



## Stereotypical Representations of Women's Bodies and Voices in Kim Ji-Yeong's Novel, Born 1982 and Implications for Learning Indonesian

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### ABSTRACT

This study aims to describe the stereotypical representation of women's bodies and voices in the domestic and public spheres in the novel Kim Ji-Yeong, Born 1982 by Cho Nam-Joo using Helene Cixous's *écriture féminine* theory, its relevance to contemporary women's representation, and its implications for Indonesian language learning in schools. This is a qualitative research with descriptive analysis method. The data source is the novel Kim Ji-Yeong, Born 1982. The data consist of excerpts from stories, dialogues, scenes, and descriptions containing stereotypical representations of women's bodies and voices. Data collection techniques use reading and note-taking techniques. Data were analyzed by identifying, classifying, analyzing, interpreting, and concluding. The research findings show that stereotypical representations are divided into three aspects of *écriture féminine*: language and deconstruction (31 data) displaying the silencing of women's voices, body and sexuality (12 data) showing the reduction of women's bodies as reproductive tools and objects of violence, and motherhood (5 data) depicting motherhood as chains that bind women. Cho Nam-Joo practices *écriture féminine* by honestly writing about women's bodily experiences and voices as a form of resistance against patriarchal language domination. The relevance to contemporary conditions includes the practice of son preference, domestic patriarchy and double burden, and reproductive coercion that still occur in Indonesia. The novel can be used as teaching material for Grade XII Phase F of the Merdeka Curriculum to develop critical literacy and achieve the Pancasila Student Profile dimensions of critical reasoning and global diversity, as well as create transformative learning.

*Keywords: stereotypical representation, women's body, women's voices, novel, Indonesian language learning*

## Representasi Stereotipikal Tubuh dan Suara Perempuan dalam Novel Kim Ji-Yeong's, Born 1982 dan Implikasi Pembelajaran Bahasa Indonesia

### ABSTRAK

Penelitian ini bertujuan mendeskripsikan: 1) representasi stereotipikal tubuh dan suara perempuan dalam ranah domestik dan publik pada Novel Kim Ji-Yeong, Lahir Tahun 1982 karya Cho Nam-Joo menggunakan teori *écriture féminine* dari Helene Cixous, relevansinya dengan representasi perempuan masa kini, dan implikasinya dalam pembelajaran Bahasa Indonesia di sekolah. Penelitian ini merupakan penelitian kualitatif dengan metode analisis deskriptif. Sumber data adalah Novel Kim Ji-Yeong, Lahir Tahun 1982. Data berupa kutipan cerita, dialog, adegan, dan deskripsi yang mengandung representasi stereotipikal tubuh dan suara perempuan. Teknik pengumpulan data menggunakan teknik baca dan catat. Data dianalisis dengan mengidentifikasi, mengklasifikasikan, menganalisis, menginterpretasi, dan menyimpulkan. Hasil penelitian menunjukkan representasi stereotipikal terbagi dalam tiga aspek *écriture féminine*: bahasa dan dekonstruksi (31 data) menampilkan pembungkaman suara perempuan, tubuh dan seksualitas (12 data) menunjukkan reduksi tubuh perempuan sebagai objek reproduksi dan kekerasan, keibuan (5 data) menggambarkan keibuan sebagai belenggu. Cho Nam-Joo mempraktikkan *écriture féminine* sebagai perlawanan terhadap dominasi bahasa patriarkal. Relevansi dengan kondisi masa kini meliputi praktik son preference, patriarki domestik, beban ganda, dan paksaan reproduksi di Indonesia. Novel dapat dijadikan bahan ajar kelas XII Fase F Kurikulum Merdeka untuk mengembangkan literasi kritis dan mencapai Profil Pelajar Pancasila.

