



## Perfection Is Not a Burden: A Gynocritical Study of Laksmi Pamuntjak's Blue Membrane Novel

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### ABSTRACT

This study examines the construction of the perfect woman in Laksmi Pamuntjak's novel, *Selaput Biru*, through the perspective of Elaine Showalter's gynocriticism. The background of the study is based on the persistent strong cultural and social pressures on the ideal image of women in Indonesia, reflected in literary works and everyday life. The purpose of the study is to analyze how the novel, *Selaput Biru*, represents the perfect woman and to explore the renegotiation of this concept through the narratives of the main characters. This study is a qualitative descriptive study, using data sources in the form of phrases, words, and sentences in the novel, *Selaput Biru*. The data analysis technique used was content analysis, and to ensure data validity, the researcher used data triangulation. The results show that the representation of the perfect woman in the novel, *Selaput Biru*, emphasizes the importance of women's experiences, acknowledges complexity and imperfection, and resists patriarchal norms and social hierarchies. This study recommends further studies of women's narratives that respect the complexity and diversity of women's life experiences.

*Keywords: perfection, gynocritical, novel*

## Kesempurnaan Bukan Beban: Kajian Ginokritik Novel *Selaput Biru* Laksmi Pamuntjak

### ABSTRACT

Penelitian ini mengkaji konstruksi perempuan sempurna dalam novel *Selaput Biru* karya Laksmi Pamuntjak melalui perspektif ginokritik Elaine Showalter. Latar belakang penelitian didasarkan pada masih kuatnya tekanan budaya dan sosial terhadap citra ideal perempuan di Indonesia, yang tercermin dalam karya sastra dan kehidupan sehari-hari. Tujuan penelitian adalah menganalisis bagaimana novel *Selaput Biru* merepresentasikan perempuan yang sempurna serta menelusuri negosiasi ulang terhadap konsep tersebut melalui narasi tokoh utama. Penelitian ini termasuk penelitian deskriptif kualitatif dengan sumber data berupa frasa, kata, dan kalimat dalam novel *Selaput Biru*. Sementara teknik analisis data. Sementara teknik analisis data yang dilakukan adalah teknik analisis isi (*content analysis*) dan untuk memastikan keabsahan data, peneliti menggunakan triangulasi data. Hasil penelitian menunjukkan bahwa representasi citra perempuan sempurna dalam novel *Selaput Biru* menekankan pentingnya pengalaman perempuan, pengakuan terhadap kompleksitas dan ketidaksempurnaan, serta resistensi terhadap norma patriarki dan hierarki sosial. Hasil penelitian ini merekomendasikan agar sastra dapat melakukan kajian lanjutan tentang narasi perempuan yang menghargai kompleksitas serta keberagaman pengalaman hidup perempuan.

*Keywords : perfect, novel, woman*

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## INTRODUCTION

The issue of women and their representation in literary works has always been an important space for critical reading of the social and cultural constructions that shape gender identity (Gani & Marizal, 2023; Mardiana & Apriyani, 2023; Margono, 2015; Ramadania, Saberan, & Jamilah, 2018). In the development of Indonesian literature, the theme of women is not only present as passive subjects represented by masculine views, but also as agents who seek to reclaim narratives about themselves (Apriyani & Safitri, 2022; Aulia, Yuliawati, & Apriyani, 2023; Sari & Rengganis, 2023). Laksmi Pamuntjak, as one of Indonesia's leading female authors, is known for consistently presenting complex, rational, and empowered female characters, simultaneously trapped in the dilemma of body, morality, and freedom (Ahmad, 2021; Indah Septi Pratiwi, Utami, & Sarmi, 2023; Maghfiroh, 2018; Sari & Rengganis, 2023). Her latest novel, "Selaput Biru" (2024), reaffirms the tension between the idealization of women and the social reality that demands moral and physical perfection as a measure of a woman's worth. In this context, the representation of the perfect woman in the novel is an interesting study to examine from the perspective of women's literature. The presence of the concept of the perfect woman in Indonesian culture cannot be separated from its cultural roots and value systems that have long placed women in a symbolic position as guardians of morality, purity, and family honor. This traditional view is not only passed down through social institutions such as family and religion, but also reproduced through the media, state policies, and representation in literary works. The ideal woman is often positioned as gentle, submissive, loyal, and devoted to domestic devotion, while deviations from this image are considered a violation of nature or moral values (Chin, 2021; Christianson et al., 2021; Ignatia et al., (2025). However, in the novel "Selaput Biru," Laksmi Pamuntjak describes the limits of this image through the character Aku, who experiences an inner conflict between her body, love, and the so-

cial values that shape her. Laksmi Pamuntjak's narrative not only depicts women suffering under patriarchy but also demonstrates their process of developing self-awareness and renegotiating the concept of perfection imposed upon them.

