



Women's Resistance in Facing the Patriarchal Domination of Fathers in the Film Text *Bolehkah Sekali Saja Kumenangis*

Radhina Maryam^{1*}, Fafi Inayatillah²

¹²Prodi Pendidikan Bahasa dan Sastra Indonesia, Universitas Negeri Surabaya, Jawa Timur, Indonesia

*E-mail: radhina.22158@mhs.unesa.ac.id

ABSTRACT

Bolehkah Sekali Saja Kumenangis is an Indonesian drama film released on October 17, 2024, directed by Reka Wijaya and written by Junisya Aurelita, Rezy Junio, Santy Diliانا, and Alim Sudio. The film is inspired by the song *Runtuh*, popularized by Feby Putri and Fiersa Besari in 2021. This study aims to: 1) analyze the representation of the father's patriarchal dominance in the film *Bolehkah Sekali Saja Kumenangis*, 2) identify the form of existential resistance of female characters against the father's patriarchal dominance in the domestic sphere based on the perspective of Simone de Beauvoir's existentialist feminism, and 3) explain the process of the female character's transcendence from the position of The Other to the existential subject according to Simone de Beauvoir. This research was conducted in 2026 at Surabaya State University. The research population was all scenes and dialogue texts in the film *Bolehkah Sekali Saja Kumenangis* by Reka Wijaya, with samples in the form of scenes and dialogues that represent the father's patriarchal dominance, existential resistance, and the process of the female character's transcendence. The research instrument was a human instrument (the researcher herself) assisted by a data classification table. The data analysis tool used the Miles and Huberman model consisting of data reduction, data presentation, and drawing conclusions. The results of the study show three main findings. First, the father's patriarchal dominance is represented through four forms: structural, psychological, verbal, and restrictions on movement. Second, the female characters' existential resistance takes the form of active resistance, with Tari demonstrating resistance from the beginning of the film and Ibu at the climax. Third, the female characters' process of transcendence from the position of The Other, the process of transcendence, and existential freedom.

Keywords: women's resistance, patriarchal domination, fathers, film text

Perlawanan Perempuan dalam Menghadapi Dominasi Patriarki Ayah pada Teks Film *Bolehkah Sekali Saja Kumenangis*

ABSTRAK

Bolehkah Sekali Saja Kumenangis adalah sebuah film drama Indonesia yang dirilis pada 17 Oktober 2024 yang disutradarai oleh Reka Wijaya serta ditulis oleh Junisya Aurelita, Rezy Junio, Santy Diliانا dan Alim Sudio. Film ini terinspirasi dari sebuah lagu berjudul *Runtuh* yang dipopulerkan oleh Feby Putri dan Fiersa Besari pada tahun 2021. Penelitian ini bertujuan untuk: 1) menganalisis representasi dominasi patriarki ayah dalam teks film *Bolehkah Sekali Saja Kumenangis*, 2) mengidentifikasi bentuk perlawanan eksistensial tokoh perempuan terhadap dominasi patriarki ayah dalam ranah domestik berdasarkan perspektif feminisme eksistensial Simone de Beauvoir, 3) menjelaskan proses transendensi tokoh perempuan dari posisi The Other menuju subjek eksistensial menurut Simone de Beauvoir. Penelitian ini dilaksanakan pada tahun 2026 di Universitas Negeri Surabaya. Populasi penelitian adalah seluruh adegan dan teks dialog dalam film *Bolehkah Sekali Saja Kumenangis* karya Reka Wijaya, dengan sampel berupa adegan dan dialog yang merepresentasikan dominasi patriarki ayah, perlawanan eksistensial, serta proses transendensi tokoh perempuan. Instrumen penelitian adalah human instrument (peneliti sendiri) dibantu dengan tabel klasifikasi data. Alat analisis data menggunakan model Miles and Huberman yang terdiri atas reduksi data, penyajian data, dan penarikan simpulan. Hasil penelitian menunjukkan tiga temuan utama. Pertama, dominasi patriarki ayah direpresentasikan melalui empat bentuk: dominasi struktural, psikologis, verbal, dan pembatasan ruang gerak. Kedua, perlawanan eksistensial tokoh perempuan berbentuk perlawanan aktif, dengan tokoh Tari menunjukkan perlawanan sejak awal film dan tokoh Ibu pada klimaks cerita. Ketiga, proses transendensi tokoh perempuan dari posisi The Other, proses transendensi, dan kebebasan eksistensial.

