

Deconstruction of Morality in *The Sidang Susila* Play Script by Agus Noor and Ayu Utami

Ni Luh Ayu Sukmawati

Universitas Airlangga
Jl. Dharmawangsa Dalam Airlangga, Surabaya Indonesia

ni.luh.ayu-2018@fib.unair.ac.id

Abstract: *This research is qualitative research which analyzes a play script of Sidang Susila. At the reading stage of heuristics, the reader will conclude that this play is one of the pornographic texts since it features women's body. The content analysis method by Derrida' using the deconstruction theory and feminism approach was used to reverse the hierarchy of meanings from the female body that appears in the play script of Sidang Susila. The results show that the play script mainly talked about how morality was actually used as a mask to cover up the immorality of the authorities in charge. The scene of several female bodies attached to male body was intended as criticism that sexuality content is one form of male perceptions in satisfying their desires. Therefore, the play script of Sidang Susila is one form of criticisms on the idea of anti-pornography laws causing controversy for the people of Indonesia.*

Keywords: *Morality, Deconstruction, Sexuality, Women's Body*

Abstrak: Penelitian ini berjenis penelitian kualitatif yang menganalisis sebuah naskah drama *Sidang Susila*. Pada tahapan pembacaan heuristik maka pembaca akan menyimpulkan bahwa naskah drama ini merupakan salah satu teks porno, karena memunculkan tubuh perempuan. Dengan metode konten analisis berikut dengan pemanfaatan teori dekonstruksi oleh Derrida dan pendekatan feminisme, peneliti membalikan hirarki makna dari tubuh perempuan yang muncul pada naskah drama *Sidang Susila*. Hasil penelitian menunjukkan bahwa naskah drama sedang mengkomunikasikan tentang bagaimana moralitas sesungguhnya digunakan sebagai topeng untuk menutupi amoralitas para pejabat yang berwenang. Munculnya beberapa tubuh perempuan yang melekat pada tubuh laki-laki ditujukan sebagai kritik bahwa hal-hal yang mengandung konten seksualitas merupakan salah satu bentuk persepsi laki-laki dalam memuaskan hasratnya. Sehingga naskah drama *Sidang Susila* merupakan salah satu bentuk kritik pada gagasan undang-undang anti-pornografi menimbulkan kontroversi bagi masyarakat Indonesia.

Kata kunci: Moralitas, Dekonstruksi, Seksualitas, Tubuh Perempuan

1. INTRODUCTION

Women and their bodies are always unity in a literary work. Symbolization of women's bodies in sexist genre works often appears with a specific intention. The author's power to create a work with the image of a woman who has been marginalized often creates mystery through the symbols presented. Heuristic readings on texts that present sexuality symbols sometimes create a tendency for readers to conclude that the text is a form of harassments of women's bodies because it contains elements of pornography.

On the other hand, in the process of creating literary works, the authors use their intuition to capture the reality that occurs in women through the symbols of the female body. As in Okky Mandasari's work entitled *Pasung Jiwa: Apa itu Kebebasan* (Mandasari, 2015), through analysis and disclosure of the element of sexuality in the text, it indirectly criticizes the government's inability to protect women's rights (Nurlaily, 2018). Sexual harassment

experienced by female characters becomes an irony for its readers because it implies the powerlessness of women to resist the hegemony in the power of women's bodies by men.

The image of women who have negative traits is also illustrated in several novels by female authors. Hayati (2012) shows that the negative traits are owned by all women, but there are women who are able to control their nature so that it does not dominate their personality. On the contrary, some women who are unable to control these negative traits so that those traits protrude outward and become their trademark. The negative image of women depicted by these female authors is, among others, emotional, showing off, gossiping, never satisfied with what they already have, and materialistic. With the emergence of negative stigma in women in some literary works, it becomes a proof that there is still a negative stigma that afflicts women.

There are also novels that have aspects of voicing women's aspirations about the power of the body, such as in the novel *Ode untuk Leopold Von Sacher-Masoch* by Dinar (Chasanah, Migrasi Simbolik Wacana Kuasa Tubuh: Menguak Wacana Tubuh dalam Ode untuk Leopold von Sacher-Masoch karya Dinar Rahayu, 2014). Migration about the power of the female body presents the complexity of the voice of urban women by tracing sadomasochism or violence and the binding sexual contract between two people before sexual intercourse. In addition, Dinar seeks to lead readers to migrate from totality to multiplicity and understand otherness and diversity.

Likewise, the symbols presented by Djenar Maesa Ayu. Readers at the heuristic level will give the impression of 'pornographic texts' to Djenar Maesa Ayu's works, even though the reading of short story or novels hermeneutics created is not just about telling eroticism but instead tends to display moral mandate (Septia, 2017). The elements of feminist literary criticism help express the moral mandate contained in the story.

