

Women's Resistance to Male Authority in Madurese Song Lyrics

Dzarna¹ | Astri Widyaruli Anggaraeni¹ | Shaya Seriefaza¹ | Ichtiar Syahru Ramadhan¹

¹Universitas Muhammadiyah Jember

Correspondence should be addressed to: Dzarna Dzarna; dzarna@unmuhjember.ac.id

Abstract. This research aims to unravel women's resistance against male authority in Madurese song lyrics. This research is motivated by the limited number of studies examining women's resistance to men through songs, which are a subtle yet powerful form of cultural expression. Madurese songs serve as a symbolic space for women to express their experiences, injustices, and critiques of gender relations. This study focuses on linguistic elements that contain open resistance, namely relational modality, negative diction, metaphors, and personal pronouns. The method employed is qualitative, utilizing Norman Fairclough's critical discourse analysis approach. The data source for this research is Madurese songs focusing on themes of polygamy, infidelity, and romance. The data are derived from the lyrics of Madurese songs. The findings reveal linguistic elements containing open resistance (public transcript), including relational modalities, negative diction, metaphors, and personal pronouns. Linguistic elements containing resistance are employed in Madurese song lyrics because Madurese women do not receive justice and do not want to be marginalized by male authority. From a feminist perspective, Madurese songs represent women's negotiation of unequal power relations. Thus, Madurese women are not entirely naive; rather, they have their own ways of resisting, maintaining their dignity, and building awareness of their position within the social structure.

Keywords: critical discourse analysis; madurese songs; resistance

Introduction

The issue of women has become an interesting topic in gender studies. This is because women are considered as creatures different from men in terms of physicality, where women are viewed as weaker and powerless, thus often treated unfairly. Such perceptions lead women to engage in various forms of resistance, either directly or covertly. The resistance or defiance exhibited by women is an effort to assert that they are not only different in gender matters but also possess equal status with men, meaning women can excel and have careers in fields such as economics, social affairs, education, and politics. This is evidenced by the increasing number of women leaders, with many countries even having female heads of state. However, to this day, many still view women as objects of sexual gratification, easily subjected to harassment, violence, and marginalization.

Resistance is a behavior, action, or attitude performed by marginalized groups with the aim of opposing or resisting those in power. The emergence of resistance behavior is due to cause and effect and is related to power dynamics. According to Foucault (2002), power often faces resistance in social relations. This resistance represents the strength possessed by marginalized groups. Barker (2000) views resistance as a force that encounters another force, and both engage in resistance. This means resistance is a force of attitude to oppose, resist, and withstand against other forces in the social class that currently holds power in society. Givari et al., (2024) in his research on women's

resistance also explained that women must have fair equality and not consider women only as tools to be used to commit crimes and detrimental things.

Women's resistance can be expressed in various ways, one of which is through the use of Madurese songs as a medium and of course there is language in it. The use of this language of resistance will be analyzed using the Critical Discourse Analysis method. The proliferation of Madura songs that express gender issues and resistance is intriguing to dissect because their lyrics contain language that expresses resistance against the dominance of men and the victimization of women. With the presence of such dominance and victimization, songs of women's resistance against male authority or dominance in polygamous relationships, extramarital affairs, and romantic relationships emerge.

Regarding resistance or defiance, there are two types: open resistance and hidden resistance Scott (2000). Scott explains that groups in subordinate positions, such as women in a patriarchal structure, do not always resist directly. They have two forms of resistance: public or open resistance and hidden resistance. Open resistance includes demonstrations, fights, and physical confrontations, while hidden resistance involves more verbal forms of opposition. In Madura song lyrics, there is language that hints at resistance, which needs to be analyzed using critical discourse analysis.