*Kata kunci: representasi stereotipikal, tubuh perempuan, suara perempuan, novel Kim Ji-Yeong, rencana pembelajaran*

Submitted  
21/12/2025

Accepted  
23/12/2025

Published  
28/12/2025

Citation	Bami, D. N. E., Malabar, S., & Nasiru, L. O. G. (2025). Stereotypical Representations of Women's Bodies and Voices in Cho Nam-Joo's Novel Kim Ji-Yeong, Born 1982 and Implications for Learning Indonesian. <i>Jurnal Pembelajaran Bahasa dan Sastra, Volume 4, Nomor 6, November 2025, 2059-2068</i> . DOI: <a href="https://doi.org/10.55909/jpbs.v4i6.1110">https://doi.org/10.55909/jpbs.v4i6.1110</a>
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Publisher  
Raja Zulkarnain Education Foundation

## INTRODUCTION

From ancient times to the present day, women's bodies have never been free from projections of power, controlled, judged, and even politicized by religious dogma, the state, and patriarchal culture. Early literature portrayed the female body as a symbol of purity, virginity, and even as a threat and source of sin, such as Eve in many scriptures or the Sirens in Greek mythology. In the Middle Ages, the female body was associated with sexual temptation through church doctrine, such as St. Augustine, who portrayed Eve as a weak and easily seduced human being. Until the Industrial Revolution, women's bodies were confined by corsets and domestic norms (Bordo in Erkal, 2017).

Not only the body, but also the female voice has no place in the history of discourse and representation. In Greek mythology, Echo is depicted as a cursed goddess, a classic metaphor for the limitations of the female voice. This silencing continued into the Victorian era, when female writers like Emily Brontë had to assume a male identity to have their writing taken seriously (Tao in Gilbert & Gubar, 1984), because the female voice was considered sentimental and irrational. The practice of phallogocentric linguistic dominance did not end in the 19th century. To this day, women still face unequal representation in both domestic and public spaces.

The restrictions and judgments placed on women's bodies and voices are present in more subtle and systemic forms. Control over women is fostered by beauty standards that dictate that women's bodies must be white, slim, and symmetrical. Women's bodies are also frequently targeted by crime. The National Commission on Violence Against Women (Komnas Perempuan) in its 2024 Annual Report recorded that throughout 2023 there were 330,097 cases of gender-based violence against women, a 14.17% increase from the previous year. Sexual violence was the most frequently reported form, with 3,166 cases, followed by psychological violence (3,660 cases), and physical violence (2,418 cases) (Komnas Perempuan, 2025).

The oppression of women's bodies goes hand in hand with the silencing of their voices. Women are vulnerable not only to physical violence but also to symbolic violence. Women's voices are silenced in various forms of oppression at home, in the workplace, and in public spaces. In the context of the physical limitations and silencing of women's voices, resistance emerged through literary writing. This resistance emerged from female writer Cho Nam-Joo in her novel, "Kim Ji-yeong, Born 1982." Cho wrote about her experiences as a South Korean woman working as a television scriptwriter and experiencing double standards and stereotypes in the gender-biased Korean creative industry. This novel arose from Cho Nam-Joo's anxiety as a woman exposed to various forms of oppression of her body and voice by a patriarchal society and culture. Cho depicts women's suffering, ranging from discrimination at home, school, workplace, and public spaces through the character of Kim Ji-yeong. This novel has sold over one million copies in South Korea and been translated into nearly 18 languages, demonstrating the universality of women's experiences.

The novel, "Kim Ji-yeong, Born 1982," which narrates women's bodily experiences, is written from the author's perspective and experience as a woman. Cho Nam-Joo positions herself and all the female characters as subjects who write and speak, not merely as objects. In this context, the concept of *écriture féminine*, which was promoted by Helene Cixous, becomes a relevant theoretical framework in understanding women's writing which has so far been limited by masculine domination.

In her 1976 essay, "The Laugh of the Medusa," Helene Cixous introduced the concept of *écriture féminine*, literally meaning "women's writing." Cixous (1976) states that writing is a product of economic, libidinal, political, and masculine influences. Gender writing has been manifested in stages throughout history, positioning women in opposition to men, creating a hierarchical sexual distinction. Cixous harnesses



the power of language to shift binary oppositions by involving, writing about, and incorporating women into discourse. Cixous writes, "A woman must write herself, must write about women, and bring women to writing" (Cixous, 1976).

