. Dosanya besar. Allah membenci orang bergunjing." (Liye, 2018: 122)

"Karena kami sudah punya Allah, Datuk." (Liye, 2018: 333)

Translate

"I don't want to. No way. There is no story about our family dealing with shamans. I remember very well Grandpa Berahim's words, "God is the place to ask, God is One, not trees, not mountains, let alone all kinds of forbidden places." (Liye, 2018: 62)

"That was never our business, Amel. Mamak's answer was very firm. His voice was loud. "Talking about other people's disgrace is gossip work. The sin is big. Allah hates gossipers." (Liye, 2018: 122)

"Because we already have Allah, Datuk." (Liye, 2018: 333)

Based on the three quotes above, it can be seen that the character Nurmas does not want to deal with amulets. In the novel, it is told that the character Nurmas was asked by his friend and Datuk Sunyan to wear an amulet as a form of self-protection. However, Nurmas vehemently refused, because wearing amulets was an act of immorality which was hated by God. For him, he only asked God for protection and help. Apart from that, the character Nurmas also takes a firm stance on his children not to engage in gossip, which is also something that is prohibited by God. So, implicitly, both the characters Nurmas and Eliana and Amelia are also depicted as characters with images who use religious values as guidance or guidance in living their daily lives.

The Image of a Woman Who Cares About the Environment and Uses Nature

Eliana's character was born, grew, and developed in a remote village far from urban areas. His days were inseparable from forests, rivers, fields, and valleys. This factor gives rise to a very caring attitude towards the environment around him. Eliana's character wants the natural environment in her village to be maintained and beautiful because almost all the residents of her village depend on the surrounding nature for their livelihood. This is demonstrated through the following quote:

"Selepas sekolah jika Mamak tidak menyuruhku melakukan sesuatu, maka bersama dua 'Musang' lain aku pergi mengintai tambang pasir itu. Kami sembunyi, tiarap di belakang semak" (liye, 2018, hlm. 149)

Translate

"After school, if Mama didn't tell me to do something, then with two other 'Weasels' I would go scout out the sand mine. We hid, lay down behind a bush" (liye, 2018, p. 149)

Based on the quote above, the character Eliana shows an attitude of dislike regarding environmental damage. In the novel, it is said that there is a sand mine in the river where he lives. The sand mining project has hurt the river and many residents complain that they cannot bathe, wash, or even fish in the river due to the murky water. As a form of resistance, Eliana and two of her friends acted resistance to thwart the sand mining project.

Furthermore, there are the characters Nurmas, Eliana, and Amelia who use nature for many things to support their lives. For example, using water in the river to wash clothes, catching shrimp and fish for daily food and selling at the market, taking firewood and bamboo shoots in the forest, and using the forest as a rubber field and coffee plantation as a source of income. This can be seen in the following quote:

"Sore ini, selepas asar kami akan menangguk udang di sungai dekat kampung." (Liye, 2018, hlm. 335)

"Musim panen berikutnya yang dinanti-nantikan penduduk kampung tiba. Penghujung dari perjuangan membersihkan hutan, menanam benih, menyangi rumput dan gulma, hingga menjaga tanaman padi dari serbuan babi hutan, burung, dan hama tikus." (Liye, 2018, hlm. 247)

"Aku berhati-hati memetik jamur merang dan jamur tiram –sesuai perintah Kak Ais." (Liye, 2018, hlm. 47)

Translate

"This afternoon, after Asr we will catch shrimp in the river near the village." (Liye, 2018, p. 335)

"The next harvest season that the villagers have been waiting for has arrived. The end of the struggle is to clean the forest, plant seeds, weed grass and weeds, and protect rice plants from attacks by wild boars, birds and rats." (Liye, 2018, p. 247)

"I was careful picking straw mushrooms and oyster mushrooms – according to Sis Ais' orders." (Liye, 2018, p. 47)

The Image of a Disciplined and Firm Woman

The characters Nurmas and Eliana are depicted in the novel as having a disciplined and firm image. This can be seen from the following quotes:

"Bapak tidak seperti Mamak yang galak, tegas, dan penuh disiplin." (Liye, 2012, hlm. 33)

"Tidak boleh!" Aku menggeleng tegas. Aku tidak boleh kalah gesit. Sebelum urusan jadi runyam, aku bergegas memasang senyum galak, berkata tegas, "Tidak,. Terima kasih." (Liye, 2018, hlm. 2)

