

## NOVEL *AYAH* BY ANDREA HIRATA REVIEWED THROUGH THE CRITICAL DISCOURSE ANALYSIS

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### ABSTRACT

The current study has focused on analyzed and described phenomenon about masculinities, especially in the family, that is found in novel. The study used a critical discourse analysis method by Norman Fairclough, in the text analysis area, because the data source of this study is analysis the text contained in the novel *Ayah* (father) with an analysis of fatherhood involvement from Michael E. Lamb. The result revealed that through text analysis, the stories in this novel represent a nurture masculinities or masculinites-fatherhood. Furthermore, masculinities-fatherhood is the second wave of masculinity, where even men are possible or involved in the domestic sphere. The result presented, there is no longer dominating children and wives in the family, because men also participate in managing the domestic sphere, emotional use, care with wife, and especially caring for children.

**KEYWORDS:** Critical discourse analysis, Masculinities, Fatherhood.

### INTRODUCTION

Today, the manifestation of language changes that transforms is very significant, even radical. Discuss the language that returns something new, but has been going on for a long time. The answers made by philosophers in expressing and conveying their thoughts through the form of language, whether written or spoken (Hadiiwijono, 1980: 32). Ancient Greek philosophers had questioned the language, which began from the Greek era to modern philosophical times (Chaer, 2015: 57). For example, in ancient Greece, especially in the era of the flow of sophism that utilized a language medium that was agreed to in order to gain benefits, both social, political, and economic, as was done by a Gorgias sophist (Plato, 2019: 7). Through his teachings on rhetoric, namely the matter of convincing art (the art of persuasion), which is solved using language in praxis. In related convincing rhetoric, Gorgi convinces others to accept his opinion, but not in favoring justice, winning victories in refutation (Murtiningsih, 2014: 44). When examined sociologically, where sociology takes and makes language in its use in society as the object of its form. For example, relating to the social layer that intersects with the socioeconomic level of society, where sociology-language touches with social dialects, namely the social dialects of workers, high-ranking employees, traders in the market, and the like — this is the main function of language in human life.

Simply put, in Marx's view, that literature (language) has causality or is only understood as the second symptom which is determined by infrastructure in the form of economic structure. Thus, recognition of language as a basic vehicle for social interaction that encompasses and transcends the basis and superstructure (Marcus and Ducklin, 1998: 575-577). This tendency then influenced Plekhanov, he stated (Craig, 1975: 86), that the development of style in the arts and literature of the people was influenced by the strength and the relations of production that were the material basis. This determination was also agreed by Hauser, that there was indeed a tendency for determination of the development of patterns of production relations in society towards the development of art and literature. In this case, language is the product of the entire history of society and the history of bases over the centuries.

Through the explanation of the related examples above, that implicitly the use of language cannot be separated and must be related to power, because power is like a twin brother with social interaction and will get its meaning in social interaction (Santoso, 2012: 3). As Stalin said; that a text (language) was born and was influenced by social and political conditions. In other words, language can manifest as a social practice that is carried out explicitly or implicitly, as a binder of social relations, language and society form each other in reciprocal relationships. Structuralists see language as a system of signs that not only contains the sounds of written texts, but also all meaningful social practices and cultural phenomena that can compose various languages. Ontologically, language is a unity of form and meaning; related to thoughts, culture, communication and the like with regard to language. Raises awareness, that reality is not only built from and dominated by a series of physical and behavioral interactions and interactions, but is created through a system and praxis of marking that is commonly called language (read: discourse).

Deeper, it appears that language is used for all activities of human life, up to a subset of life. No wonder, even though language is only a medium, language has an important role in life, even to express feelings, such as anger, hate, and love. Indeed, there are also sign languages, symbols, codes, sounds, and the like. However, it all has meaning after being translated into human language. Therefore, it is possible that without the language of human life there really isn't (Duncan, 1962: 59). This metaphor shows as an *einai* - derived from Greek, which means to be, in the perception of existence - human beings who start from thinking and incarnating in the form of language to communicate things (Arendt, 2012: 28-29). That is, as a medium used for thinking, thinking, and related results are presented in the form of language. An affirmation of human essence and representation of the rejection of the conditions of intellectual analogies as humans (Lechte, 2001: 281). Simply put, seeing culture as a linguistic phenomenon or can be just the opposite. As said by Coward and Ellis (Edkins & Williams, 2019: 43-45), that all social (and cultural) practices must be seen as meaning, significance and exchange circuits between subjects (exchange), so they must rely on the language model as a means of extending structure, systems and the meaning.