Kata kunci: perlawanan perempuan, dominasi patriarki ayah, teks film

Submitted
12/05/2026

Accepted
17/05/2026

Published
22/05/2026

Citation	Maryam, R., & Inayatillah, F. (2026). Women's Resistance in Facing the Patriarchal Domination of Fathers in the Film Text <i>Bolehkah Sekali Saja Kumenangis</i> . <i>Jurnal Pembelajaran Bahasa dan Sastra</i> , Volume 5, Nomor 3, Mei 2026, 2305-2314. DOI: https://doi.org/10.55909/jpbs.v4i3.1463
----------	--

Publisher
Raja Zulkarnain Education Foundation

INTRODUCTION

Public awareness of gender inequality is increasing, but patriarchy remains strong in Indonesia's social structure, particularly within the domestic sphere. Within this patriarchal structure, the father holds the supreme authority, influencing various decisions regarding women in the family, both wives and daughters. Riskita & Rengganis (2023), Ilaa (2021), Wahab & Bayu (2024) state that patriarchal culture renders women objects, not subjects. This often marginalizes women's choices in their own lives. This phenomenon occurs not only in everyday life but also in film. Reka Wijaya's film *Bolehkah Sekali Saja Kumenangis* (2024) depicts two generations of women, Tari and her mother, who experience domination by their fathers or husbands within the family. This film serves as a resource for analyzing the forms of patriarchal domination and the existential resistance championed by the female characters.

Unlike other feminists, which focus more on the public sphere, Simone de Beauvoir's existentialist feminism emphasizes women's individual struggles within the domestic sphere (Meivitasari & Widyawati, 2023). Beauvoir's primary concept of women as *The Other* demonstrates that women are in a subordinate position and lose autonomy in determining their lives (Beauvoir, 2016). This approach is relevant for analyzing the power dynamics between fathers and children and husbands and wives within the family. Therefore, Beauvoir's thinking can be used as an effective analytical tool to examine patriarchal domination and the efforts of female characters to escape their subordinate positions and become subjects in control of their own lives.

Based on this background, there are several research questions. First, how is the father's patriarchal domination represented in the film *Bolehkah Sekali Saja Kumenangis*? Second, what are the forms of existential resistance of female characters against the father's patriarchal domination in the domestic sphere? Third, how does Simone de Beauvoir describe the process of

female characters' transcendence from the position of the other to the existential subject?

In line with this research question, the objectives of this research are: (1) to analyze the representation of the father's patriarchal domination in the film *Bolehkah Sekali Saja Kumenangis*; (2) identifying the form of existential resistance of female characters against the patriarchal domination of the father in the domestic sphere based on the perspective of Simone de Beauvoir's existentialist feminism; (3) explaining the process of transcendence of female characters from the position of the other to the existential subject according to Simone de Beauvoir.

This research is expected to provide theoretical and practical benefits. Theoretically, this research will enrich the study of Simone de Beauvoir's existentialist feminism in the context of Indonesian cinema and fill the gap in research on the father figure as an agent of patriarchy in the family. Practically, this research can raise readers' awareness of the reality of patriarchal domination in the household and serve as a basis for further research on the representation of women in film. This research uses Simone de Beauvoir's existentialist feminist approach as an analytical tool. Beauvoir's primary concept is women's position as *The Other*, meaning they are marginalized and deprived of the ability to determine their own destiny (Beauvoir, 2016). Two other important concepts are immanence, which refers to women's continued imprisonment in reproductive and domestic roles (Beauvoir, 2016), and transcendence, which refers to the effort to escape these shackles and achieve freedom in life (Beauvoir, 2016). In this view, women's resistance does not always have to be large-scale and conspicuous, but can also be a conscious effort to regain control of themselves as independent individuals.