Écriture féminine exists as a liberation for the female body to become a subject of knowledge and writing. Cixous (1976) categorizes écriture féminine into three major themes: language and deconstruction, body and sexuality, and motherhood. First, language is used to shift existing binary oppositions by involving women in discourse. Second, female sexuality, which cannot be expressed through phallogocentric discourse, requires a broad and profound language system (Jones, 1981). Third, motherhood is seen as a metaphorical role that is a personal choice, not an obligation that must be imposed on women.

Novels open up a deeper narrative space than other literary works. Novels allow for stories that represent and influence issues or changes in culture and society (Waluyo, 2011), including gender stereotypes. Novels that demonstrate gender ideology have the power to critique and reproduce women's positions within the family and society, thus enabling the deconstruction of patriarchal ideology (Yulianta, 2016).

Based on the above description, this study focuses on several issues. How are stereotypical representations of women's bodies and voices in the domestic and public spheres in Kim Ji-Yeong's novel, *Born 1982*? How are the stereotypes of women in the novel relevant to contemporary representations of women? What are the implications of the research results for Indonesian language learning in schools? This study aims to describe the stereotypical representation of women's bodies and voices in the domestic and public spheres in Kim Ji-Yeong's novel, *Born 1982*, its relevance to contemporary representations of women, and its implications for Indonesian language learning in schools.

This study aims to address these issues by first describing the stereotypical representation of women's bodies and voices in the domestic and

public spheres in Kim Ji-Yeong's novel, *Born 1982*. Second, describing the relevance of female stereotypes in Kim Ji-Yeong's novel, *Born 1982*, to contemporary representations of women. Third, describing the implications of the research findings for Indonesian language learning in schools.

Several relevant studies have been conducted previously. Oktiarini et al. (2022) examined gender stereotypes of Papuan women in Dorothea Rosa Herliany's novel *Isinga Roman Papua* using gender studies. The study found stereotypes inherent in Papuan women through traditions and customs that result in gender inequality. Juraidah et al. (2023) analyzed women's existence in Artie Ahmad's novel *Sunyi di Dada Sumirah* based on Simone de Beauvoir's existentialist feminism. This study illustrates women's struggles and existence in facing gender discrimination and patriarchy across generations. Halimatussadyah & Novianti (2019) analyzed écriture féminine in Kiera Cass's novel *The Selection Series: The One* using Helene Cixous' theory and Gerda Lerner's patriarchy. The study revealed patriarchal writing through economic, political discrimination, and gender indoctrination, as well as bisexual writing in the form of negotiation and empowerment. This research differs from the three previous studies in terms of the object of study and the focus of analysis on stereotypical representations of women's bodies and voices, using three aspects of écriture féminine in the context of the domestic and public spheres, as well as their relevance to current conditions and learning implications.

## METHOD

This research employs a qualitative approach with descriptive analysis. A qualitative approach is used to address phenomena in literary research by examining the models, content, and characteristics of the research objects (Endraswara, 2003; Razak, 2017). Descriptive analysis is used to examine the context within the novel related to women's writing in narrating women's lives and their realities.

The research data sources consist of three types. First, the primary data source is the translated novel "Kim Ji-Yeong, Born 1982" by Cho Nam-Joo, published by Gramedia Pustaka Utama. Textual data is taken from excerpts of dialogue, narratives, scenes, and descriptions that illustrate stereotypical representations of women's bodies and voices in the domestic and public spheres. Second, secondary data sources consisted of supporting literature, including articles on Helene Cixous's theory of *écriture féminine*, journal articles, and news articles that reveal contemporary representations of women. Third, document data sources included the Merdeka Curriculum (Indonesian Independence Curriculum) to analyze Learning Outcomes, Learning Objectives, and Indonesian Language learning materials for Phase F of Grade XII SMA/MA/equivalent students.

Data collection techniques used reading and note-taking. The reading technique was carried out in four stages. First, reading Kim Ji-Yeong's novel, Born 1982, in its entirety, repeatedly, and retroactively to understand the plot, characters, and social context, while also noting dialogue, narrative, and scenes that depict stereotypical female bodies and voices. Second, reading literature on Helene Cixous's theory of *écriture féminine* to understand concepts relevant to the research focus. Third, reading supporting literature in the form of journal articles and news articles on contemporary representations of women served as comparisons. Fourth, reading curriculum documents, including Learning Outcomes and Learning Objectives, to formulate learning implications.