Previous research on women's resistance has been conducted by various researchers. For example, Kamila (2016) analyzed women's resistance to traditions in pesantren (Islamic boarding schools) through critical discourse analysis of the novel "Perempuan Berkalung Sorban" (Women with Turban). The results of Kamila's research showed that women in the novel were portrayed as brave, intelligent, and critical of the hegemony of pesantren, particularly the power relations between students and kyai (religious leaders). Another study by Arni & Nur (2021) examined women's resistance to power behind the confiscation of living space, focusing on ecofeminism. Their findings indicated that many communities had their living spaces seized for the benefit of certain human groups, leading to resistance as a means of defending communal living spaces, especially from an ecofeminist perspective. Gisbert & Rius-Ulledemolins (2019) investigated women's resistance to gender violence at traditional celebrations, highlighting symbolic violence against women during such events in Spain.

Based on previous studies, research on Madurese women's resistance through songs offers novelty by presenting a new perspective in understanding gender relations and local cultural practices. This study positions Madurese songs not merely as entertainment and cultural products, but as tools of women's resistance. This expands previous studies that tended to view songs solely from an aesthetic perspective. Furthermore, the novelty of this research lies in viewing songs as a space for symbolic negotiation and resistance by women, while also connecting resistance theory with specific local cultural practices.

Resistance is an attitude of rejecting, opposing, and refusing any form of power, domination, or injustice, whether openly or covertly. Its emergence is attributed to power dynamics. According to Foucault (2002), power often faces resistance from marginalized groups, which is a common occurrence in social relations. Resistance is a form of attitude to defend, attempt to oppose, and resist against other forces in the social class currently holding power in society (Kamila, 2016). For social researchers, resistance is considered to have cultural characteristics, meaning it emerges through actions and expressions undertaken by society against those in power. Hall asserts that resistance is not a fixed quality but a relational action. This statement concludes that resistance should be based on an understanding of the context and historical background of society.

Scott (2000) defines resistance as actions taken by subordinate groups aimed at reducing or

rejecting claims made by dominant parties or groups against them. Scott divides resistance into two categories: public or open resistance and hidden or covert resistance. Open resistance is performed overtly, conspicuously, and concretely (Arabella, 2024).

The lyrics of Madura songs clearly fall into the category of hidden transcripts because they can be consumed by the wider society.

Scott argues that resistance focuses more on clearly depicted forms of resistance occurring within society. Overt resistance is carried out by marginalized groups lacking power. Based on James C. Scott's exposition, overt resistance occurs due to oppression in society. The purpose of individual and group resistance is to defend their rights. This serves as a reason for the oppressed to maintain the existing substance by rejecting changes imposed through resistance (Susilowati, 2018).

The theory used to analyze the resistance in Madura song lyrics is Fairclough's critical discourse analysis. The linguistic aspects of critical discourse analysis are as follows.

Table 1. Linguistic Aspects of Fairclough's Critical Discourse Analysis

Feature	Aspect	Subaspect
Language	Vocabulary	Classification Process
		Diction Ideology
		Lexical Process
		Semantic Relations
		Metaphor
	Grammatical	Transitivity
		Nominalization
		Active-Passive Sentences
		Negative-Positive Sentences
		Declarative Sentence Modality
		Relational Modality
		Personal Pronouns
	Text Structure	Text Structure
		Text Sequencing

The aspects mentioned in Table 1 (Linguistic Aspects of Fairclough's Critical Discourse Analysis) represent the linguistic aspects used by the text producer to perform resistance. The sub-aspects to be analyzed are those found in the Madura song lyrics for each indicator. The sub-aspects found in the 9 song lyrics are negative clauses, relational modality, metaphor, and personal pronouns.

Negative clauses are clauses that deny the speaker's statement deemed incorrect. Negative clauses are expressed by marginalized groups in song lyrics with negated phrases (sentences). Therefore, it needs to be investigated why someone uses negation when they could use positive forms. According to (Santoso, 2012), negation has three functions: actual negation, manipulative negation, and ideological negation.