The study by Naila et al. (2025) entitled "Patriarchal Domination and Women's Resistance: A Feminist Study of Yuni's Novel" examines various aspects of patriarchal domination and the



resistance undertaken by the main characters in Yuni's novel through a feminist literary criticism approach. Meanwhile, the study by Nugroho (2019) entitled "Women's Resistance to Patriarchal Domination in Abidah El Khalieqy's Novel *Geni Jora: A Study of Karen Horney's Psychoanalytic Feminism*" examines the struggles of female characters against patriarchal domination from various perspectives. Furthermore, Jannah's (2025) study, "Representation of Women's Images in the Film *Bolehkah Sekali Saja Kumenangis (Feminist Study)*" explores the physical, psychological, and social aspects of women in the film. The three studies share similarities in discussing patriarchal domination and women's resistance, but they differ in their research subjects, applied theories, and the lack of studies specifically examining the father as an agent of domestic patriarchy in father-daughter and husband-wife relationships. This study aims to address this gap.

METHOD

This research uses a qualitative approach (Nasution, 2023; Abubakar, 2021; Fraenkel et al., 2012) with a descriptive design (McMillan; 2004; Nurmayanti, 2019; Afifuddin & Saebani, 2002).

The research procedure was implemented in four steps: (1) the preparation stage, which includes selecting the film object, formulating the problem, and examining Simone de Beauvoir's existentialist feminist theory; (2) data collection, conducted using note-taking and documentation techniques; (3) data analysis, using the Miles and Huberman model; and (4) preparation of the research report.

Data collection was conducted in March 2026, using the film "*Bolehkah Sekali Saja Kumenangis*" (May I Cry Once) by Reka Wijaya (October 17, 2024), with a duration of 1 hour and 41 minutes. No specific location was used for the data collection process due to the audiovisual nature of the data, which can be accessed repeatedly.

The data collection tool used was a human instrument (the researcher herself) (Mahmud, 2025; Sudaryanto, 2015; Darusalam & Hussin,

2016), supported by data classification tables, dialogue transcriptions, and documentation in the form of screenshots of relevant scenes. The researcher conducted a close reading of the characters' dialogue, gestures, facial expressions, and intonation (Saputri, 2024).

The data analysis technique used the Miles & Huberman (2014) model, which consists of three stages. First, data reduction, which simplifies and groups relevant data according to the research focus. Second, data presentation, which organizes data in the form of narrative descriptions, tables, and dialogue excerpts, supplemented with scene descriptions and durations. Third, conclusion drawing, which provides an interpretation of the symbolic and contextual meaning of the scenes and dialogue using Simone de Beauvoir's existentialist feminist theoretical framework.

Data validity was tested through source triangulation (comparing dialogue, movement, and character expressions), technical triangulation (combining note-taking and documentation techniques), and time triangulation (watching the film at least three times consecutively). Carter (2016), Azwar (2016), Limiansih et al. (2025) states that data validation activities and/or data analysis results are very necessary to guarantee the objectivity of research activities.

RESULTS

1. Representation of Father's Patriarchal Dominance in the Film Text "*Bolehkah Sekali Saja Kumenangis*"

1.1 Structural Dominance

Data 1

[18:19 - 18:32] Father said: "Listen, I've lived longer than you. So don't act like you know everything!" This statement uses the authority of age to close the discussion.

Data 2

[01:08:24-01:08:28] Father said: "Starting tomorrow, you don't have to go to the office anymore." This statement is a unilateral order without a clear reason.

Data 3

[01:08:34-01:08:44] Father said: "I'm confiscating your cell phone." This statement indicates the forcible confiscation of the female character's belongings.

Data 4

[01:15:35-01:15:47] Father says: "No, you can't go! Who gave you permission to go? You can't go! No one can go!" This statement indicates rejection of the female character's decision to leave.

1.2 Psychological Dominance

Data 1

[03:30 - 05:22] Father says: "Don't make my head explode! I'm tired, my life is tiring!" This statement shifts emotional responsibility to his wife.