The note-taking technique was carried out systematically through four stages. First, excerpts of dialogue, narrative, and scenes from the novel that represent stereotypical female bodies and voices were recorded. Then, they were coded according to the domestic and public domains and the divisions of *écriture féminine* theory. Second, key concepts of *écriture féminine* theory were recorded as an analytical framework. Third,

information was recorded from articles and news reports regarding contemporary representations of women. Fourth, key sections of curriculum documents relevant to the research findings were recorded.

The data analysis technique was carried out in six stages. First, excerpts demonstrating the representation of women's bodies and voices in the novel were identified using the *écriture féminine* theoretical framework, then coded each excerpt. Second, the data were classified based on the domains in which stereotypes occur (domestic and public) and the three themes of *écriture féminine* (language and deconstruction, body and sexuality, and motherhood), resulting in six data groups. Third, the data were interpreted using *écriture féminine* theory by examining the characteristics of women's writing and the relevance of stereotypes to contemporary women. Fourth, formulate implications for Indonesian language learning by analyzing the Learning Outcomes and Learning Objectives of Phase F for Grade XII, and recommend aspects of materials, methods, and student competencies. Fifth, describe the research results using descriptive narratives based on the six groups of classified data. Sixth, conclude the research results based on the interpretations and descriptions conducted.

## RESULTS

### 1. Stereotypical Representations of Women's Bodies and Voices in the Domestic and Public Spheres

#### 1.1 Language and Deconstruction

Representation, viewed from the perspective of language and deconstruction, demonstrates the dominance of patriarchal language that silences women's voices. In the domestic sphere, 24 data points were found, covering coercion against women, gender inequality within the family, sacrificed women's dreams, gender bias in the family space, inherited patriarchal culture, women's resistance, women's obedience, women's domestic roles, the patrilineal system as a social norm, the internalization of the patrilineal system,



stigma against women's voices, forced pregnancy and the obligation to bear children, women's questions and complaints, women's futures, the peak of women's anger, women's new identities, the value of domestic work, the legacy of women's suffering, never-ending domestic work, women's limited choices, the absence of men's roles, women's strong protests, women-friendly jobs, and signs of maternal sacrifice.

In the public sphere, 7 data points were found, covering assessments of women in public spaces, unsafe spaces for women, harassment of women in public spaces, and ridicule of housewives. Cho Nam-Joo practices *écriture féminine* by deconstructing patriarchal language through honest narratives about women's experiences, as seen in the excerpt when Ji-Yeong's mother asks her husband about the gender of the child she is carrying but is only answered with silence, or when Ji-Yeong challenges her husband about the list of losses she will experience after having a child.

### 1.2 Body and Sexuality

Representations of the body and sexuality demonstrate the reduction of women's bodies to reproductive organs and objects of violence. Within the domestic sphere, eight data points were found: women's bodies and the burdens they bear, a list of women's losses, patriarchal legacies and women's burdens, women's double burdens, the exhausted maternal body, women's loss of self, women's bodies and fertility stigma, and inherited maternal trauma.

In the public sphere, four data points were found: cynicism toward women, hatred of women, and women's sacrifices for the injustices they experience. Women's bodies are controlled, judged, and objectified for reproduction. Ji-Yeong's mother is forced to have an abortion because she is pregnant with a daughter. Ji-Yeong experiences physical pain, unable to move her wrists due to the burden of domestic work and caregiving, and is stigmatized as solely responsible for her fertility before having a child. Ji-Yeong experiences extreme conditions, losing control of herself and

transforming into another person due to the stress and exhaustion of postpartum life.

### 1.3 Motherhood

Representations of motherhood depict motherhood as a duty that shackles women. In the domestic sphere, two instances of coercion against women and forced abortions were found. In the public sphere, three instances were found, covering limited opportunities for women, the burden of motherhood, and obstacles faced by pregnant women. Motherhood is not seen as a personal choice but as a social obligation. Ji-Yeong's mother was forced to conceive a son and sacrificed her dream of becoming a teacher to support her brother's education. Ji-Yeong was forced to have children immediately to avoid family gossip, then was forced to abandon her career due to the burden of caring for her alone. Motherhood robbed Ji-Yeong of her professional identity and limited her opportunities to return to the workforce due to a system that does not support working mothers.