Modality is part of the universal language phenomenon, so modality inevitably appears in all languages with different expressions. Modality is more directed towards the authority of one participant related to other participants (Santoso, 2012). In language studies, there is relational modality that provides information about certainty, desires, invitations, giving, requests, possibilities, permissions, obligations, commands, prohibitions, and abilities or capabilities (Santoso, 2012).

Metaphor is non-literal language that implicitly compares two things (Knowles, 2006). According to Parera (2004), metaphor occurs due to a shift in meaning between two compared things and is related to experience. Metaphor relates to the use of language to convey meaning (Wiradharma, 2016). Metaphor is also referred to as something described replaced with another

description that can be compared. In Madura song lyrics, metaphor is often used by songwriters. This is aimed at obscuring meaning and is empowered to reinforce ideology.

Personal pronouns are pronouns often used to replace someone's name. There are two types of personal pronouns: 1) singular personal pronouns and 2) plural personal pronouns. Singular personal pronouns are words like "I" or in Madurese "guleh" (I/me). Personal pronouns are often used in formal contexts because they indicate politeness in speech. The term "guleh" is considered a polite pronoun and is used when speaking to parents, teachers, and respected individuals. Meanwhile, engkok and sengkok pronouns are often used in everyday oral communication or in non-formal communication situations.

Methods

The researcher employs a critical paradigm to uncover or analyze women's resistance against male authority in Madura song lyrics. Madurese songs were selected because they are closely connected to the social lives of the community, particularly women. These songs are not merely entertainment but also serve as a space to express criticism of male dominance without directly confronting restrictive social norms.

The approach used is qualitative, utilizing Fairclough's critical discourse analysis theory through three stages: linguistic analysis, discursive practice, and sociocultural practice. The research data consist of diction, lines, and verses demonstrating resistance. The data source is Madura songs obtained from YouTube channels. The songs serving as indicators are those addressing (1) polygamy, (2) extramarital affairs, and (3) romance. Below is the research data source:

Song Indicators	YouTube Chanel	Youtube Link	Song Title
Polygamy	Perkoneng	https://www.youtube.com/watch?v=swbMcqisH1o	<i>Abinih Due'</i>
	Eka Productions	https://www.youtube.com/watch?v=weP_7az7bKk	<i>Abinih Due'</i>
	Rini Yami	https://www.youtube.com/watch?v=K0IB3hn49QY	<i>Sala Kapra</i>
Infidelity	Risul Doang	https://www.youtube.com/watch?v=Dc-ZUk9Rntg	Buta Tuli Versi Madura
	MNR Official	https://www.youtube.com/watch?v=tbBoJo59FIY	Toman
	Fajar Syahid	https://www.youtube.com/watch?v=uWqd2-U-2zl	Ngakan Ateh
Romance	Sandi Record Official	https://www.youtube.com/watch?v=7sKFyM3Okqw	Kembang Kenanga
	pelor76sip	https://www.youtube.com/watch?v=qaAblauB82Y	Kadung Tagudha
	Bintang Pro 2	https://www.youtube.com/watch?v=elolje5fM2o	Sapa-sapa

The data collection phase was conducted using the note-taking technique, which means the researcher listened to the song lyrics and noted the diction, lines, and verses that indicated resistance. The collected data underwent a reduction process, followed by coding to facilitate data analysis. The coding was done as follows, for example, if the data pertained to negative clauses, it was coded as LN/1/P (LN: Negative Clauses, 1: data number one, P: Perkenong (YouTube channel)). After the coding process was completed, the analysis involved connecting the data with the socio-cultural context regarding resistance to polygamy, extramarital affairs, and romance in Madurese society. This is because critical discourse analysis needs to be linked with the socio-cultural context of the community. Below is the diagram of the critical discourse analysis process.

Result and Discussion

Resistance by women in Madurese song lyrics is demonstrated through language that leads to defiance. Women resist against the authority of men who seek to dominate them. The resistance in

the lyrics focuses on songs about polygamy, infidelity, and romance. Here's the explanation.