Data 2

[18:41 - 18:49] Father says: "So you think we have a problem? What's the problem, Tari? What's the problem between you and Mom? What's the problem between you and Mom?" These repeated questions create interrogative pressure.

Data 3

[01:09:48-01:10:01] Father says: "Now you act like you know everything about Dad, is it because you work and earn your own money, so now you act like you're above Dad?" This statement makes the female character feel guilty about her independence.

1.3 Verbal Dominance

Data 1

03:30 - 05:22 Father says: "Why are you crying? I hate seeing you cry! Stop crying! Stop crying!" This statement prohibits emotional expression (crying).

Data 2

[06:18 - 06:25] Father said: "Can you do it? If I speak, don't argue! I already told you, don't accept any more orders!" This statement prohibits arguing against Father's orders.

Data 3

[17:41 - 18:10] Father said: "What do you mean? You want to tell your parents to divorce? Hmm? Answer me! If I ask you, will you answer me?" This statement is a form of shouting and intimidating interrogation.

Data 4

[01:09:35-01:09:44] Father said: "You're telling me to go to a psychologist? Are you crazy? Hmm?" This statement is a demeaning accusation.

d. Restrictions on Movement

Data 1

[52:41 - 53:10] Father says: "From now on...I'll take you wherever you go. You're not allowed to leave this house...without my permission. If you dare disobey, you know the consequences. Do you understand?" This statement prohibits the female character from leaving the house without permission, accompanied by strict supervision and threats.

Data 2

[01:08:24-01:08:28] Father says: "Starting tomorrow, you don't have to go to the office anymore." This statement prohibits the female character from working, thus limiting her financial independence.

2. Existential Resistance of Female Characters

2.1 Tari's Active Resistance

Data 1

[06:12 - 06:18] Tari says: "But Mom already included the electricity bill in the selling price." This statement is a logical argument for defiance.

Data 2

[18:10 - 18:13] Tari said: "Tari just wants Dad to talk to Mom nicely if there's a problem." This statement is a criticism of Dad's harsh communication style.

Data 3

[05:31 - 05:48] Tari said: "Yes, Mom actually goes with Tari. It's nice at the boarding house,



Mom, you're free. Mom can bake whatever kind of cake you want. And who knows, maybe you can make Mom's dream come true, right?" This statement is a concrete plan to leave the house.

Data 4

[01:13:35-01:13:41] Tari said: "Tari and Mom want to leave." This statement is an open statement about leaving the house.

2.2 Mother's Active Resistance

Data 1

[01:14:04-01:14:14] Mother said: "You... You're not being assertive, Pras. You're just being strict and always getting your way!" This statement was the first direct criticism my mother made to my father.

Data 2

[01:14:17-01:14:25] My mother said, "Because of Bunga! Because of Tari! If it weren't for them, I would have given up on you a long time ago." This statement was an admission that she was unhappy in her marriage.

Data 3

[01:15:31-01:15:35] Mother said: "Go ahead. But we're still going." This statement represents a rejection of Father's promise to change.

3. The Process of Transcendence from the Position of the Other to the Existential Subject

3.1 Immanence

Data 1

[06:25 - 06:41] Mother said: "Yes. Okay, okay, Tar. It's your fault. I'm sorry, Dad. This is my last order, I promise." This statement demonstrates acceptance of patriarchal logic by apologizing for a mistake that wasn't made.

Data 2

[26:16 - 26:22] Mother said: "Of course not, Tar. I can't leave your father." This statement demonstrates an inability to imagine a life outside of Father's domination.

3.2 Awareness of the Other's Position

Data 1

[26:22 - 26:24] Tari said: "So, are we going to be trapped here forever, Mom?" This statement uses the word "trapped," which indicates an unnatural awareness of the situation.

Data 2

[54:10 - 54:57] Tari said: "Only this time, Tari, I'm tired. Tired... Tired of pretending to be happy. Tired of pretending that this family is fine. Tired of feeling afraid." This statement indicates an awareness of living in pretense.