The urgency of this research lies in the need to re-examine how contemporary Indonesian female writers represent women's experiences in a more liberated and reflective manner. Laksmi Pamuntjak offers a more subtle form of narrative, in which women do not always engage in explicit resistance, but rather present resistance through bodily awareness, language, and personal choices. The research problem is formulated as follows: how the novel "Selaput Biru" reconstructs the image of the perfect woman in a social context still fraught with moral and religious norms, while simultaneously representing a new, more fluid aesthetic of femininity.

Theoretically, this research is based on the gynocritical approach developed by Showalter (1981). Showalter (1981) emphasizes the importance of developing a literary theory that centers women's experiences, not merely as objects of representation in texts written by men, but as subjects writing from a sense of their own gender. Within the framework of gynocriticism, Showalter (1984) proposed four main areas of study: female experience, female language, female psyche, and female literary tradition. These four aspects enable the reading of women's literature not only as aesthetic texts, but also as a space for the articulation of women's experiences, bodies, and history (Gea & Hutagalung, 2023). Through gynocriticism, the reading of *Selaput Biru* will focus on how Laksmi Pamuntjak creates female characters who challenge or negotiate the image of perfection constructed by patriarchal culture; how language and narrative are used to construct women's inner worlds; and how the novel *Selaput Biru* contributes to the evolving tradition of Indonesian women's writing.

Within the context of previous research (the state of the art), several studies have highlighted Laksmi Pamuntjak's work, particularly her novels



Amba and Aruna and Lidahnya, which are widely discussed from the perspectives of feminism, body politics, and identity (Pamuntjak, 2014, 2018). The novel *Amba* has received considerable attention from literary researchers such as (Ahmad, 2021; Karima, Udasmoro, & Dewojati, 2022; Mulyadi & Putra, 2020; Nirwinastu, 2017; Rosyadi & Ambarwati, 2021; Setiawan & Musaffak, 2019). (Karima et al., 2022) discovered how the author utilizes the female body as a narrative medium to articulate historical trauma and the search for self-meaning. (Setiawan & Musaffak, 2019) examine the existence of mysticism and (Pratiwi et al., 2023; Maheswara et al., 2025) use a psychofeminist approach. Meanwhile (Ahmad, 2021; Mulyadi & Putra, 2020; Nirwinastu, 2017) highlight the historical aspects of the novel *Amba*. Literary researchers examining the novel *Aruna and Lidah* have focused more on gastrocritical studies, such as those conducted by Artika, 2017; Rosyadi & Ambarwati, 2021.

To date, no research has been found that specifically examines the novel *Selaput Biru*, focusing on the construction of the perfect woman and its application through Showalter's gynocritical approach. Therefore, this study fills this academic gap by offering a new, more contemporary reading of Laksmi Pamuntjak's work. This research is socially and culturally relevant, given the persistent pressure to portray the ideal woman in everyday life, whether through social media, moral policies, or family expectations. This phenomenon demonstrates that the idea of the perfect woman is still alive and well in the collective consciousness of Indonesian society (Aricindy & Rizaldi, 2020; Darma & Astuti, 2022).

Therefore, the purpose of this study is to analyze the representation of the perfect woman in Laksmi Pamuntjak's novel *Selaput Biru* through Elaine Showalter's gynocritical perspective.

Thus, the benefits of this research are that it can enrich the treasury of Indonesian feminist literary studies, expand the application of gynocritical theory in local contexts, and provide

a deeper understanding of the dynamics of women's identity in the development of Indonesian literary works.

## METHOD

This study uses a qualitative descriptive approach, incorporating Elaine Showalter's gynocritical theory. According to Miles et al., (2019), as cited in Apriyani & Nalurita (2023), Rahman & Norhayati (2005), and Aprilia et al. (2015) a qualitative descriptive method is used because the problem being studied demands the disclosure and understanding of the underlying unknowns behind a phenomenon. Therefore, language in literary works contains certain signs or meanings that need to be interpreted. A qualitative approach is considered capable of uncovering hidden meanings through the process of interpreting what the researcher observes, hears, and understands.