Resistance of Women to Polygamy

The resistance shown by women regarding polygamy indicates that women do not want to be treated unfairly by men. Women want to be loved, cherished, and honored, especially by their husbands. Below are the lyrics demonstrating women's resistance:

Data (1)

Endi' binih duwè' lakar onggu repot

Translation: Having two wives is truly troublesome.

Ce' gempangah sala jugen gempang lopot

It's so easy to make mistakes and get confused

Otang jen atempo' posang asot posot

Debts keep piling up, causing more confusion

Tedung pang gentangang sambih mitong songot

Relaxing while counting the mustache, carefree in sleep

MR/1/p

Data (1) is an excerpt from the Madurese song titled *Abinih Duwe* on the YouTube channel "perkenong." In Data (1), there is a line that signifies resistance from the first wife, expressed in the lyrics *Endi' binih duwè' lakar onggu repot*, which translates to "Having two wives is really troublesome." The lyrics convey that if the husband practices polygamy, it will make things difficult for her as she has to share time, energy, thoughts, and finances. This line demonstrates a relational modality intending to prohibit. The prohibition by the wife is because polygamy in Madurese society positions women to be obedient, even when polygamous (Farid & Hidayat, 2021).

Women reject polygamy in various ways, such as refusing to engage in conversation, recounting their husband's shortcomings, confronting the younger wife, disobeying their husband's orders, and filing for divorce (Farid & Hidayat, 2021). This rejection is commonly carried out by the first wife, as even in a research conducted by Dzulkarnain (2011), it is explained that women in Indonesia are striving to equalize their rights within a marriage. Indonesian women have even formed communities such as the Indonesian Women Scholars Association (Ikatan Sarjana Wanita Indonesia, ISWA) and the Consultative Body of Indonesian Women's Islamic Organizations (Badan Musyawarah Organisasi-Organisasi Islam Wanita Indonesia). Within these communities, women urge the government to reintroduce the Draft Law on the Principles of Islamic Marriage Regulations and the Basic Provisions of Marriage that was previously proposed to the House of Representatives (DPR), and also recommend to the DPR members elected from the elections to draft the aforementioned law again in 1972.

Data (2)

Reng lake' semangken seabinih duwe'

Men who have two wives

Benni keng kapra

...not because that is common

Keng tandenah reng lake' sekorang ajer

But because they are disrespectful

LN/2/EP

Data (2) is an excerpt from the Madurese song titled *Abinih Duwe'* on the YouTube channel Eka Production. In data (1), there is a depiction of resistance against polygamy shown in the line *Keng tandenah reng lake' sekorang ajer*, which translates to "But because they are disrespectful." This line demonstrates resistance in the form of negative lyrics expressing feelings of denial expressed by the marginalized group. *Korang ajer*, meaning disrespectful in Madurese, signifies the attitude of oppressed individuals using harsh (negative) language. This indicates that women (wives) deny and are unwilling to accept being involved in polygamous marriages.

The rejection by Madurese women in the song lyrics is due to polygamy being a form of gender injustice, which has been ingrained in patriarchal culture for a long time (Farid & Hidayat, 2021). Especially, when polygamous practices are conducted without the knowledge of the first wife.

Data (3)

Biasa lebbek buwenah duh kakak

... usually has abundant fruit..

Obus ekakan rek derrek

Destroyed by animals

Tak acaca abinih duwek kakak

Not talking about having two wives

Todus todus jek gemasogek

Don't be shy, don't pretend

MR/3/RY

Data (3) is an excerpt from the Madurese song titled *Sala Kapra* on the YouTube channel Rini Yami. In Data (3), there is resistance demonstrated through relational modalities in the line "*todus-todus jek gemasogek*," which translates to "don't be shy, don't pretend" (pretending about polygamy). The lyrics are expressed (by women) with the intention of conveying a request not to pretend about polygamy.