Data 3

[01:10:16-01:12:16] Mother said: "I'm sorry, son. I've been silent for too long. I'm selfish. Your children are the ones who have to bear all the consequences. I thought that if I held on, Dad would change. But I was wrong. Forgive me, son. Forgive me." This statement demonstrates the realization that the survival strategy has been wrong.

3.3 Transcendence Process

Data 1

[01:12:16-01:12:47] Mother says: "We have to get out of here, Tar." This statement indicates the decision that staying in the house is no longer a tenable option.

Data 2

[01:15:31-01:15:35] Mother says: "Go ahead. But we're still going." This statement indicates a rejection of Father's promise of change.

Data 3

01:19:12-01:19:20 Scene of Tari and Mother leaving the house. This action demonstrates the concrete execution of the decision to break free from domination.

3.4 Existential Freedom

Data 1

[01:19:30-01:19:50] Tari says: "I feel like I've never felt this calm and free." This statement indicates a subjective feeling of having achieved freedom.

Data 2

[01:23:38-01:24:04] Tari said: "And I can, finally, finally, be able to care about myself and love myself." This statement demonstrates the ability to love oneself as the highest existential achievement.

DISCUSSION

1. Father's Patriarchal Dominance

This study identified four types of patriarchal domination implemented by the father in the film *Bolehkah Sekali Saja Kumenangis*, namely structural, psychological, verbal, and restrictive domination. These four types of domination demonstrate how the father views himself as the subject (the Self) in family relationships, while his wife and daughter are considered objects (the Other). These results align with Simone de Beauvoir's view that men are subjects, while women are positioned as "the Other" (Beauvoir, 2016).

Structural domination emerges through the application of age-based authority, which limits the scope for discussion. In this case, the father does not need to provide a logical explanation because he assumes that his older age is sufficient to justify his power. This finding aligns with research by Husnah, Wahid, and Ulviani (2025) that examined private patriarchy in the film "Tuhan Ijinkan Aku Berdosa." However, that study only summarized private patriarchy in general, whereas this study offers a more in-depth analysis of the specific methods used, namely the authority of age as a means of power without the need for rational argument.

Psychological domination is evident in the repeated questions that make female characters feel pressured and guilty. The father uses rhetorical questions to intimidate, not to elicit information. This finding complements research by Naila, Chynta, and Supena (2025) that focused more on physical violence in the novel "Yuni." This study confirms that verbal and interrogative psychological violence is an equally damaging form of domination.

Verbal domination manifests itself through prohibitions against arguing, shouting, and demeaning accusations. Language functions as a tool of power that controls both women's physical and mental space. These results align with research by Fernanda, Sari, and Arifiyanti (2015) on male dominance in the film "Basri and Salma," but this study goes into greater detail, outlining the mechanisms of verbal domination exerted by the father.

Restrictions on movement are evident in the prohibition on leaving the house without permission, strict surveillance, and veiled threats. From Beauvoir's perspective, these restrictions constitute immanent physical coercion that prevents female characters from developing their existence as subjects (Beauvoir, 2016).

From the two perspectives applied, first, Beauvoir's existentialist feminism views these four types of domination as ways to maintain women's position in immanence. Second, a comparison with previous studies shows that this study focuses more on the father figure as an agent of patriarchy in the domestic sphere, while other studies tend to discuss patriarchy from a broader perspective.

2. Women's Existential Resistance

This study found that all forms of resistance by the female characters in the film *Bolehkah Sekali Saja Kumenangis* are active, with no passive resistance. Tari demonstrates active resistance from the beginning of the film, while Ibu begins to demonstrate similar resistance at the climax of the story after experiencing prolonged immanence. Tari's active resistance is manifested in her courage to openly express her opinion, reject unilateral orders, plan concrete steps to leave home, and ultimately make the firm decision to leave. From Beauvoir's perspective, these actions are manifestations of transcendence, namely an attempt to escape limitations and achieve existential freedom (Beauvoir, 2016).