"Anak perempuan itu harus tangkas, Eli. Tangannya juga harus rajin serajin mulutnya. Habis makan, sendok piring harus dicuci. Habis menggunakan sesuatu, segera simpan dan bereskan. Menemukan sampah atau sesuatu yang tidak beres segera rapikan." (Liye, 2018, hlm. 201)

Translate

"Father is not like Mamak who is fierce, firm and full of discipline." (Liye, 2012, p. 33)

"Should not!" I shook my head firmly. I can't lose my agility. Before things got complicated, I quickly put on a fierce smile, saying firmly, "No. Thank You." (Liye, 2018, p. 2)

"Girls have to be agile, Eli. His hands must also be as diligent as his mouth. After eating, the plate spoon must be washed. After using something, immediately put it away and clean it up. If you find trash or something wrong, tidy it up immediately." (Liye, 2018, p. 201)

Based on the several quotes above, it appears that the Nurmas figures have been taught from a young age to be disciplined in everything. This continued until he married and had children, namely Eliana and Amelia. The image of discipline in the character Nurmas makes him also have a firm image towards his children so that they can be disciplined too. This image of discipline and firmness was passed down to her child, namely Eliana, who in the novel is told that she became an older sister who was firm and disciplined towards her younger siblings. Both Nurmas and Eliana will grumble if someone is not disciplined about something.

The Image of a Protective and Loving Woman

Tere Liye as a novel writer describes the characters Nurmas and Eliana as characters who have a protective and loving image. When the character Nurmas was a child, he was said to be an older brother who was very protective of his younger sibling, who at that time was still a toddler (a baby under three years old). Nurmas always looked after his younger brother while his mother was working in the fields until the incident occurred when he and his younger brother went to town to ask for help from the army because their village was being attacked. Walking dozens of miles (kilometers), the character Nurmas keeps his little brother in his arms. Growing up when Nurmas had four children, he still had a sense of compassion and protection. As a mother, Nurmas always looks after her children when they are sick,

provides for her children and husband's needs, and much more. The evidence that shows the loving and protective image of the character Nurmas is as follows:

"Separuh lebih perjalanan sudah kutempuh, tinggal menuntaskan sisanya. Syukurlah, Unus di punggungku kembali tidur." (Liye, 2018, hlm. 395)

"Malam itu aku tahu, kalimat hebat itu selalu benar. Jika kau tahu sedikit saja apa yang telah seorang ibu lakukan untukmu, maka kau tahu itu sejatinya bukan bahkan belum sepersepuluh dari pengorbanan, rasa cinta, serta rasa sayangnya kepada kalian." (Liye, 2018, hlm. 309)

Translate

"I've done more than half of the journey, I just have to finish the rest. Thankfully, the Unus on my back went back to sleep." (Liye, 2018, p. 395)

"That night I knew, that great sentence is always true. If you know even a little bit of what a mother has done for you, then you know that it is not even a tenth of the sacrifice, love and affection for you." (Liye, 2018, p. 309)

Furthermore, a protective and loving image is also visible in Eliana. As the first older sibling, he shows his love for his three younger siblings. Eliana's character always tries to protect her younger siblings from everything bad. Even when her sister Amelia was injured while picking wood in the forest, Eliana's character was willing to carry her sister home even though the distance between the forest and home was very far and through valleys, rivers, and forests. Eliana's sense of affection and protection is evidenced by the following quotes:

"JANGAN HINA ADIKKU! Kak Eli yang berseru membelaku. "ADIKKU TIDAK KAMPUNGAN !" lantas meraih tubuhku agar berdiri. Memeluk bahu, menghibur, bilang "Jangan sedih, Amel. Kakak tidak akan membiarkanmu dihina siapapun." (Liye, 2018, hlm. 72)

"Kak Eli yang selalu melindungiku di sekolah kalau diganggu murid lain. kak Eli yang memilih menemaniku dibanding bermain dengan teman sepantarnya." (Liye, 2018, hlm. 73)

"Lihatlah, dengan segala sudah payahnya, Kak Eli justru bertanya apakah aku baik-baik saja. Tidak peduli dengan kondisinya yang semakin parah." (Liye, 2018, hlm. 90)

Translate

"DON'T INSULT MY SISTER! It was Eli who shouted to defend me. "MY SISTER IS NOT A COLLEGE!" then grabbed my body to stand up. Hugged my shoulder, comforted me, said "Don't be sad, Amel. Brother will not let anyone insult you." (Liye, 2018, p. 72)