The instrument in this study was the researcher herself, using the novel "*Selaput Biru*" by Laksmi Pamuntjak, published in 2024 by Gramedia Pustaka Utama, with 265 pages, as the material object. This study uses a feminist literary criticism approach as its formal object. Data collection techniques were carried out using reading and note-taking techniques, namely reading the novel "*Selaput Biru*" repeatedly and identifying words, phrases, and sentences that represent the perfect woman.

The data analysis technique used was content analysis. The data used was in the form of text or writing. To ensure data validity, the researcher used data triangulation, which involves examining and comparing data. The researcher reviewed information from various references and cross-checked the findings with expert opinions and articles on feminist literary criticism (Razak, 2017; Alfansyur & Mariyani; 2020; Bogdan & Biklen, 2007).

## RESULTS

The representation of the image of the perfect woman in the novel "*Selaput Biru*" can be under-

stood through four gynocritical perspectives. First, the aspect of female experience, which shows how the life experiences of female characters are shaped by social pressures, domestic demands, and cultural expectations of perfection. Second, through female language, which displays choices of diction and narrative style that reflect how women express feelings, doubts, and resistance in a subtle yet assertive manner. Third, the dimension of the female psyche, which reveals the inner dynamics of women, including emotional struggles and the process of self-awareness when faced with burdensome ideal standards. Fourth, the perspective of the female literary tradition, which shows how this narrative connects to the long history of women's literature that highlights the experiences, voices, and biases of women. From these four perspectives, it appears that the image of the perfect woman in the novel is not merely a superficial depiction, but a construction born from the interaction of women's experiences, language, psyche, and literary traditions.

Table 1  
 Female Experience and Female Language Research Results

No.	Dimensions	Concept	Finding	Representation of Perfection
1	Female experience	Women's experiences are perfectly constructed by a value system that demands moral perfection and purity.	The standard of perfection of the character Aku was inherited from his mother.	Aesthetically pleasing Obedient Diligent Independent
2	Female language	Women's language becomes a tool to deconstruct the ideal image formed by society.	The author narrates the experience of the body and self-identity through intimate and reflective expressions.	Accept the advantages and disadvantages Authentic self-expression

Table 2  
 Female Psyche and Female Literary Tradition Research Results

No.	Dimensions	Concept	Finding	Representation of Perfection
1	Female psyche	Perfection becomes a psychological burden for women	The inner complexity hidden behind the image of the perfect woman	Good at managing feelings Ability to receive luka
2	Female literary tradition	Symbolic space to review the concept of the perfect woman	The author negotiates female self-identity amidst cultural pressures.	Forming self-identity From a women's perspective Making room for emotional complexity and imperfection



## DISCUSSION

### 1. Female Experience

The perfect woman reflected in the novel "Selaput Biru" (Blue Membrane) demonstrates a female experience that is largely determined by the value system adopted by society. In the novel, "Selaput Biru" (Blue Membrane), women are portrayed as having to possess moral perfection and purity. Through the character "Aku" (Me), the author demonstrates the image of a perfect woman, as in the quote below.

When you circled my immaculately clean kitchen without saying a word, my heart still pounded erratically. A moment later, you blurted out, "If possible, once you're done using it, put the dish drying rack in the cupboard. Because it wouldn't look good if it were left outside." I almost smiled. That means you didn't find any more serious flaws than mere practicality, which isn't always aesthetically pleasing. My instincts were right; the older I get, the more like you I become (Pamuntjak, 2024).

The female experience in the quote above demonstrates how the character "Aku" was shaped by the standards of perfection inherited from her mother. These standards are steeped in aesthetic demands and obedience. However, the character "Aku" begins to experience a shift in the meaning of perfection when she discovers a new, more functional and practical way. Her actions represent a subtle form of resistance to inherited norms (Gea & Hutagalung, 2023). Her personal experiences then become a space for constructing her own understanding. This is often experienced by women as they begin to realize their authority over their bodies and choices (Purnamasari & Fitriani, 2020). The differing perspectives between the mother and the character "Aku" demonstrate women's internal conflict in facing cultural expectations that demand harmony without considering individual needs or comfort. Thus, the concept of perfection in the character "Aku" emphasizes women's experiences as a process of identity negotiation that doesn't always run smoothly. Certainly, women's experiences are a source of knowledge that allows

them to redefine values ??previously considered absolute.