The peak of Ibu's active resistance occurs when she boldly criticizes her father, stating that she is only surviving for the sake of her children,



and firmly rejects his promises of change. Ibu successfully achieves critical awareness, enabling her to recognize and express the injustices she has faced. These research findings align with the findings of Naila et al. (2025), which shows that the resistance of the character Yuni in the novel "Yuni" also takes an active form (rejection of a forced marriage, courage to explore herself, and the decision to migrate). However, Naila et al.'s research focuses more on patriarchal pressures from the wider society, while this study focuses on resistance to the father figure in the domestic sphere.

Two perspectives are used in this study: first, from Beauvoir's perspective, active resistance is considered a form of transcendence that indicates a shift from the position of object to subject. Second, through a comparison with Nugroho's (2019) research, which applies Karen Horney's psychoanalysis, there are theoretical differences that produce different findings. Nugroho found three types of resistance (approaching, opposing, distancing), while this study only found active resistance because Beauvoir's framework emphasizes the effort to escape immanence.

3. The Process of Transcendence from the Position of the Other to the Existential Subject

This research shows that the journey of transcendence of the female character in the film *Bolehkah Sekali Saja Kumenangis* proceeds through four stages: immanence, awareness of the position of the Other, the process of transcendence, and existential freedom.

Immanence is explained through Mother's apology for a mistake she didn't actually commit and her inability to think of a life outside of her father's domination. Mother is trapped in a domestic role with no vision for the future (Beauvoir, 2016).

Awareness of the Other's position is marked by Tari's ability to see the falsity in family relationships ("tired of pretending to be happy") and Mother's recognition that her silence has been

a mistake. This awareness is the first step toward transcendence (Beauvoir, 2016).

The process of transcendence is realized through the concrete act of leaving home. Tari and Mother no longer ask for permission, don't look back, and aren't influenced by their father. This act serves as an existential statement that they are no longer willing to be objects.

The existential freedom that culminates in this process is demonstrated by Tari's statement, "I can finally care about myself and love myself." In Beauvoir's view, this is the ultimate achievement, where women are no longer the Other whose existence is determined by men, but rather become the Self who determines the meaning of their own lives (Beauvoir, 2016).

This finding adds to the richness of Jannah's (2025) research, which also examines the same film, but focuses solely on the psychological portrayal of women without examining existential freedom. Two perspectives are applied: first, Beauvoir's perspective, which views these four stages as an existential cycle that women go through within a patriarchal system. Second, a comparative perspective with the research of Husnah et al. (2025), which emphasizes that this research not only identifies private patriarchy but also shows how female characters can escape this system through transcendence.

4. Strengths and Limitations of the Research

The strength of this research lies in the application of in-depth close reading analysis to the film text, which enables it to capture the subtle nuances of patriarchal domination and existential resistance that might not be apparent in a more general analysis. Furthermore, the focus on the father figure as a representative of domestic patriarchy is novel, given that previous research has tended to discuss patriarchy from a broader perspective (such as society, institutions, or men in general). This study also utilizes the existentialist feminist framework proposed by Simone de Beauvoir, which is rarely applied to Indonesian cinema.

A limitation of this study is that the analysis focused on only one film text, making the results incapable of generalizing to other films with similar themes. Furthermore, this study did not include an analysis of audience reception, meaning there is no information on how audiences (especially women) understand and respond to the film's representations of domination and resistance. Future research could broaden the scope by comparing multiple films or incorporating audience perspectives.

CONCLUSION

Based on the analysis and discussion, this study concludes three things in accordance with the existing problem formulation. First, the depiction of patriarchal domination played by the father in the film *Bolehkah Sekali Saja Kumenangis* is manifested in four forms. Structural domination is evident in the father's control over important decisions, the use of age-based power to shut down discussions, and the confiscation of possessions without consent. Psychological domination appears in the form of pressure through interrogation and reversal of situations that make the female character feel guilty. Verbal domination is a frequent form, reflected in shouting, threats, prohibitions against arguing, and demeaning language. Restrictions on movement are depicted in the prohibition against leaving the house without permission and the prohibition against working, which aims to isolate the female character and limit her independence.