### 2. Relevance of Female Stereotypes to Contemporary Representations of Women

The female stereotypes in the novel are relevant to the conditions of contemporary Indonesian women in three aspects. First, the practice of son preference still occurs in regions with patrilineal systems such as South Sumatra, Bali, Lombok, and the Eastern Islands, which prioritize sons as heirs and economic pillars. Second, domestic patriarchy, with its double burden, still experiences Indonesian women due to the unequal division of labor, limited childcare facilities, and gender-neutral leave policies. Third, reproductive coercion persists through social pressure to marry and have children quickly, with the Family Planning (KB) program placing the burden of contraception solely on women.

### 3. Implications of Research Findings for Indonesian Language Learning in Schools

The research results have implications for Indonesian language learning in Grade XII Phase

F of the Independent Curriculum in three aspects. First, the novel can be used as teaching material in Chapter 6, "Writing Good Practices and Stories About the Environment," to develop students' critical literacy in analyzing gender bias and stereotypes by connecting fictional texts to the context of social reality. Second, integrative learning can develop four language skills through activities such as listening to excerpts from the novel, reading and connecting them to current news, discussing personal experiences, and writing a reflective essay, "If I Were Ji-Yeong." Third, learning to achieve the Pancasila Student Profile's critical reasoning dimension through the evaluation of literary texts and the global diversity dimension through the appreciation of world literary works, while simultaneously creating transformative learning that opens students' awareness to gender equality.

## DISCUSSION

Based on an analysis of Cho Nam-Joo's novel "Kim Ji-Yeong, Born 1982," 48 data points were found that demonstrate stereotypical representations of women's bodies and voices. The data were classified into three aspects of *écriture féminine*: language and deconstruction, body and sexuality, and motherhood in the domestic and public spheres. These findings confirm that Cho Nam-Joo practices *écriture féminine* by writing about women's bodily experiences and voices as a form of resistance against the dominance of patriarchal language.

### 1. Language and Deconstruction

Twenty-four data points were found in the domestic sphere and seven data points in the public sphere that demonstrate the silencing of women's voices. This finding aligns with the concept of *écriture féminine*, which emphasizes language as a tool to shift binary oppositions and incorporate women into discourse (Cixous, 1976:879). From a feminist linguistic perspective, the silencing of women's voices occurs through seemingly neutral yet powerful language mechanisms.

Stereotypical representation through patriarchal language is evident in subtle silencing, such as when a husband remains silent when asked about the gender of his wife's unborn child. The husband's silence is not simply the absence of a voice, but rather an indirect consent to a system that places greater value on boys than on girls. The deconstruction of patriarchal language is evident in Jeong Dae-hyeon's use of the word "help" when referring to domestic work. This term positions men as benevolent outsiders, as if housework is not a shared responsibility but rather the wife's obligation.

This finding is relevant to research by Oktiarini et al. (2022), who found gender stereotypes in the novel *Isinga Roman Papua*, where Papuan women also experience voice restrictions through inherited customs and traditions. Cho deconstructs this language through Kim Ji-Yeong's emotional outburst, questioning her husband's position as "helper" in her own home. In the public sphere, the deconstruction of Ji-Yeong's label of "cafe moms" is a symbolic act of violence that reduces women's identities to mere mothers. From a sociological perspective, Cho's practice of *écriture féminine* aligns with Cixous's concept that the power of language can be harnessed to counter phallogocentric discourse by providing a counter-voice from a female character who challenges and resists. This writing demonstrates that women are capable of creating their own labels, rather than accepting those imposed by the masculine system.

### 2. Body and Sexuality

Eight data points in the domestic sphere and four in the public sphere demonstrated the reduction of the female body to a reproductive organ. This finding aligns with the concept of *écriture féminine*, which emphasizes the female body as a text of resistance against phallogocentric discourse (Cixous, 1976). Stereotypical representations of the body are evident in Oh Mi-Sook's experience of being forced to have an abortion because she was pregnant with a daughter.