Thus, the sexist genre works become a shred of evidence that there is resistance from people who pay attention to phenomena that occur in women and make literary works as an arena for expressing opinions. Literary works will feel 'bland' if the author does not associate the reality that is happening around him/her. Responding to this trend, there is one play script that is 'considered' as a play that has an element of pornographic action by describing the female body. The play's script is entitled *Sidang Susila* (2008) by Agus Noor and Ayu Utami. This text is engaging because it was performed in 2008 at Taman Ismail Marzuki, Jakarta, which was considered a criticism of the government over the passing of the 2008 bill on pornography. At a glance of the 2008 bill, Indonesians criticized the government which in this case discredited women, children, artists' works and local cultural elements, which were considered as a source of sexual desire. Thus, any sexually charged content must be destroyed. At the heuristic reading level, the play scripts of the *Sidang Susila* can raise questions from the intentions of the actions of the characters, such as *Susila*, *Hakim*, *Jaksa*, and *Pembela* who sometimes deceive readers. The question arisen in this study is how moral meaning and values are to be communicated in the play script of *Sidang Susila* by Agus Noor and Ayu Utami?

In exploring the meaning of the play script entitled *Sidang Susila*, the writers used the theoretical basis of deconstruction and feminism approach. Derrida proposes the first deconstruction theory. The main purpose of deconstruction theory is to express meanings that have been marginalized and ignored. Derrida is the figure who coined that the formation of a single meaning from a text is tantamount to forgetting the internal principles of the text. Haryatmoko (2017) states that there are four main objectives in the theory of deconstruction, namely (1) deconstruction offers a way to look for contradictions in the text, where the findings of these conflicting symbols will increase the understanding of meaning internally;

(2) deconstruction will open up the possibility of interpreting new meanings through searching for relationships that might not be very possible; (3) perspective in exploring ideology will be diluted and not always attached to linguistic elements. Derrida gave a critique of the structuralism theory by Ferdinand de Saussure who explicitly prioritized oral and written languages with a dichotomy between the two and language must be diluted, not as something frozen and cover other possibilities of the text; and (4) deconstruction will be considered successful if it has been able to provide a new perspective in responding to a text.

In using the deconstruction theory, there are stages that must be done. First is reversing the dichotomy of binary opposition. At this stage, the text is endeavored to escape the monopoly of meaning. Second, Derrida offers the concept of 'differace' which is derived from the words differ (distinguish themselves from) and to defer (delay) (Darmono, 2002). With this concept, the search continues to find trace(s) in relations or chains of binary opposition, so that it can reverse the metaphysical hierarchy. Third, the findings will lead to the development of new meanings.

In addition, feminism approach is used. The emergence of the feminist movement after the collapse of modernism is a form of dissatisfaction with patriarchal construction. This protest was formed because of the subordination and marginalization of women. In criticizing patriarchal construction, the feminist approach borrows a lot of the deconstruction point of view in analyzing texts. Feminist critics link logocentrism criticized by Derrida with phallogocentrism (an ideology that emphasizes male domination). By utilizing these components, the feminist approach can reverse the ideology based on patriarchal construction causing gender inequality.

Therefore, the research question proposed in this study is "how are moral meaning and values to be communicated in the play script of *Sidang Susila* by Agus Noor and Ayu Utami?"

2. METHOD

This research used a content analysis method. Haralambos and Holborn (2004) state that the method of content analysis principally focuses on objectivity and reality. This classification is carried out by identifying the elements in the text substantially using existing data and theories. There are two stages in carrying out research, first doing heuristic readings and secondly hermeneutic readings by utilizing deconstruction theory and feminism approaches. Primary data from the study were the play script of *Sidang Susila* by Agus Noor and Ayu Utami. The steps in this study are (1) doing heuristic and hermeneutic readings on the text which can then determine the main themes at the center of text tension, (2) trace and record the findings of binary opposition, (3) reverse the metaphysical hierarchy (4) trace the spread meaning, and (5) interpret the presentation of morality by utilizing the feminism approach.

3. RESULT AND DISCUSSION

During the heuristics reading, Agus Noor and Ayu Utami's Drama *Sidang Susama* Manuscript described the figure of a man named Susila who was arrested by the Polisi Moral because he was found guilty of spreading pornography and porno-action. The massive arrests of immoral perpetrators were marked by the passing of the ethic's Law, which regulates morality and public morals. Susila was accused of selling alleged pornographic merchandise, such as pornographic VCDs and sex toys, of being accused of being a pedophile. Due to endless accusations, immorality was charged with multiple sentences. Nevertheless, the community then defended Susila. Resistance organizations emerged, namely GAM (*Gerakan Anti Moralitas - Anti-Morality Movement*) and OPM (*Organisasi Pendukung Masyarakat - Community Supporting Organizations*).