Second, the female character's resistance to the patriarchal domination exerted by the father in the domestic sphere is entirely active, with no passive resistance. Tari consistently demonstrates active resistance from the beginning of the film through her courage to challenge, criticize, refuse orders, plan to leave the house, and declare her intention to leave. On the other hand, the mother character only demonstrates active resistance at the climax of the story, directly criticizing her father, acknowledging a previously hidden truth,

and rejecting his promise of change. This difference in the timing of active resistance indicates that the process of achieving critical awareness is subjective and influenced by certain factors.

Third, Simone de Beauvoir's process of transcendence for the female character from the Other to the existential subject occurs in four stages. The immanence stage is primarily demonstrated by the mother character, who accepts her fate, apologizes for mistakes that are not hers, and is unable to imagine a life outside of her father's domination. The awareness of the Other stage is marked by Tari's ability to recognize falsehoods in family relationships and her realization that silence and resistance will not bring change. The transcendence stage is manifested through the concrete act of leaving home as an existential declaration that they no longer wish to be objects. The existential freedom stage, the culmination of transcendence, is marked by Tari's subjective statement that she can finally prioritize and love herself, signifying a shift from the Other to the Self, which determines the meaning of her own life.

REFERENCES

- Afifuddin, A. & Saebani, B. A. (2002). *Metodologi Penelitian Kualitatif*. Bandung: Pustaka Setia.
- Abubakar, R. (2021). *Pengantar Metode Penelitian*. Yogyakarta: Suka-Press UIN Sunan Kalijaga.
- Azwar, S. (2016). *Sikap Manusia: Teori dan Pengukurannya*. Yogyakarta: Pustaka Pelajar.
- Carter, S. R. (2016). Using Confirmatory Factor Analysis to Manage Discriminant Validity issues in Social Pharmacy Research. *International Journal of Clinical Pharmacy*, 38(3), 731-737. <https://doi.org/10.1007/s11096-016-0302-9>