"Brother Eli always protected me at school when other students bullied me. Brother Eli chose to accompany me rather than play with his friends." (Liye, 2018, p. 73)

"Look, despite all the trouble, Brother Eli actually asked me if I was okay. Don't care about his condition getting worse." (Liye, 2018, p. 90)

The Image of a Woman with a High Social Spirit

A socially minded attitude can be interpreted as an attitude that describes concern for doing something in the interests of humanity and social society. The characters Nurmas, Eliana, and Amelia are described by the author as women who have a high social spirit. There is the character Nurmas who is described as a woman who likes to help other people, is willing to make sacrifices, likes to share, and puts other people's interests first. This is proven by the following quotes:

"Tolong, Nung... keranjangku!" perlahan aku bergerak ke tengah sungai..." (Liye, 2018, hlm. 75)

"Aku tahu perjalanan ini tidak mudah. Mamak dan bapak terikat, tidak berdaya, penduduk kampung diancam di tengah lapangan. Mereka membutuhkan pertolongan. (Liye, 2018, hlm 381)

"Aku tetap menyerahkan ikan asap buatan Mamak kepada Anne, senang kalau dia menyukainya." (Liye, 2018, hlm. 43)

Translate

"Please, Nung...my basket!" I slowly moved to the middle of the river..." (Liye, 2018, p. 75)

"I know this journey is not easy. Mother and father were bound, helpless, the villagers were threatened in the middle of the field. They need help. (Liye, 2018, p. 381)

"I still hand over Mamak's smoked fish to Anne, I'm glad she likes it." (Liye, 2018, p. 43)

Next there is the character Eliana who has the image of being fond of sharing, caring about other people, and willing to make sacrifices. He can feel and understand other people's feelings and needs. The data that proves that Eliana has an image of a high social spirit is as follows:

"Kau pakai baju kakak, Amel." Aku menoleh. Kak Eli melepas kemeja lengan panjangnya, menyisakan kaos. Menjulurkan kemeja itu kepadaku. (Liye, 2018, hlm. 85)

"Eli mau jadi pengacara, Wak. Yang membela siapa saja yang dikalahkan, siapa saja yang dihinakan., Eli akan berdiri di depan siapa saja yang membutuhkan, siapa saja yang teraniaya." (Liye, 2018, hlm. 382)

Translate

"You're wearing your sister's clothes, Amel." I turned my head. Brother Eli took off his long-sleeved shirt, leaving only a t-shirt. Handed me the shirt. (Liye, 2018, p. 85)

"Eli wants to be a lawyer, sir. Who defends anyone who is defeated, anyone who is insulted. Eli will stand before anyone in need, anyone who is persecuted." (Liye, 2018, p. 382)

Lastly, there is the character Amelia who also has the image of a woman with a high social spirit. Even though Amelia is described as still being in the second grade of elementary school, she has a high sense of concern for other people, such as the fate of other children in her village. He feels sad if the children in his village cannot continue their higher education due to economic factors. This is proven by the following quote:

"Anak-anak terpaksa berangkat ke ladang, ke hutan, bekerja, padahal seharusnya mereka bisa sekolah tinggi. Hingga kapan kita menyerah begitu saja dengan semua keterbatasan. Harus ada yang berkorban, demi masa depan yang lebih baik." (Liye, 2018, hlm. 364)

Translate

"Children are forced to go to the fields, to the forest, to work, even though they should be able to go to high school. Until when do we just give up with all the limitations. Someone has to make sacrifices, for a better future." (Liye, 2018, p. 364)

Furthermore, the character Amelia also shows the image of a woman who likes to help. This is shown by his actions in helping his friends at school. The following is a quote that shows this image.

"Mau kubantu, May. Aku menawarkan bantuan. (Liye, 2018, hlm. 38)

"Aku tetap datang ke rumah Norris setiap sore, jika tidak ada tugas dari Mamak. Mengajaknya mengerjakan PR bersama, belajar bersama, apapun yang bisa membantunya –setidaknya menemaninya." (Liye, 2018, hlm. 236)

Translate

"I want to help, May. I offered to help. (Liye, 2018, p. 38)

"I still come to Norris' house every afternoon, if Mama doesn't have work to do. Invite him to do homework together, study together, whatever can help him - at least accompany him." (Liye, 2018, p. 236)

The Image of a Persistent Woman

The characters Nurmas, Eliana, and Amelia are depicted in the novel as having the image of a persistent woman. The tenacity of these figures can be seen in the following quote:

"Dua pal lagi ku tempuh dengan nafas tersengal. Fisikku semakin lekah. Unus dipunggungku semakin berat. Aku berkali-kali berhenti menyeka wajah. Pakaianku kuyup oleh keringat. Tetapi setiap kali hendak berlama-lama istirahat, bayangan wajah Mamak dan Bapak terlintas, aku segera usir rasa lelah." (Liye, 2018, hlm. 395-396)

Translate

"I took two more steps while out of breath. My physique is getting weaker. The unus on my back is getting heavier. I stopped wiping my face many times. My clothes were soaked with sweat. But every time I want to rest for a long time, the image of Mom and Dad's faces comes to mind, I immediately chase away the feeling of tiredness." (Liye, 2018, pp. 395-396)

Based on this quote, Nurmas' persistence shows that he never gave up on achieving his mission of asking for help from the army in the district town dozens of kilometers away. The long journey he took on foot at night made him physically extremely tired. However, for the sake of his parents and all the villagers who were at risk at that time, he managed to reach the district town with strong determination.

Furthermore, there is also the character Eliana who is described as having perseverance in efforts to fail the sand mining project on the river near her village. Even though Eliana and her colleagues' first plan failed, it did not dampen their enthusiasm to continue making efforts to stop the sand mine. He prepared another plan and carried it out with his colleagues. The following is a quote that proves his persistence in expelling the sand mining workers.

"Dua minggu sebelum negosiasi ulang izin tambang, kami berempat terus berkeliling. Tanda tangan di kertas penolakan semakin banyak. Sudah sembilan lembar. Siapa saja. Bahkan Paman Unus yang sedang berkunjung ke sekolah kami ajukan ikut tanda tangan." (Liye, 2018, hlm. 399).

Translate

"Two weeks before the mining permit renegotiation, the four of us continued to wander around. There are more and more signatures on rejection papers. Already nine sheets. Anyone. "We even asked Uncle Unus who was visiting the school to sign." (Liye, 2018, p. 399).

Then there is the character Amelia who also has the image of a persistent woman. In the novel, Amelia never gives up on helping Norris (her friend) study according to Mr. Bin's request for help. The following is a quote that shows the image of a persistent woman in Norris' character.

“Aku tahu Chuck Norris tidak mau belajar bersama, tapi apa salahnya aku datang ke rumahnya. Siapa tahu ia berubah pikiran.”(Liye, 2018, hlm. 154)

Aku tidak akan menyerah –meski Maya dan Tambusai yang akhirnya tahu permintaan Pak Bin itu bilang kalau misiku tidak masuk akal. Aku tetap datang ke rumah Norris setiap sore...”(Liye, 2018, hlm. 194)

Translate

“I know Chuck Norris doesn't want to study together, but what's wrong with me coming to his house. Who knows, he might change his mind.” (Liye, 2018, p. 154)

I won't give up - even though Maya and Tambusai, who finally found out about Mr. Bin's request, said that my mission didn't make sense. I still come to Norris' house every afternoon...” (Liye, 2018, p. 194)

The Image of a Woman Devoted to Her Parents

The image of a woman who is devoted to her parents is visible in the characters, from Nurmas, and Eliana, to Amelia. These three figures have been taught to help their parents from an early age to form individuals who obey their parents' directions and orders.

The three characters are depicted in the novel as always helping with housework such as sweeping, mopping, washing dishes, helping their mother cook, picking up wood in the forest, or selling at the market once a week. The quote that shows the image of a woman who is devoted to her parents in Eliana is as follows:

“Pagi ini sesuai perintah Mamak, kami menuju pasar kalangan (pasar mingguan) di kota kecamatan.” (Liye, 2018, hlm. 43)

“Aku membantu Mamak mencuci piring dan peralatan memasak. Mengelap meja lalu menyapu lantai.” (liye, 2018, hlm. 364)

“Mamak siedang sibuk mengasapi ikan. Aku membantunya, memastikan nyala api tidak padam, membalik-balik ikan yang dijepit dengan bilah bambu agar matangnya merata.”(Liye, 2018, hlm. 132)

Translate

“This morning, according to Mamak's orders, we went to the community market (weekly market) in the sub-district city.” (Liye, 2018, p. 43)

“I helped Mamak wash the dishes and cooking utensils. Wipe the table and then sweep the floor.” (liye, 2018, p. 364)

“Mamak is busy smoking fish. I helped him, making sure the flame didn't go out, turning the fish clamped with bamboo blades so that it cooked evenly.” (Liye, 2018, p. 132)

Lastly, the form of devotion to parents is depicted in the character Amelia who promises to return to her hometown after completing her doctoral education in Japan. In his village, there is a tradition of 'waiting home', namely the youngest child has to stay at home to care for his parents even though he is already married. As a form of devotion to her parents, Amelia still chooses to stay in her hometown by working as a guest teacher at her previous school and as a lecturer too. The quote that shows Amelia's filial image towards her parents is as follows.