As mentioned earlier, the holistic issue of language can be said to be a structure that is controlled by certain rules of the game such as machines for producing meaning, therefore language is generally divided into two, namely spoken and written languages. Writing language stands as a medium for expressing or expressing human thoughts and ideas that are still used today, where the bonds that arise from the use of written language are writers and readers. Real form, including scientific papers in the form of papers, journals, literary works, and so forth. The form of expressing language that still exists and is popular today is a literary work.

On the one hand, literary works are an integral part of social structure, because literature is the energy itself that allows to evaluate the mobility of social structures, also by displaying objective quality. In the view of Wellek and Warren (Faruk, 2014: 43), that the notion of literature refers to as an innovative, imaginative, and fictitious work. Meanwhile, according to the view of a French historian and critic, Hypolite Taine, that literature is not only limited to works that are imaginative and personal, but is a mirror or cultural record, a manifestation of certain thoughts at the time the work appeared.

In line with the understanding and understanding of literature expressed by Taine, Lukaes contributed thoughts about literature, with a more intimate explanation (Pramono, 2011: 42), that literature is one that can provide answers to readers' questions, as well as questions raised by or in life itself, clearly and understandably. This is a form of literary relativity, which is able to go beyond or pass through structural parts where beauty is not central, but offers meaning. It says meaning, because literature is not a series of words and sentences, but has become a discourse, a text. Text that is composed of words, transforms into sentences or narratives that point to something other than himself, so that new events or phenomena continue to be present and occur endlessly that are able to penetrate and break down the boundaries of space and time. Thus, it appears that literary works are very rich objects of study, because language or discourse in which always points to something else, also has the possibility to influence society. This is what is called literature as a result of the author's interaction with the community, as well as collective awareness (Ratna, 2013: 13). That is, between society and literature there is an open gate about dialectical or back-and-forth relations. This is because, the system of production of literary works in which there are significant relationships between individuals and groups with social structures.

Based on a brief explanation of the subject of literature, it can be said that literature can transform into strength and potential, if literature is considered as an emotional expression of the author of its subjective reality, not merely as a representation of the world. Therefore, literature should not be seen as a copy of the world of reality or the second world, but see it also as an expansion of the apparent tendency of the real world (Setiawan, 2018: 165). Literary works create or construct the world through words because words have energy, because words are not merely mere lines of words that are lifeless. Simply put, literary works are human manifestations identified in the work. Citing the concept of Jean Baudrillard, the literature itself is a simulation or the power of simulakra.

This contemporary era, a novel which is a form of literary work, is arguably experiencing rapid development. It can happen because the novel can provide joy and inner satisfaction for the reader, also because the novel is a part of the body of literature, meaning as a medium that reflects the conditions of society from various eras. As Lukacs said, that the novel does not merely reflect a reality fundamentally, it also presents a picture and reflection of a more complete, livelier, more concrete, and more dynamic reality in society. With this assumption, novels become one of the media that has the power to shape a discourse of reality through the narration and dialogue that is presented, so that this will affect the cognitive audience. Furthermore, it can be said that the novel is an act or effort of the writer in conveying certain values or ideologies - which can be transformed as poisons, honey or hopes that cause opium - to a wide audience, especially readers. Today, the development of popular literature - popular novels - is so rapid. This can be seen from the increasing number of popular novel products dominating the market share and favored by the public, especially popular novels that carry a family theme. In the Indonesian context, also in the global context, family matters experience complex polemics, ranging from something instilled in family members in the process of internalization-socialization, to the nature and roles, which still overlap between biological and social events that occur throughout life. The dilemma of these constructions that still remains intertwined in society is related to between women and men socially or about what should be owned by both parties known as femininity and masculinity.