Polygamy is indeed permitted according to Islamic law, as stated in the Quran, Surah An-Nisa, verses 3 and 129. Both verses mention the permissibility of polygamy and its limitations, including (1) the maximum limit of up to four wives, (2) the requirement to treat wives with fairness, (3) fairness in terms of housing, food, and both physical and emotional treatment, and (4) the ability to provide for wives and children (Warits & Wahed, 2015). Although Islam teaches about the law of polygamy, many polygamous practices are conducted with other harmful intentions towards the first wife. With such polygamous practices being carried out, it's natural for wives to resist in any way possible, including using songs as a medium of resistance.

Resistance of Women to Infidelity

The resistance by women to male authority in terms of infidelity shows women's marginalization. Hence, resistance arises through Madurese songs. Here are the data showing resistance:

Data (4)

Kabenyaan ejeman samangken

Many people these days

Benyak reng oreng sededdih maleng

Many people are becoming thieves

Kleben caranah se nyaleweng

Along with their sneaky ways
Lakoh cok ngicok nelpon leng ngaleng
Busy stealing and secretly making phone calls

M/4/RD

Data (4) is an excerpt from the Madurese song titled *Buta Tuli Versi Madura* on the YouTube channel Risul Doang. In data (4), there is resistance depicted, including metaphorically, in the line *lakoh cok ngicok nelpon leng ngaleng*, which translates to "busy stealing and secretly making phone calls." This line represents resistance directed towards men who are cheating, as indicated by the phrase *sededdih maleng*, which is aimed at men who are having affairs.

The resistance exhibited by women is because they do not want to be hurt. Women feel marginalized by gender injustice when they are cheated on by men. According to (Nugroho, 2019), gender injustice between women and men, coupled with the tarnishing of the public domestic role and the continued violence against women by men, leads to the continued perception of differential treatment.

Data (5)

Oreng lakek sanonto menangga dhibik
Men nowadays only think about themselves
Tak lem ambu pacaran nyare reng binik
They don't want to stop looking for women
Tak ning nangale bedé se raddin sakonik
They can't hold if there's a little beauty
Padahal ka bininah bei la tak ngabik
Even though their wives at home haven't been taken care of

MR/5/MO

Data (5) is an excerpt from the Madurese song titled *Toman* on the YouTube channel MNR Official. In data (5), resistance is demonstrated, particularly through relational modalities, in the line *oreng lakek sanonto menaggah dhibik*, which translates to "men nowadays only think about themselves." This line is directed towards men who are cheating.

Menaggah dhibik implies wanting to win for oneself and not listening to women/partners. The line *oreng lakek sanonto menaggah dhibik* represents women's resistance against men. Women resist because they do not receive gender justice. Injustice arises because women are portrayed as weak, incapable of making important decisions, and sensitive (Zuhri & Amalia, 2022).

Data (6)

Lakeh gentheng banyak dunnyanah
A handsome husband with lots of wealth
Tak mabunga dhe' ateh nikah
Not bringing happiness to this heart
Moge Allah se Maha Kuasa
May Allah the Almighty
Aparengah sadar dha' dika
Make you aware
Sopajeh ben arenah tak dusah

So that every day doesn't lead to sin

MR/6/FS

Data (6) is an excerpt from the Madurese song titled *Ngakan Ateh* on the YouTube channel Fajar Syahid. In data (6), resistance, particularly through relational modalities, is shown in the line *tak mabunga dhe ateh nikah*, which translates to "not bringing happiness to this heart." This line expresses a hope, meaning that women hope that men (partners) will bring happiness.

The modality in the above line indicates resistance because women do not receive happiness from men. According to (Elpariani et al., 2022), Madurese women impacted by patriarchy demonstrate that they experience gender injustice. The injustice experienced by Madurese women takes the form of violence such as physical, sexual, and verbal abuse.