Setelah menamatkan pendidikan doktor dalam dua bidang, sesuai janjiku pada Mamak, aku kembali ke kampung ini.”(Liye, 2018, hlm. 475)

Translate

After completing my doctoral education in two fields, according to my promise to Mamak, I returned to this village.” (Liye, 2018, p. 475)

The Image of a Smart and Skilled Woman

Having intelligence and being skilled are two things that are very great in the eyes of other people. These two things are reflected in Nurmas, Eliana, and Amelia. Economic limitations and the environmental conditions of the surrounding community, which at that time did not consider school to be important, did not dampen their enthusiasm to continue receiving basic education. These three figures are known to be smart at school and even in the village. Eliana managed to get a master's degree at a young age while Amelia was able to get a doctorate. This is demonstrated by several quotes below.

“Aku menamatkan seluruh sekolah menengahku di kota kabupaten, lantas menyusul Kak Pukat kuliah di Belanda dua belas tahun lalu.” (Liye, 2018, hlm. 475)

“Aku kuliah di universitas ternama negeri ini, di dua jurusan sekaligus, hukum dan biologi. Aku lulus dengan predikat sempurna. Melanjutkan master hukum dan konservasi lingkungan.”(Liye, 2018, hlm. 418)

“Dia memang anak paling pintar di kampung kami ini, Pak Letnan,” Derin berkata lantang”(Liye, 2018, hlm. 10)

Translate

"I finished all my secondary school in the district city, then followed Sis Pukat to study in the Netherlands twelve years ago." (Liye, 2018, p. 475)

"I studied at a well-known university in this country, in two majors at once, law and biology. I graduated with perfect honors. Continuing a master of law and environmental conservation."(Liye, 2018, p. 418)

"He is indeed the smartest child in our village, Lieutenant," Derin said loudly" (Liye, 2018, p. 10)

Apart from being smart, the characters Nurmas and Eliana also have the image of skilled women. The following is a quote that shows the image of a skilled woman.

“Mamak terlihat masih menyelesaikan anyaman di ruang tengah. Terlihat sibuk di tengah tumpukan keranjang yang sudah jadi.”(Liye, 2018, hlm. 259)

“Aku sudah dua bulan menenun songket dengan Wak Yati. Di seluruh kampung hanya tinggal tiga alat tenun songket.”(Liye, 2018, hlm. 193-194)

Translate

"Mamak looks like she is still finishing the weaving in the living room. Looks busy in the middle of a pile of finished baskets." (Liye, 2018, p. 259)

"I've been weaving songket with Wak Yati for two months. In the entire village there are only three songket looms left." (Liye, 2018, pp. 193-194)

Based on the quote above, both figures have hand skills, namely making woven bamboo or rattan and weaving songket. At that time, there were very few girls who could weave, so this skill became an advantage.

Image of Multitasking Woman

Multitasking is defined as the ability to do more than one thing at a time. The multitasking ability is depicted in the character Nurmas. As a mother, the character Nurmas is seen as a multitasking mother by all her children. He is very agile and never complains about all the work he does every day. Every day he has work to do. His hands were never not holding something. He only stays quiet when sleeping at night, and even then he is the person who sleeps last and wakes up earliest. The quote that shows the multitasking image of the character Nurmas is as follows:

"Mamak balik lagi membawa bakul nasi, sekarang bertanya pada Bapak. Bukan main! Soal pekerjaan simultan – istilah kerennya: multitasking – Mamak memang nomor satu. Tangan, kaki, dan mulutnya bisa melakukan tiga hal dalam satu kesempatan. (Liye, 2018, hlm. 26)

Translate

"Mamak came back again with a basket of rice, now she's asking Dad. Unbelievable! Regarding simultaneous work – the cool term: multitasking – Mamak is number one. His hands, feet and mouth can do three things at once. (Liye, 2018, p. 26)

The Image of a Brave Woman

The image of a brave woman is very prominent in Nurmas and Eliana. These two characters are not afraid of anything as long as what they believe is not wrong. Eliana, since childhood, had been instilled by her parents that she was a brave child. Become a brave child, as brave as going alone to a palm oil mill to stop deforestation and leading thousands of demonstrators to reject mining concessions. The following is a quote that shows Eliana's brave image.