Furthermore, factually, the two rubrics (masculine and feminine) are present in every human being, and are not permanent as one side. Like a coin that has two sides with two different information on both sides. One of them we can see in a study conducted by Nyoman Darma Putra (2018), with the title Still Identical to the Domestic Role (?): Implications of Tourism Development in the Dynamics of Gender Relations in Bali, with the result that the presence of Balinese women entrepreneurs in the tourism business, with carrying the characteristics of masculinity and being in the public world, has implications for the changing dynamics of gender relations in Bali.

In addition, in research conducted by Costa (2016) Through The Gender Looking-Glass: Brazilian Tourism Entrepreneurs, shows that entrepreneurs in tourism entrepreneurship in Brazil, namely women entrepreneurs present themselves simultaneously and are more innovative, which is 52 percent than men who are only 43.5 percent. This representation is also an attempt to reject indirectly related to the ideal of "rational individuals" attached to men in the view of neoclassical economics. Furthermore, referring to the study of Permata (2016) Dynamics of Masculinity and Femininity in Novels such as Revenge, Longing Must Be Paid for by Eka Kurniawan, in which this study illustrates that masculinity is not present through the male biological body, but can also be present in a woman's body. This is represented through the dynamics of changes in masculinity and femininity that occur in Iteung's character. These changes occur when Iteung is in a certain situation and condition that requires him to act masculine and feminine. At the beginning of the story, Iteung's character is depicted as a masculine figure, but still displays his feminine side. Iteung's masculinity in the novel shows the masculinity of women who are accepted and recognized by men. The forms of

female masculinity that are displayed, such as the figure of Iteung who is good at fighting, becomes a bodyguard, and can protect Ajo Kawir. The depiction of female masculinity related indicates that masculinity in women can be accepted normatively.

In line with the research that has been later recorded, carried out by sociologist Anne Cleary (2019), *The Gendered Landscape of Suicide: Masculinities, Emotions, and Culture*, which narrates her research that male difficulties are augmented and exacerbated by the presence of an emotional culture that should not exist in men, thus preventing men from expressing certain feelings; sadness, despair, affection, and shame. The prevailing and entrenched form of hegemonic masculinity, directing men is obliged to "be brave" so that it prevents them from speaking about emotional needs. Indirectly, this prolongs suffering and justifies suicide as a possibility of being free from this condition. These men produce convincing reports about their emotional pain that reject the notion that men's emotions cannot be expressed (emotional freezing construction). The erroneous notion of men, which has overlapped with the sexuality regime, and has been entrenched in a steady way so that it tragically escapes public attention.

Nowadays everything has been unisex, which adapts to conditions that are always new. On the other hand, male construction related to masculinity is also affected by the media. Masculinity depicted identical to men is the image of a man who is manly with a macho body shape and athletic, hard, and sweaty, so that it is more easily accepted by the public compared to other versions, namely subordinate masculinity, such as fatherhood (Kurnia, 2004). This stereotype is reinforced as put forward by Bordo, that the image of masculinity tends to be represented by muscular and male. Not much different from what was put forward by Fowles (1996: 201), which is active, aggressive, rational, and unhappy (without emotion), so that indirectly increasingly stereotyping fatherhood masculinity even ignores it. We can also find this propaganda in Indonesia, especially in the New Order regime, where the media are maximally used to produce images to create the desired social construction.

Judging by various explanations about the issues in the above phenomena, especially the masculinity-fatherhood, which developed began to be responded by the community, one of them by writers. They are not merely writing masculine themes, and other reality phenomena, or imaginative authoritarianism, in life in their work. This fact also lives or appears in Indonesian literature. One of them is done by Andrea Hirata through his novel entitled *Ayah* (Father). The impact of this novel's phenomenal ability indirectly as a lighter in an alternative effort to overthrow the structure of hegemonic masculinity that has been firmly gripped so as to inhibit the effort of equality in all lines of life, including the dimension of fatherhood. Simply put, this novel represents the hidden side of the father or husband - gender (body) - which is still rare or even deviated when done by men. That said, this novel as a part of the prologue in opening up understanding or representation of social change in society regarding masculinity and domestic affairs through the movements made by the figure of the father, and could be a bridge connection in the effort of gender equality. Representation

of literary functions for the community in the context of the horizon of hope, social, and cultural. With the help of analysis through the theory of fatherhood involvement from Michael E. Lamb (2010) covering the dimensions:

- a. Interactional and intimacy (Paternal Engagement) (emotional closeness with children), is a dimension of interaction or bonding, either directly or indirectly, between father and son, starting from the activities and warmth given by a father to his child, and has two properties direction between father and son.
- b. Accessibility or provision (Paternal Accessibility), in the form of a child's need for the presence or availability of fathers. This dimension is a form of nurturing or involvement that allows a partner to care for children; set material standards for family life. In other words, this concept describes where the father or mother is physically or non-physically present at home but is not directly related to the child.
- c. Responsibility and protection (Paternal responsibility) is a form of involvement that includes the responsibility of a father in caring for and meeting the needs of the child. On the other hand, this dimension includes how a father is involved in controlling, planning, and making decisions that are directly related to the child. Thus, showing the extent to which fathers understand and meet the needs of children, including from physical hazards and negative influences, as well as endowment (giving time, money, and energy for the future of the child or family). Simply put, it is an engagement in planning, decision making, and organizing.

## **METHOD**

The study method used is critical discourse analysis by Norman Fairclough, in analysis text. The method of critical discourse analysis used in the study because the focus of this research focuses on the content of the text in the novel. At this stage of the analysis of texts, locate or define the texts in the novel through dialogue or narrative that contains or contain elements of patriarchal ideology. This is because, in a text not only shows how an object depicted, but also how the relationship between objects defined generally contain a certain ideology (Fairclough, 1995).

The stages of text analysis, examines formal features, such as vocabulary, grammar, syntax, and sentence coherence. Related to this, the text is everything that refers to writing, graphics, speech or speech, and a combination or all forms of text linguistics. In text analysis, the thing analyzed is the use of vocabulary related to certain meanings, use of terms, and metaphors because they refer to certain meanings or actions. A text not only shows how an object is described, but also how relationships between objects are defined which generally carry a certain ideological content, because one word has many meanings and differs depending on the context (Fairlough, 1992). In the context of this research, as in the text of novel Ayah, the researcher will determine the texts in it

which contain or represent elements of fatherhood, both in monologues, dialogues between characters, and narrative stories in related novels.

**RESULT AND DISCUSSION**

**Table 1. Analysis Text of Novel Ayah**

Discourse Structure	Element	Identified Things
Representation	<ul style="list-style-type: none"> <li>-Paternal engagement</li> <li>-Paternal accessibility</li> <li>-Paternal responsibility</li> </ul>	<p>1. A hard father, so all his children consider Markoni. Markoni was aware of that, but could not change it. The militant system that he applied at home was the result of the greatest regret in his life, which he had no day without regretting, namely not having time to high school (page 17).</p> <p>2. The bitter past made him not want his experiences experienced by his children. To them, Markoni always said something that his father had said to him first, that if his son wanted to go to school, he would send him to school at any time, anywhere. He is ready to sacrifice anything. "If necessary, mortgage the house" (pages 26-27).</p>
Relation		<p>1. In fact, his father used to be a capable person, and had said something that further added to Markoni's chest tightness, that if Markoni wanted to go to school, his father, Mr. Razak, who was a Bandar Shah, would be willing to finance his schooling anywhere. "If necessary, mortgage the house". Ringing in Markoni's ears (page 17).</p> <p>2. Every day, Jon drove Zorro to school and picked him up. Jon was happy to do it, Zorro was happy to ride a BSA motorbike. He held his father's waist tightly from behind. (page 255).</p>
Identification		<p>1. One day, before the promotion, because of language skills, Zorro was included in the story-telling level of the children. The story must be written by the children themselves ... Zorro went on stage, grabbed the mic, and began to tell stories about the celestial family ... Zorro won the competition. At Lena's house, how could she make up</p>