Resistance of Women to Romance

Women's resistance to male authority in terms of romance indicates their marginalization, leading to resistance through Madurese songs. Here are the data showing resistance:

Data (7)

Aduh sossanah

Oh, it's so difficult

Andik lakeh dika

To have you as a husband

Tadek belenjenah

...not giving provisions

Epakani kotollah

Given food with a broken hand (meaning not being provided for)

MR/7/SRO

Data (7) is an excerpt from the Madurese song titled *Kembang Kenanga* on the YouTube channel Sandi Record Official. In data (7), resistance, particularly through relational modalities, is shown in the line *epakanih kotollah*, which translates to "fed with a partial hand (part of a hand or handicapped)." The context of this line is intended to mock the singer named Margono, who has a partial hand, referred to as "koto" or handicapped in Madurese.

This mockery is actually a common jest in Madurese society. In the context of the line *epakanih kotollah*, besides being a joke, it also serves as a relational modality, indicating a message to the man. It means that the woman is conveying that she does not want to suffer if she lives or marries him. She resists by saying *aduh soosanah andi' lakeh dhika tadek belenjenah epakanih kotollah*.

The form of resistance in the above line is an open resistance by openly stating that she does not want to live in difficulty. Scott (2000) states that one characteristic of open resistance is its individual nature, which aims to seek advantage by focusing on one's own interests. This is also expressed by Ey (2021) in her research, explaining that women's resistance is due to contradictions or inconsistencies, positioning women to consider resistance methods that will benefit them.

Data (8)

Makkatapang duharanca'accem

Eyabes Buena kanta gacelleng

Gempang dhika sengoca'senneng

Easy for you to say you're happy

Ngabes robena bulè

Seeing his face makes me dizzy

Todus akaca be'en ja' maksa

Don't force yourself to look in the mirror

PP/8/p

Data (8) is an excerpt from the Madurese song titled *Kadung Tagudha* on the YouTube channel pelor76sip. In data (8), resistance is demonstrated, particularly in the line *todus akaca be'en ja' maksa*, which translates to "seeing your face makes me dizzy." The word "be'en" here means "you," indicating a pronoun for the second person.

The use of the word *be'en* signifies resistance because *be'en* in Madurese is considered a coarse expression. Besides *be'en*, the pronouns *be'na* and *dhika* are typically used to show respect to the interlocutor.

Data (9)

Pera' raje cacanah

Only big in words

Saongguna akallah

Actually his intelligence

Yeyeye...yeyeye..

Entarah ka bungkonah

Visit his home

Pera' kare kontolla

Left his broken hand

Yeyeee"yeyeye

MR/9/BP

Data (9) is an excerpt from the Madurese song titled *Sapa-Sapa* on the YouTube channel Bintang Pro2. In data (9), resistance, particularly through relational modalities, is shown in the line *pera' raje cacanah*, which translates to "only big in words." The phrase *pera' raje cacanah* is considered coarse in Madurese language. The word *cacanah*, meaning "words," is harsher compared to the word *abentha*, which also means "speaking." The use of *cacanah* illustrates the woman's anger towards the man who seeks to oppress her.

Conclusion

Based on the literature and research findings, the researcher has identified linguistic features containing resistance in Madurese song lyrics. Resistance was found in various linguistic features, including the themes of polygamy, infidelity, romantic relationships as relational modalities, negative lines, metaphors, and personal pronouns. The use of language containing resistance is due to women's refusal to be oppressed. Women seek to be valued and to receive justice.

The findings also show that women not only express suffering but also indirectly assert their dignity, for example through narratives of rejection, hopes for fair relationships, and the courage to take a stance against harmful treatment. When analyzed using James C. Scott's theory, this form of resistance falls into the category of hidden transcripts, where criticism of power is conveyed indirectly but still carries strong resistance meaning. Therefore, it can be concluded that Madurese women are not passive; rather, they actively engage in resistance through adaptive and symbolic

cultural strategies.

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