Mira's character surprisingly gave Susila the cell key and let him escape. The tension from the story's movements also rose because the hunt for immorality became even worse since Susila had escaped from prison. Everyone caught was accused of being a detestable moral villain until the authorities and the public were called upon to use antiseptics. The supporting characters in this manuscript take the opportunity to encourage them from the Ethic's Project. There are interest and hidden immorality.

3.1. *Moral vs Amoral*

In tracing the play script of *Sidang Susila*, the writer searched for binary opposition which structured the text and became the theme of text tension. By exposing the binary opposition, the ideology of hiding texts can be found. Starting from the character of Susila who is considered to have no morals, even though only because of his fat body makes his breasts look like women's breasts, then it becomes an ethic problem. Even, the 'Ethic's project' which is in demand to be used as a venue to find additional income for the apparatus. The reader is made to seek the hidden meaning of moral discourse that appears repeatedly.

Moral concepts understood by leaders such as the Polisi Moral, Hakim, Jaksa, Pembela, and Petugas Kepala are 'contrary' to the moral concepts understood by Susila, Petugas Kepala 1, GAM, OPM, and Mira. This difference in concept caused disputes and made Susila the victim of the moral concept debate in the Ethic's Law. To facilitate the search, the authors classify figures who have different and similar concepts about morals. Group A is for groups that are pro to moral concepts that clean up and suppress pornography in any form, and group -A (negation A) for groups that are contrary to the concept of group A.

Table 1. Grouping figures based on understanding moral concepts

A	-A
Hakim	Susila
Jaksa	GAM & OPM
Petugas Kepala	Pembela
Polisi Moral	Petugas 1
Pembela	Mira

Following up on this contradiction, then what becomes a tension in the *Sidang Susila* play script is the Moral concept. The binary opposition of Morals is Amoral. In the contradictions found, group A considers group -A to be an Amoral group, which is then related to the concept 'immoral'. Whatever leads to pornographic acts will be wrapped up, without judging the essence of actual actions. On the other hand, group -A considers morals not 'as rigid' as group A thinks. In line with the understanding of immoral acts, immoral actions depend on the way they look at them. It does not mean that someone who trades balloons in various forms, and these shapes lead to women's breasts can then be imprisoned, since basically these shapes depend on the imagination of the beholder. This can be seen from the following quotations in Table 2.

Table 2. Traces moral conflict

Group A	Group -A
<p>Jaksa: <i>Lihat saja sediri fungsi pornografis barang itu (mainan), yang membuat orang akan berfikiran mesum karena mengingatkan pada payudara</i> Just look at the pornographic function of the item (toy), which makes people think obscene because it is reminiscent of breasts (Noor & Utami, 2008, p. 21)</p>	<p>Susila: <i>Apanya yang porno? Masak mainan gitu dibilang porno... (Berdiri dan mendekati dagangannya) Coba mana yang porno? Mana? Apa mata Bu Jaksa picek, gini dibilang porno? (Mengambil dua balon)</i> Which one is porn? Why you called that toys as porn toys ... (Standing and approaching toys) take a look... which one is porn? Is Mrs. Jaksa blind? Why do you call this as porn? (Taking two balloons) (Noor & Utami, 2008, p. 21)</p>
<p>Hakim : ... <i>Memang porno banget orang ini... Lihat susunya.. (menelan ludah) momplok-momplok montok banget...</i> This person is so pervert... look at his breasts (gulped) what big breasts. (Noor & Utami, 2008, p. 11)</p>	<p>Pembela: <i>Payudara tidaklah cabul. Sesuatu yang sensual dan indah tidak berarti cabul. Anak-anak yang masih polos bisa melihat keindahan payudara tanpa membuatnya jadi dosa. Kitalah, orang dewasa yang membuat payudara menjadi cabul, baik dengan mengeksploitasinya habis-habisan maupun menutupinya habis-habisan</i> Breasts are not obscene. Something sensual and beautiful does not mean pervert. Innocent children can see the beauty of breasts without making them sinful. We, the adults who make breasts become obscene, either by exploiting it completely or covering it up completely (Noor & Utami, 2008, p. 21)</p>
<p>Petugas Kepala : ... <i>Semprotkan antiseptic itu ketubuh kalian, bila kalian terpaksa bersenggolan atau bersentuhan langsung dengan pesakitan itu. Biar virus pornonya langsung mati, dan kalian tidak tertular..</i> Spray the antiseptic on your body, if you are forced to touch or come in direct contact with the prisoner. Let the porn virus die right away, and you aren't infected ... (Noor & Utami, 2008, p. 7)</p>	<p>Susila : <i>nanti kamu ketularan...</i> Petugas 1 : <i>jangan gitu ah... saya tahu sampeyan tidak berbahaya kok...</i> Susila: You will get the infection... Petugas 1: Don't say so... I knew that you are not dangerous (Noor & Utami, 2008, p. 26)</p>
<p>Polisi Moral : <i>Operasi moral besar-besaran digelar untuk memburu Susila, sepasukan Polisi Moral terlihat menyebar... Di punggung mereka terlihat tulisan DESTASEMEN MORAL.</i> Massive moral operations were carried</p>	<p>GAM & OPM : <i>pertama kelompok yang menyebut dirinya GAM ... Gerakan Anti Moral.. Dan yang kedua adalah gerakan sparatis OPM.. Organisasi Penggemar Maksiat... Mereka telah menjadikan susila sebagai ikon perlawanan mereka. Merekalah yang menggalang perlawanan menentang diberlakukannya Undang-</i></p>