		<p>the story of the sky family? Zorro looked at his mother. He could not answer because he himself wondered how he could bear like that (pages 258-260).</p> <p>2. "Do you know, Boi Sky is a family. Look at the clouds that are marching, inseparable from the wind. Try, how can you separate the clouds from the wind? "</p> <p>"Clouds and wind are inseparable because they are siblings. Their mother is the moon, their father is the sun. Every evening the wind blows the clouds to the west, the sun hugs its children and the world gets a magnificent sunset. "Sabari was amazed.</p> <p>"Clouds are sad girls, weep easily. If the cloud cries, it rains. However, if you are good at persuading him, he won't cry. "(Page 62)</p>
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Begins with the story of a father named Markoni, where as a father and husband who always protects his family and does not want his family to experience or feel the same as he used to feel;

*"A hard father, so all his children consider Markoni. Markoni was aware of that, but could not change it. The militant system that he applied at home was the result of the greatest regret in his life, which he had no day without regretting, namely not having time to high school"*

*"The bitter past made him not want his experiences experienced by his children. To them, Markoni always said something that his father had said to him first, that if his son wanted to go to school, he would send him to school at any time, anywhere. He is ready to sacrifice anything. "If necessary, mortgage the house".*

The narrative above is a fragment of the narration in the novel part of Father, in the section A Father Named Markoni. A father named Markoni, is one of the father's characters in this novel, of course, has a common thread in the story, which in his life story used to reject the construction of thoughts and paths that have been prepared, given by his father. And as a result of this, it turns out to lead to the results of failure habitus. Furthermore, the sentence above is a narrative representation of a series of intertalic sequences with the use of dominant signs or sentences. The narrative tendency in the sentence above shows the figure of Markoni who performed paternal responsibility to his family members domestically so as to stay away from his family not experiencing the same conditions as he used to. Parents are ambassadors (read: messengers) of God who are assigned to nurture, educate, and raise the children of His creation. So glorious is the role given by God to parents, so it is reasonable if they are required to do so. This, with Markoni's version, is carried out with a militant system for changing mindset and behavior change in his family; something that represents the praxis of family functions.



Deeper, the meaning of militancy carried out by Markoni on his family is a growing and developing belief that is not in a vacuum, which means that it is in contact with various interests. Meaning-making (process of meaning) carried out by Markoni is a process that will later produce social actions, namely through a sign with a message behind the action as an effort to foster social solidarity, in the context of meeting family needs. Then, the related institution, in this case it is clear that the family, which later forms a structure that can suppress or open up opportunities for family members to carry out certain social actions, in this analysis becomes better than Markoni.

Relations that represent the attachment, attachment (bonding) that occurs between a father and his children;

*“In fact, his father used to be a capable person, and had said something that further added to Markoni's chest tightness, that if Markoni wanted to go to school, his father, Mr. Razak, who was a Bandar Shah, would be willing to finance his schooling anywhere. “If necessary, mortgage the house”. Ringing in Markoni's ears”.*

*“Every day, Jon drove Zorro to school and picked him up. Jon was happy to do it, Zorro was happy to ride a BSA motorbike. He held his father's waist tightly from behind”.*

In the first text above, it is a reflection of Markoni first with his father, as in the previous analysis, Markoni tried to do the same thing with his father in his family (Markoni), and avoid the tightness in the chest as experienced by Markoni for his actions. A praxis metaphor for emotional closeness (paternal engagement). Back again, the attachment of the relationship between father and son, whether male or female, must be maintained and not lost, because the attachment between father and son will have a positive effect on children's development, but unconsciously the narrative above also rules out the relationship with mother. It seems that the bonding between fathers is not only limited to their children, but to the whole family.

As in the second text above, the narrative piece above tells a fragment of Lena's story in her third marriage to a man named Jon who is a musician. Despite his status as a connecting father or understand by the term stepfather, but so loved Zorro, also with the presence of Zorro made Jon a secret person, deep in his heart he always wanted, namely father. Associated existence is not merely an abstract thing, but shows the representation of a father and his son in the dimension of fatherhood in the realm of pride, feelings and bonding. On the other hand it also represents the praxis emotional closeness of men who are in free fall in the domestic sphere of their families through physical contact, joint activities, and protection from physical danger.