"...belum pernah aku melihat anak dua belas tahun dengan keberanian seperti dappere tiger...." (Liye, 2018, hlm. 18)

"Apalagi yang diharapkan dari Eliana si anak pemberani? Dia tidak takut pada siapapun." (Liye, 2018 Hlm. 34)

Translate

"...I have never seen a twelve year old child with courage like a dapper tiger..." (Liye, 2018, p. 18)

"What else could you expect from Eliana, the brave child? He is not afraid of anyone." (Liye, 2018 P. 34)

Furthermore, the image of a brave woman is also found in the character Nurmas. Since he was eleven years old, he has dared to go to his provincial town which is dozens of miles away without being accompanied by his parents. This is demonstrated by the following quote:

"Dengan siapa kau akan ke kota?" "Sendiri, Mak. Nung berani." (Liye, 2018, hlm. 19)

Translate

"Who are you going to town with?" "On your own, Mak. Nung is brave." (Liye, 2018, p. 19)

Nurmas' bravery didn't stop there, he also dared to guard the fields all night, traveling to the district town at night, until he met tigers and wild boars on the road. This image is demonstrated through several quotes below.

"Itu babi hutan yang besar, Nung! Ayo lariiii' 'Kau larilah. Aku tetap disini'"(Liye, 2018, hlm. 96)

"Aku menyaksikan sendiri harimau menerkam Datuk Sunyan."(Liye, 2018, hlm. 388)

"Nung, apa yang kau lakukan?" Bang Topa bertambah cemas. Dia sudah menghadap ke arahku, membelakangi tentara yang masih berjaga. Ini tambah gawat baginya. Tidak bisa dibayangkannya apa yang akan dilakukan mamakku, mengetahui anaknya celaka gara-gara kerbaunya."(Liye, 2018, hlm. 49)

Translate

"That's a big boar, Nung! Come on, run! 'You run. I'm still here'" (Liye, 2018, p. 96)

"I witnessed the tiger pounce on Datuk Sunyan myself." (Liye, 2018, p. 388)

"Nung, what are you doing?" Bang Topa became increasingly worried. He was already facing me, his back to the soldiers who were still on guard. This is even more serious for him. He couldn't imagine what my mother would do, knowing that her child would suffer harm because of the buffalo." (Liye, 2018, p. 49)

The Image of a Responsible Woman

From an early age, the characters Nurmas, Amelia, and Eliana have been taught to be responsible, both towards themselves and other people. As older siblings, Eliana and Nurmas have responsibility for their younger siblings when their parents are not there. This responsible self-image is demonstrated through the following quote.

"Tadi Mamak berpesan habis habisan tentang "Jaga adik adikmu, Eli. Kau anak sulung, bertanggung jawab penuh."(Liye, 2018, hlm. 286)

Translate

"Earlier, Mama gave me a message saying, "Take care of your younger siblings, Eli. You are the eldest child, fully responsible." (Liye, 2018, p. 286)

Not only that, the sense of responsibility reflected in the character is also seen in the responsibility for the tasks given.

"Dan jangan lupa, uang dari penjualan ikan asap belikan garam, gula, tepung, minyak tanah, dan semua kebutuhan rumah. Lupa kau membeli garam, alamat satu pekan ini masakan Mamak hambar semua." Aku mengangguk lagi..."(Liye, 2018, hlm. 284)

Translate

"And don't forget, the money from selling smoked fish buys salt, sugar, flour, kerosene and all the household needs. "Forgot to buy salt, this week Mamak's cooking was all bland." I nodded again..."(Liye, 2018, p. 284)

Based on the quote above. Nurmas was given the task of selling smoked fish at the market and then used the money to buy kitchen necessities. Even though he is only 11 years old, he can carry out the responsibilities given to him by his mother without the slightest fear.

The Image of a Role Model Woman

An exemplary attitude can be interpreted as a personal attitude that shows positive things so that it can be an example for other people around them. Tere Liye describes the female characters in the novel series as having the image of exemplary women. Again, as older siblings, the figures Nurmas and Eliana must be good role models for their younger siblings. Not only that, many parents of Nurmas' friends recommend that their children associate with Nurmas because of his very good behavior. This exemplary image can be seen in the following quotes.