Cho captures this pain and trauma through body language, including the woman's wailing cries, as a strong protest against a system that positions the female body solely as a tool for producing sons.

From an existentialist feminist perspective, the female body is not merely a biological object but also an experienced subject. Cho presents this stereotype through Kim Ji-Yeong's body, which bears the double burden of postpartum. Ji-Yeong's body is forced to eat to produce milk, and she suffers wrist injuries from domestic work and caregiving. Cho writes about these physical details as texts of resistance, demonstrating that women's bodily experiences are not romantic but fraught with physical and psychological violence.

These findings align with research by Taqwiem & Alfianti (2023), who analyzed the existence of women in the novel "Sunyi di Dada Sumirah" (Sunny on Sumirah's Chest), finding that women's bodies become a battleground between personal desires and patriarchal demands. Cho's body-writing practice aligns with the concept that women's sexuality cannot be expressed through phallogocentric discourse, necessitating a language system that encompasses a broad and profound context (Jones, 1981:205). Cho addresses this need by writing about women's bodily experiences honestly and authentically, freeing them from the idealized constructions of masculine discourse that tend to romanticize or silence women's bodily experiences.

### 3. Motherhood

Two sources from the domestic sphere and three from the public sphere demonstrate the irony of the concept of the maternal within *écriture féminine*. For Cixous (1976:881), motherhood is a personal choice born of women's desires and drives, not an obligation to be fulfilled. However, findings in the novel demonstrate motherhood as a chain that shackles women.

Stereotypical representations of motherhood are evident in Kim Ji-Yeong, who is pressured by her family and husband to become pregnant and give birth quickly. Ji-Yeong's body is suspected of

being problematic before she announces her pregnancy, as if a woman's primary function is to reproduce. The findings also reveal that motherhood is a source of suffering passed down across generations.

Ji-Yeong's mother's exhaustion from caring for the house, in-laws, and children is also experienced by Ji-Yeong. Ji-Yeong's mother's dream of becoming a teacher is buried, and a similar situation occurs with Kim Ji-Yeong, who loses her career direction after a decade out of work. This recurring pattern suggests that motherhood within a patriarchal system is transformed into a tool of social control to ensure women remain at home and do not develop their potential in the public sphere.

These findings differ from research by Halimatussadyah & Novianti (2019), who found bisexual writing in the novel "The Selection Series: The One" where female characters negotiate with the patriarchal system, while in Cho Nam-Joo's novel, this negotiation is more difficult due to stronger systemic pressures. This finding actually strengthens Cixous' argument that women need to write from their bodily experiences to counter patriarchal constructs. Cho consciously portrays motherhood in opposition to the ideal of *écriture féminine* to critique the enduring patriarchal system

### 4. Relevance to Contemporary Representations of Women

The findings demonstrate strong relevance to the conditions of women today, even across cultures and generations. The novel, set in 1980s South Korea, still reflects the patriarchal practices experienced by Indonesian women today. This strengthens Cixous's argument that the phallogocentric system operates across generations and cultures and continues to be passed down through language and everyday social practices.

First, the practice of son preference experienced by the characters in the novel still occurs in several regions of Indonesia, particularly in patrilineal societies. Although the practice of

gender-selective abortion is not extreme in Indonesia, social pressure on women who give birth to daughters persists (Das Gupta et al., 2003; Park & Cho, 1995).

Second, the domestic patriarchy and double burden experienced by all the female characters in the novel are prevalent among Indonesian women. Data from the National Commission on Violence Against Women (Komnas Perempuan) (2021) reinforces these findings by demonstrating a system that discourages women from continuing to work after having children.

Third, the reproductive coercion experienced by Kim Ji-Yeong still occurs in Indonesia. The Family Planning Program, which still positions women as the primary responsible party, demonstrates that women's bodies remain objects of control.

This relevance demonstrates the importance of feminine *écriture* as a means of understanding the patriarchal system that operates through everyday language and social practices. The stereotypical representation of women's bodies and voices in novels serves as a reminder for women to continue writing, speaking out, and challenging the stigmas and stereotypes often attached to women.