In the realm of physical contact and joint activities in the narrative sentence above “Every day, Jon drove Zorro to school and picked him up. Jon was happy to do it, Zorro was happy to ride a BSA motorbike. He held his father's waist tightly from behind”, where physical contact in this realm includes a close or strong hug by the child to the father is a sign of emotional closeness between the two. This interpretation is supported by the fragments of Zorro's sentences, he also likes riding a

BSA motorbike. He held his father's waist tightly from behind. Whereas the joint activity is represented by the activity of delivering to school which is always carried out by the father - where the praxis is also included in the operational provision that leads to active parenting - a joint activity which is comfortable with one another in it. Through this joint activity; expressions of happiness, compactness, and the presence of fathers in children can represent the emotional closeness between the two. In addition, this joint activity or activity also represents the situation of children who will feel that their parents are always present at their side, pay attention to it, and protect it from physical hazards and the like. Another praxis is in the endowment dimension in the realm of time, energy, and opportunities for education, which has been represented in the relations attached to the sentence above.

Furthermore, when in Zorro's school days, when Lena and Jon were still beautiful in their domestic mahligai, Zorro was always said to be a special student, intelligent, and well-versed in vocabulary, far above the average of his age. As a result, Zorro who grew up with intelligence rose to the class and was ranked first. Entering the distribution of student learning outcomes in semester one, Lena and Jon were shocked by the results obtained by Zorro;

*"One day, before the promotion, because of language skills, Zorro was included in the story-telling level of the children. The story must be written by the children themselves ... Zorro went on stage, grabbed the mic, and began to tell stories about the celestial family ... Zorro won the competition. At Lena's house, how could she make up the story of the sky family? Zorro looked at his mother. He could not answer because he himself wondered how he could bear like that".*

*"Do you know, Boi Sky is a family. Look at the clouds that are marching, inseparable from the wind. Try, how can you separate the clouds from the wind? "*

*"Clouds and wind are inseparable because they are siblings. Their mother is the moon, their father is the sun. Every evening the wind blows the clouds to the west, the sun hugs its children and the world gets a magnificent sunset. "Sabari was amazed.*

*"Clouds are sad girls, weep easily. If the cloud cries, it rains. However, if you are good at persuading him, he won't cry".*

Overall, whether implicitly or explicitly, the two narrative sentences above represent the fatherhood masculinity in the dimension of the representation of father's intimacy with his son, bonding, and provision in the cognitive domain. However, in this case the figure of the father in question is not the Jon, but the figure of Sabari's father who from Zorro's baby is always dependent on caring for the child, so the bonding between them is so attached even though they are separated by distance and Zorro who doesn't know it as a whole, but they are always bound by feelings proudly indirectly. For example, this is represented in the fragment of the narrative Zorro had fallen asleep kissing the shirt and Zorro went onstage, grabbed the mic, and began to talk about the celestial family. What Sabari revealed to Zorro was not purely from Sabari's thoughts and actions, but Sabari obtained it from his father, and then Sabari passed it on to Zorro, who indirectly agreed to this. A praxis of endowment in

the dimension of building character in children, which starts or starts from Insyafi (father and grandfather) down to Sabari (son and father), and in the next generation Zorro (children and grandchildren).

## CONCLUSION

Based on the results and of the research and discussion above, it can be concluded that Family, is something that is easy to be used as a variety of dialects, including to be appointed as the theme of the novel, even the crudity of the mainstay commodities in addition to matters of lover's love, is very relevant because it affects the community, has a variety of educational values, and even more so with the fact that "all people have become children ". Where, in the family there are men and women, which until now the division of gender structures is still a polemic. Marriage in it, sometimes has its own various polemics from pre and post marriage. Broadly speaking, the culture in the community is that positioning men is the captain in his family. All actions in the family must go through or be known to men (husband/father). Until now, the praxis of this culture is still ongoing, regardless it is a decree or ritual in a religion. In short, social relations within the family are bureaucratically through men, either as a husband or father. When using sociology glasses, that men can enter the domestic realm, expressing their feelings to the family, especially caring for their children who are not only about material. as has been represented in this novel of Ayah, with the help of critical discourse analysis and the theory used, shows that masculinity-fatherhood try to be raised to the surface as an issue marginalized by hegemonic masculinity. this is because, the fatherhood's masculinity is not in accordance with the values and norms prevailing in hegemonic masculinity, so that it is marginalized and becomes subordinated. subordination occurs in fact not only between men and women, but also can occur between men and men.

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