Did you know, Mama, that my impulse to clean stems from a fear of you and your judgment. Your discipline, your honesty, your integrity, your unmatched thoroughness, even in the darkness so devastating, without them, you wouldn't be you, and I wouldn't be me. But your steadfastness makes you resilient in matters that require flexibility. (Pamuntjak, 2024).

The quote above shows that women often construct their identity through their response to the mother figure, who is a powerful figure in the domestic sphere. The motive for cleaning manifests a fear of maternal judgment. This reflects how women are often shaped by expectations of perfection in the domestic sphere (Fawaid, 2020). The discipline, honesty, and integrity attached to the mother figure reflect the ideal image of women as guardians of family morals that must be achieved. The character "Aku" acknowledges that her identity as a woman grew in the shadow of these standards, to the point that their emotional connection became an integral part of her identity formation.

The author describes the character "Aku" as independent and accustomed to suppressing her emotional needs because her environment did not provide a safe space for her to express them. Her dependence on domestic routines during her adolescence demonstrates how domestic roles limit her freedom of movement and independence (Pamuntjak, 2024; 35).

The character "Aku"'s experience of being raised in a traditional family structure leaves her feeling less than fully autonomous, both psychologically and socially. Her life, tied to domestic customs, illustrates how women are often socialized to feel safe only within the home, not outside it. This form of dependence is not by choice, but rather due to the construction of roles inherited over the years.

This represents the experience of women who often have to negotiate a space for autonomy amidst cultural expectations that demand marriage. The character "Aku"'s decision not to depend on

anything for a living demonstrates an attempt to regain control of herself (Pamuntjak, 2024). This independent attitude illustrates how women often find strength through a process of reflection and pain that is not always visible or experienced. The solitude adopted by the character "Aku" (I) is not a form of isolation, but rather a survival strategy and a demonstration of her abilities. The author aims to convey a subtle critique of sociocultural structures that often limit women's freedom. The liberation achieved by the character "Aku" demonstrates how women can use wounds as strength to move forward.

## 2. Female Language

The image of the perfect woman in gynocritical studies is often shaped through female language, which reflects women's experiences, sensitivities, and social position in society. This language exists not only as a means of communication but also as a space in which women formulate their identities more naturally. In the novel "Selaput Biru," female language presents a perspective that shows how women negotiate themselves within their cultural expectations, as illustrated in the quote below.

Getting older doesn't mean being static or stagnant. If we let it, age not only helps us discover what we like and want, but also helps us discover what we no longer want as much as we did when we were younger, and what keeps us open to things we previously rejected or had previously rejected (Pamuntjak, 2024).

For women, growing older is not just a marker of time, but a space for reflection on how the self continues to change. This quote illustrates how women often express their inner dynamics through non-judgmental speech, but rather flowing and accepting. There is a growing awareness that maturity doesn't make one's steps rigid, but rather opens up space for a clearer understanding of desires. The author emphasizes that women have the right to have desires, as long as those desires remain true to their true selves.

The author invites readers to reflect on the fact that the perfect woman is one who accepts her own body, both its strengths and its flaws.

Every time we see more beautiful women in our orbit, we become a little less confident. This tendency plagued me for years, until I turned 50 and decided, okay, it's time to accept my own body, with all its flaws. Unconsciously, we always place ourselves in a position of being judged, and we live under the tyranny of that judgment (Pamuntjak, 2024).

This quote reflects how women narrate their bodily experiences and self-identity through intimate and reflective language. The author uses diction that resonates with women's everyday experiences and vividly illustrates how familiar the habit of comparing oneself to others is in women's lives. Furthermore, the flowing, confessional sentence structure reflects women's tendency to use language that connects feelings and experiences. The author also aims to provide readers with a space to articulate the emotional burdens, inner conflicts, and processes of self-reconciliation that women experience in social relationships that judge their bodies (Pamuntjak, 2024). The language used in this quote reflects the characteristics of feminine language, which tends to emphasize emotional honesty and authentic self-expression. The author uses her narrative to negotiate the boundaries between personal desires and cultural expectations. She uses her language to assert her subjectivity and her right to define herself holistically.