## 5. Implications for Indonesian Language Learning in Schools

The research findings have implications for Indonesian language learning in schools that adhere to the Independent Curriculum. Novels can not only be analyzed structurally but can also be a transformative medium to support critical literacy learning and raise awareness of social issues, including gender awareness. Literature learning, which has focused on intrinsic and extrinsic structures, often fails to connect texts to social realities. This research offers an alternative framework by connecting literary texts to social practices through the feminine *écriture* perspective. Phase F of the Independent Curriculum provides greater flexibility for exploring learning materials and content (Trimansyah, 2022). A competency-based approach allows research findings to be

integrated with relevant Learning Outcomes across the four linguistic aspects. This learning can cultivate empathy, critical thinking, and reasoning skills, as well as improve literacy skills. This aligns with the Pancasila Student Profile, where the critical reasoning dimension is realized when teachers are able to stimulate students to question gender practices and constructions that have been considered normal.

This study has several advantages from a methodological and theoretical perspective. First, the use of Helene Cixous's theory of *écriture féminine* provides a sharper and more comprehensive analytical framework than conventional structural analysis. This study successfully classified 48 data points into three systematic aspects (language and deconstruction, body and sexuality, motherhood) within two domains (domestic and public), resulting in six detailed analytical categories. This substantial amount of data allows for an in-depth analysis of stereotypical representations of women. Second, this study goes beyond textual analysis but also connects the findings to contemporary social realities in Indonesia and practical implications for Indonesian language learning, thus providing both academic and practical contributions.

Learning this literary component requires special teaching materials that include copying assignment techniques (Razak, 2021). Through this technique, students are guided to read the learning material. Apart from that, Razak (2020) stated that the constructivist approach can be used for inductive learning.

This study also has limitations. First, the focus on a single novel limits the generalizability of the findings to other works of women's literature, both from Korea and Indonesia. Comparative analysis with other novels written by women about women's experiences would enrich understanding of the practice of *écriture féminine* across cultures. Second, this study does not explore reader reception of the novel, so it remains unknown how Indonesian readers, both male and female, interpret the stereotypical representations presented in the novel. Further research could utilize a literary



reception approach to complement this textual analysis. Third, although this study proposes learning implications, practical implementation in the classroom has not been piloted, so the effectiveness of the proposed learning model has not been empirically verified.

## CONCLUSION

First, 48 stereotypical representations of women's bodies and voices in the domestic and public spheres were found. 31 data points on language and deconstruction (24 data points in the domestic sphere, 7 data points in the public sphere) indicate the silencing of women's voices by patriarchal language; 12 data points on body and sexuality (8 data points in the domestic sphere, 4 data points in the public sphere) indicate women's bodies are reduced to reproductive organs and objects of violence; and 5 data points on motherhood (2 data points in the domestic sphere, 3 data points in the public sphere) depict motherhood as a binding obligation for women. Cho Nam-Joo practices *écriture féminine* by writing about women's bodily experiences and voices honestly as a form of resistance to the dominance of patriarchal language.

Second, the relevance of female stereotypes in the novel to the representation of women today reveals three patriarchal practices that persist across cultures and generations: son preference, which persists in several regions of Indonesia, particularly in patrilineal societies; domestic patriarchy and the double burden experienced by Indonesian women; and reproductive coercion, evident in the Family Planning program, which still positions women as the responsible party.

Third, the implications of the research results for Indonesian language learning include the integration of novels as a transformative medium for critical literacy and gender awareness learning in Phase F of the Independent Curriculum. Learning is conducted through four linguistic aspects: listening by reading scene excerpts, reading by connecting novel data to current conditions in Indonesia, speaking through discussions on gender issues, and writing by

composing reflective essays. This learning supports the Pancasila Student Profile's critical reasoning and global diversity dimensions, and makes literature learning a medium for social change that focuses not only on language skills but also on critical awareness and character development in students.

## ACKNOWLEDGMENTS

The author would like to thank Prof. Dr. Sayama Malabar, M.Pd., and La Ode Gusman Nasiru, S.Pd., M.A., for their guidance, direction, and input during the research and writing process of this article. Thanks are also extended to the Indonesian Language and Literature Education Study Program, Faculty of Letters and Culture, Gorontalo State University, for their academic support.

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