- Darusalam, G. & Hussin, S. (2016). *Metodologi Penyelidikan dalam Pendidikan: Amalan dan Analisis Kajian. 2nd Edition*. Kuala Lumpur: University of Malaya.
- De Beauvoir, S. (2016). *Second Sex: Kehidupan Perempuan*. Penerjemah: T. B. Febriantono. Yogyakarta: Narasi.
- Fernanda, J., Sari, R., & Arifiyanti, J. (2025). Representasi Patriarki dalam Film “Bari and Salma In a Never Ending Comedy” Menurut Feminis Eksistensialisme Beauvoir. *Jurnal Ilmiah*, 6(3), 248–258.
- Fraenkel, J. R., Wallen, E. W., & Hyun, H. H. (2012). *How to Design and Evaluate Research in Education*. New York: McGraw-Hill.
- Husnah, A., Wahid, A., & Ulviani, M. (2025). Representasi Bentuk Budaya Patriarki dalam Film Tuhan Izinkan Aku Berdosa Karya Hanung Bramantyo. *Jurnal Ilmiah*, 10(2), 184–197.
- Ilaa, D. T. (2021). Feminisme dan Kebebasan Perempuan Indonesia dalam Filosofi. *Jurnal Filsafat Indonesia*, 4(3), 211-216
- Jannah, F. R. (2025). Representasi Citra Perempuan dalam Film “Bolehkah Sekali Saja Kumenangis” Karya Reka Wijaya (Kajian Feminisme). [Skripsi].
- Limiansih, K., Panuluh, A. H., & Sulistyani, N. (2025). Beyond Content Validity: Comprehensive Validation of Scientific Literacy Assessment for Junior High School Teachers. *Jurnal Penelitian Pendidikan IPA*, 11(12), 802–813. <https://doi.org/10.29303/jppipa.v11i12.13043>
- Mahmud, M. (2025). *Metodologi Penelitian Kualitatif*. Mojokerto: Yayasan Darul Falah.
- McMillan, J.H. (2004). *Educational Research: Fundamentals for the Consumer*. Boston: Pearson Education Inc.
- Meivitasari, Y., & Widyatwati, K. (2023). Bentuk Ketidakadilan Gender dan Perlawanan Tokoh Kinanti dalam Novel Layangan Putus (Kajian Feminisme Eksistensialisme Simone De Beauvoir). *Diglosia: Jurnal Kajian Bahasa, Sastra, dan Pengajarannya*, 6(4), 1071–1080. <https://doi.org/10.30872/Diglosia.V6i4.798>
- Naila, E., Chynta, N. A., & Supena, A. (2025). Dominasi Patriarki dan Perlawanan Perempuan: Studi Feminisme terhadap Novel Yuni. *Jurnal Ilmiah*, 564–572.
- Nasution, A. F. (2023). Metode Penelitian Kualitatif. In M. Albina (Ed.), *Proceedings of The National Academy of Sciences* (Vol. 3, Issue 1). Harfa Creative.
- Nugroho, B. A. (2019). Perlawanan Perempuan Terhadap Dominasi Patriarki dalam Novel Geni Jora Karya Abidah El Khalieqy Kajian Feminisme Psikoanalisis Karen Horney. *Jurnal Ilmiah*, 8(1), 148–156.
- Nurmayanti, E. (2019). Perjuangan Perempuan Papua dalam Novel Tanah Tabu Karya Anindita S. Thayf Kajian Feminisme Eksistensialisme Simone De Beauvoir. *Jurnal Sapala*, 1(1), 1–11.
- Prameswari, N. P. L. M., Nugroho, W. B., & Mahadewi, N. M. A. S. (2019). Feminisme Eksistensialisme Simone De Beauvoir: Perjuangan Perempuan di Ranah Domestik. *Jurnal Ilmiah Sosiologi* (Sorot), 1(2), 1–13.
- Ratih, R. (2019). Dinamika Keberadaan Perempuan dalam Puisi-Puisi Indonesia Pasca Orde Baru: Kajian Feminis Eksistensialisme Simone De Beauvoir. *Bahtera: Jurnal Pendidikan Bahasa, Sastra dan Budaya*, 6(11), 557–570.
- Razak, A. (2017). *Metode Riset: Menggapai Mixed Methods Bidang Pembelajaran Bahasa Indonesia*. Pekanbaru: Ababil Press
- Riskita, H., & Rengganis, R. (2023). Eksistensi Perempuan dalam Film Yuni Karya Kamila Andini (Kajian Feminisme Eksistensialisme Simone De Beauvoir). *Sapala*, 10(1), 133–143.

- Sampurno, G., Luik, J. E., & Yoanita, D. (2022). Representasi Feminisme dalam Film Serial Layangan Putus. *Jurnal E-Komunikasi*, 10(2), 1–12. <https://publication.petra.ac.id/index.php/ilmu-komunikasi/article/view/13205>
- Saputri, A. O. (2024). *Internalisasi Nilai Pesantren dalam Novel (Bukan) Cinderella Pesantren Karya Huren Nahla*. Thesis. Indonesian Language Education Study Program. Faculty of Teacher Training and Education. Universitas Muhammadiyah Malang
- Siswadi, G. (2022). Perempuan Merdeka dalam Perspektif Feminisme Eksistensialis Simone De Beauvoir. *Journal of Reasoning Research*, 1(1), 57–68.
- Sudaryanto, S. (2015). *Metode dan Aneka Teknik Analisis Bahasa: Pengantar Penelitian Wahana Kebudayaan secara Linguistik*. Yogyakarta: Sanata Dharma University Press.
- Wahab, A., & Bayu, O. A. P. (2024). Media dan Representasi: Analisis Kriminologis Pemberitaan Media Terhadap Perempuan Pelaku Pembunuhan [Media and Representation: A Criminological Analysis of Media Reporting on Women Perpetrators of Murder in Indonesia]. *JPAI: Jurnal Perempuan dan Anak Indonesia*, 6(1), 1-13. DOI: <https://doi.org/10.35801/jpai.6.1.2024.55923>