“Aku juga ikut, kata Rukayah”. “Kata Bapakku, ‘Apapun yang dilakukan anak gadisnya Yahid, ikuti. Biar kalian bisa belajar.’”(Liye, 2018, hlm. 239)

“Itu karena kau anak sulung, Eli.” Bapak akhirnya berkata setelah lengang sejenak. “Mamak berharap hanya pada kau. Menjadi teladan bagi adik-adik kau, memberikan contoh.”(Liye, 2018, hlm. 280)

Translate

"I'm coming too, said Rukayah." "My father said, 'Whatever Yahid's daughter does, follow it. So you can learn.'" (Liye, 2018, p. 239)

"That's because you're the oldest, Eli." Dad finally said after a moment of silence. "Mamak hopes only for you. Be a role model for your younger siblings, set an example." (Liye, 2018, p. 280)

The Image of an Honest Woman

“Tidak ada yang kebetulan, Eli. Kesempatan itu datang karena kau jujur.” Mamak mengingatkan”(Liye, 2018, hlm. 455)

“Aku membagi hasil jualan seadil mungkin.”(Liye, 2018, hlm. 317)

Translate

“There are no coincidences, Eli. That opportunity came because you were honest.” Mom reminds me” (Liye, 2018, p. 455)

"I share the sales proceeds as fairly as possible." (Liye, 2018, p. 317)

Observing the quote above, it can be concluded that the characters Eliana and Nurmas have the image of honest women. In the first quote, Eliana returns a mother's purse which she dropped in a clothing store. As a result of his honesty, he was appointed as a clothing store employee even though he was still in junior high school at that time. Meanwhile, in the second excerpt, the character Nurmas honestly shares the proceeds of his sales with his two friends as fairly as possible without anything being hidden. Their parents have long taught them about the importance of self-respect and honesty in living life, and Eliana and Nurmas always implement this advice.

The Image of a Successful Woman

The success depicted in this novel is success in achieving goals and a prosperous life in the future. Eliana, at the end of the story, becomes a famous lawyer. He obtained his lawyer's license at a very young age. Achieve a master's degree and study in two fields at once. This is demonstrated through the following quote:

“Aku memperoleh lisensi praktik pengacara dalam usia yang amat muda. Bahkan ketika Burlian dan Pukat masih sibuk kuliah di Tokyo dan Amsterdam, aku sudah membuka kantor praktik sendiri di ibukota..”(Liye, 20018, hlm. 418)

Translate

“I obtained my lawyer's license at a very young age. Even when Burlian and Pukat were still busy studying in Tokyo and Amsterdam, I had opened my own practice office in the capital.” (Liye, 20018, p. 418)

Not only Eliana, there is also Amelia, who at the end of the story is told that she was able to obtain a doctoral degree and become a lecturer in Indonesia. This is based on the following quote:

“Aku menamatkan seluruh sekolah menengahku di kota kabupaten, lantas menyusul Kak Pukat kuliah di Belanda dua belas tahun lalu.”(Liye, 2018, hlm. 475)

“Satu gelar doktornya datang dari bidang pedagogi, satu lagi dalam bidang pertanian kultur jaringan. Dua-duanya diperoleh dari universitas ternama di luar negeri.”(Liye, 2018, hlm. 473)

Translate

“I finished all my high school in the district city, then followed Sis Pukat to study in the Netherlands twelve years ago.” (Liye, 2018, p. 475)

“One of his doctorates came from the field of pedagogy, another in the field of tissue culture agriculture. Both were obtained from well-known universities abroad.” (Liye, 2018, p. 473)

Next, there is the character Nurmas. Even though in the end she did not pursue higher education like the two previous characters, she was successful in becoming a mother. Through all the determination, patience, discipline, and love that he gave to his children, her four children have succeeded in becoming successful people. Her four children were able to achieve their desired goals with the excellence of their higher education. Her first child succeeded in becoming a great lawyer who graduated with a master's degree and opened a law office practice. Her second child succeeded in becoming a great researcher and received a doctoral degree in the Netherlands. Her third child received an education in Japan. Lastly, her last child also received a doctoral degree in two fields at once and became a lecturer and guest teacher at various schools.