That's why I want the characters in my novel to think, perhaps beauty is the body itself, every spot, scar, scratch, stripe, scar, and crease that explains where we've been, who we've been with, what we've learned, how we've overcome it, what we bring into our lives to make it brighter, funnier, more exciting, more enjoyable, more delicious, brighter, more bearable, what we share so we won't forget (Pamuntjak, 2024).

Referring to the quote above, the author's language reflects feminine characteristics through its emphasis on bodily experience. The author's lan-



guage is gentle yet assertive, a characteristic of feminine language that is often present (Cahyani & Apriyani, 2022; Hidayati, 2016). The use of a series of rhetorical questions marks an attempt to explore women's meanings to connect personal experiences with broader understanding. Long, multi-layered sentences reinforce a feminine style of language that tends to be narrative, flowing, and embraces the complexity of emotions.

### 3. Female Psyche (Female Mentality or Consciousness)

The female psyche is a crucial area for understanding how women respond to pressure, cultural expectations, and the need to remain authentic. Women's consciousness often shifts between personal desires and sometimes limiting cultural expectations. In this regard, the image of the perfect woman not only influences behavior but also shapes their thought patterns and emotional experiences. By understanding the psychological dimensions of women, the study of representations of the perfect woman becomes more comprehensive and humane.

The female consciousness in the novel "Selaput Biru" (Blue Membrane) reveals the inner complexity often hidden behind the image of the perfect woman (Pamuntjak, 2024). Women are often socially constructed to appear strong, calm, and self-controlled. Therefore, perfection is not always synonymous with happiness, but also with the ability to accept pain. The character "Aku" (I) often feels satisfaction when she successfully fulfills cultural expectations, even though the process leaves traces of sadness. The character "Aku" (I) becomes clever and adept at managing her emotions. This awareness demonstrates the tension between the desire for recognition and the demand to always appear perfect. The image of the perfect woman is not only about resilience or success, but also involves an unseen internal struggle.

"My level of calm is extraordinary," she said. "It's as if there's something within me, a strength,

that can be easily adjusted to face crises like this." (Pamuntjak, 2024).

The quote above demonstrates how women construct a calm and controlled self-image as part of the demands of being a perfect woman. The author describes how this level of calm often forces women to automatically control their emotions. Calmness seems to be a woman's innate ability. Behind this calmness lies a psychological drive to appear strong, unfragile, and able to face crises without wavering. This phenomenon reveals the inner nature of women, who must always demonstrate emotional stability as a form of feminine perfection. The emerging awareness is not only about the ability to face problems, but also about how women appear calm, strong, and flawless.

### 4. Female Literary Tradition

The Female Literary Tradition offers a critical space for examining how the image of the perfect woman is constructed, maintained, and questioned in literary works (Purnamasari & Fitriani, 2020; Showalter, 1993; Susanti, Marlisa, Sardila, & Fitria, 2023). Readers are invited to see that the image of female perfection is born from a patriarchal cultural construct that demands obedience, gentleness, and sacrifice as ideal standards. The author of the novel "Selaput Biru" responds to this construct by presenting characters who not only submit to norms but also quietly negotiate their identities amidst cultural pressures. The image of the perfect woman is not a natural representation, but rather the result of a long process that naturally benefits the dominant group. Therefore, the image of the perfect woman is key to understanding the power dynamics at work in the novel "Selaput Biru." Readers can also see how the author opens up an understanding of the representation of the perfect, independent woman.

Mama, humans are not designed for that. I disagree with your thinking, just as you don't understand how I can be so different from you, you also don't know how and exactly how I'm becom-

ing more and more like you. But that's normal, Mama, normal. Letting a child grow into adulthood doesn't mean losing them. In fact, by letting them go, the child is never lost (Pamuntjak, 2024).

The character "Aku" rejects the standards of perfection envisioned by her mother. She asserts that humans are not created to conform to rigid ideals. The character's rejection of "Aku" is not merely a form of rebellion, but an attempt to discover a true feminine identity, distinct from the constructs imposed by previous generations. However, the character "Aku" realizes that the process of maturing indirectly makes her still resemble her mother. The author provides a space for young women to reimagine the concept of perfection based on their own experiences. The author invites readers to reflect on the idea that perfection is not adherence to old standards, but rather the ability to shape identity without severing the roots of relationships between women.

Being a woman does not necessarily mean being virtuous, honorable, accomplished, or flawless. But there are ways to speak about women, whether they are full or nearly flawless, in fiction or in real life, with sympathy and non-derogatory attitudes. There are ways to demonstrate sensitivity to the nuances, ambiguities, and inconsistencies of women, without resorting to excessive pity. Pity places women in a subordinate or demeaning position, as if we were the second sex (Pamuntjak, 2024).

In the concept of the Female Literary Tradition, the image of the perfect woman is understood not as a flawless construct, but rather as a representation born from women's own experiences and perspectives (Gea & Hutagalung, 2023; Showalter, 1984). The above quote rejects the notion that women must always appear virtuous and honorable, because idealization actually erases the complexity of women's identities. The female literary tradition strives to depict the character of Aku as a woman with diverse feelings, doubts, and humanity, so that their life experiences are not simplified into mere general images or assumptions. Sensitivity to the inner dynamics of women is a

form of resistance to dominant narratives that often position women as objects of pity. Excessive pity can potentially position women as the second sex, so the female literary tradition avoids this demeaning pattern of depiction. Thus, authors encourage the creation of a more authentic, complex, and equal image of women, while challenging the construction of perfection built by a masculine perspective.

However, our views on feminism and our experiences as women who have been abused, lied to, disappointed, double-crossed, or abandoned do not necessarily enable us to tell stories only about resourceful women, who possess strengths beyond their own awareness (Pamuntjak, 2024).

The quote above shows that the author highlights women's limitations and vulnerabilities as part of an effort to dismantle the ideal constructs imposed by society. There is a gap between women's real experiences and the demand to present female characters who are always intelligent, strong, and never sick. The author's depiction of perfection does not necessarily conform to the image of perfection constructed by patriarchal norms, but instead allows space for emotional complexity and imperfection. The critique of patriarchal cultural expectations is reflected in the author's way of inviting readers to understand that female perfection in literature lies in the courage to reveal the human side that has been hidden.

The author's critique of patriarchal culture can also be seen in the following quote:

My future assistant also comes from this "regime." But I never once forced my assistant to wear a uniform, asked her to call me "ndoro," or even yelled at her. In this regard, we followed the sensibilities of the times, as for us, sensitivity to class issues is crucial (Pamuntjak, 2024).

The character "Aku" appears to reject the hierarchical roles typically assigned to upper-class women, thus attempting to build a more equal relationship with her assistant. This rejection demonstrates women's critical awareness of patriarchal and colonial power patterns that often dictate how women should behave. Through the character



"Aku," the author asserts that women have the agency to reinterpret tradition in a more humane way. The character's portrayal of Aku demonstrates the author's attempt to create a literary tradition based on experience, rather than simply repeating imposed social roles. The narrative in the novel "Selaput Biru" demonstrates that women can construct a more honest self-image, one that cares for others, and is free from the demands of limiting standards of perfection.

### CONCLUSION

The novel "Selaput Biru" presents a rejection of the standards of female perfection passed down through generations through mothers' expectations of their daughters. The perfect woman reflects the inner experiences, conflicts, and identity struggles experienced by women themselves. The author provides space for the vulnerability and limitations of the female character, Aku, as a form of resistance against the demands of patriarchal culture that require women to always be strong and perfect. Of course, this is important to present women not only as objects or symbols of power, but also as subjects with diverse experiences. The image of a perfect woman is not measured by social status or traditional roles, but rather by the ability to build humane and just relationships. Thus, the representation of the image of a perfect woman in the novel "Selaput Biru" based on Elaine Showalter's gynocritical study emphasizes the importance of women's experiences, recognition of complexity and imperfection, and resistance to patriarchal norms and social hierarchy. The novel "Selaput Biru" provides space for women to shape their own identities and self-images more authentically and equally. This is in line with Showalter's gynocritical approach, which emphasizes the importance of women's experiences and voices as the basis for forming self-images. The results of this study recommend that literary researchers conduct further studies on women's narratives that respect the complexity and diversity of women's lived ex-

periences. Furthermore, gender literacy education in schools and communities needs to be strengthened so that the younger generation can critique dominant and patriarchal constructions of women's images.

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