Implications of the Nusantara Children's Novel Series by Tere Liye as Teaching Material in High School

Based on the results of research conducted on the book covers, the novel titles in the six series describe the content of the story. There is the novel *Si Anak Kuat* which tells that the character Amelia has a strong heart (steadfastness and the best understanding in seeing things). There is the novel *Si Special Child* which tells the story of the character Burlian who is the most different child among his siblings so he becomes a special child. Then there is the novel *Si Anak Pintar* which tells the story of the character Pukat, the child who is the smartest in science and becomes a researcher. There is the character Nurmas in the novel *Si Anak Cahaya*, a character who brings brilliance to the residents of his village. Finally, there is the character Zaenal in the novel entitled *The Storm Child* which tells about the lives of fishermen's children who are friends with the sea, sailing the vast ocean with big storms.

Furthermore, the cover illustrations for the six novels are by the novel titles and contents of the novels. Likewise, the title of the novel has been written in good and correct Indonesian and does not insult or contain stereotypes towards certain groups of society.

Then at the beginning of the novel, the six novels have written identities. Starting from copyright, ISBN, publisher's name, publisher's address, publisher's city of residence, author's name, editor, and book cover designer.

Meanwhile, in the content of the novel, the content of the story is still relevant to the problems that occur among teenagers. The six novels in the Anak Nusantara series tell stories about the world of children. Starting from friendship, adventures in new things, and children's mischief, to the importance of education for survival in the future. The conflicts presented in this serial novel are not too serious and can still be enjoyed by students as readers. Apart from that, the content of the story in the novel was found to contain many positive values such as religious values, educational values, and social values that can be learned from and implemented in students' daily lives. Moreover, the novel series does not contain elements of pornography, extremism, or other deviant values.

Finally, at the end of the novel it was discovered that the novel did not contain more detailed information about the author. This is because Tere Liye's works in novels or other series do not contain author information pages.

Furthermore, the selection of quality teaching materials must also be considered from linguistic, psychological, and cultural background aspects.

In the linguistic aspect, teachers must take into account new vocabulary, grammar, and so on. Based on the research results, the six novel titles studied have good grammar by EYD, use language that is easy to understand, and if there is a new term, there is a footnote at the bottom of the page to indicate the meaning of the term.

At the psychology stage, teachers should pay attention to the psychology of students because this will affect their understanding abilities, ability to do tasks, readiness to work together, and problem-solving. In the independent curriculum, material about novels will be studied in class 12. Students in class 12 have an age range of 16 or 17 years. At this age, students intellectually begin to be able to think logically about abstract ideas and begin to have good reasoning abilities. Therefore, the Anak Nusantara novel series can be used by students because in this age range students can already understand the meaning or content of the story in the novel.

Lastly is the aspect of cultural background. Teachers should choose literary works that are known to students. These six novel series have main characters who are children. The content of the story also focuses on the world of children and positive educational issues. So these six novels are still very relevant for students to use as teaching materials.

Furthermore, based on the Merdeka curriculum, the material about novels has four main topics of discussion. In this study, the researcher limited the research study by only focusing on the use of novels as teaching materials in the main material of analyzing the content and language of novels. In this main material, students will be asked to read the contents of the novel to be able to find the meaning of the novel through the intrinsic elements and language of the novel.

Tere Liye as the author of the novel series has described the characters in the novel with very clear characters through narration and dialogue between the characters so that students can determine what the students' characters are like. This can also be seen from the results of research on women's images that researchers conducted that the main character in the novel has many positive images. The positive image of women depicted by the author can be used as a role model for students to implement in everyday life. Apart from characters and characterization, novel writers also explain well the plot, setting, use of point of view, and the message they want to convey to the reader. So that in this case, students can more easily understand the contents of the novel through the intrinsic elements that have been clearly described by Tere Liye.

Meanwhile, regarding the linguistic aspect, the content of the novel is not difficult to understand because the author uses simple language that is easy to understand. This section will certainly make it easier for students to analyze the language used.

Conclusion

The results of this research conclude that the Anak Nusantara novel series by Tere Liye contains the image of a woman who is obedient to God, cares about the environment & uses nature, is disciplined, firm, loving, protective, persistent, has a high social spirit, is devoted to her parents, is smart, skilled, multitasking, brave, responsible, honest, exemplary, and successful. The entire image of women in the novel is a positive representation of women who can be used as role models for students.

Furthermore, the novel series Si Anak Nusantara is suitable for use as teaching material because it meets the criteria for quality non-text books and fiction books. Therefore, researchers hope that this novel series can be used by teachers in schools as teaching materials for learning the main material of analyzing the content and language of novels. Apart from that, researchers also hope that the school can expand this novel series so that it can be read by students because there are many positive values in it.

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