Group A	Group -A
<p>out to hunt down Susila, an army of Moral Police was spread ... On their backs were written DESTASEMEN MORAL</p> <p>(Noor & Utami, 2008, p. 38)</p>	<p>undang Susila</p> <p>First, the group calls itself GAM ... Anti-Moral Movement ... And the second is OPM separatist movement ... The Immoral Fan Organization ... They have made immorality an icon of their resistance. They were the ones who fought against the enactment of the Ethic's Law</p> <p>(Noor & Utami, 2008, p. 27)</p>
<p>Pembela : Ya, pesakitan! Pesakitan ini adalah contoh buruk dari peradilan kita! Inilah contoh moral buruk!</p> <p>Yes, prisoner! This prison is a bad example of our justice! This is an example of bad morals!</p> <p>(Noor & Utami, 2008, p. 43)</p>	<p>Mira : Saya tahu persis, penjara akan menjadi tempat kematiannya. Karena itulah saya menyuruhnya pergi.</p> <p>I know exactly, prison will be the place of his death. That's why, I told him to leave.</p> <p>(Noor & Utami, 2008, p. 41)</p>

This finding strengthened the tranquility about morals that constructs a system of truth and meaning from the text. It is followed by three rolls of immoral-moral, anti-porn-porn, clean-pervert, which follows the *moral-immoral*.

3.2. *Reversal of the Metaphysical Hierarchy*

Through binary opposition found, there are two opposing poles, namely A and -A. According to Derrida, the binary opposition found is a metaphysical hierarchical form, where the first pole consciously or unconsciously considers better than the second pole (Haryatmoko, 2017). Thus, group A is the first pole consisting of moral-, immoral-, anti-porn-, honor-, and group -A is the second pole consisting of -amoral, -immoral, -porn, -pervert. The polar justification collapsed during the trial and Susila explained her exact job as a toy seller. Then it was supported by the imagination of Hakim and Jaksa to see toys sold by Susila as pornographic items, such as balloons attached as if to symbolize breasts. The moral concept monopoly by the figures in group A was increasingly revealed when Jaksa revealed that the toys would be dangerous for children because toys that were considered to have pornographic elements were not suitable for children. Furthermore, Jaksa convinced the people present at the trial about his opinion of the pornography existing in the toys that Susila sold.

'... bila sejak dini mereka telah dijejali dengan segala macam bentuk mainan pornografi, Sodara-sodara... Puji tuhan! Ini tidak bisa kita biarkan Sodara-sodara! ... Dengarkan suara mereka... suara Tuhan yang akan mengazab para pendosa yang tak bermalal!'

"... if from an early age, they have been crammed with all kinds of pornographic toys, ladies and gentlemen... Praise God! We cannot let this happen, ladies and gentlemen! ... Listen to their voices ... the voice of God that will punish immoral sinners!"

(Noor & Utami, 2008, p. 23)

After the trial, Susila was threatened with death sentence. At that time, Susila was still experiencing confusion because he felt he did not do what Group A accused. After that, Mira came and took an important role in freeing Susila in the punishment he got. Mira's character appeared only in scenes 1, 10, 11, and 12. Mira is not the main actor in the play script of the

Sidang Susila, but she is the one who takes part in freeing Susila from the prison cell. At first, the reader is led to blame Mira for trapping Susila in a Moral Raid, but in scene 10, Mira reappeared to free Susila because she felt that Susila was innocent and did not deserve to be imprisoned even sentenced to death. The heroine who initially became a hero was Defender or Utami who incidentally was Susila's niece, instead turned to support group A to give Susila the heaviest sentence because she was influenced by her interest to get the position that Jaksa and Hakim offered. This reminds the reader that sometimes injustice is present when law enforcement takes place, for example there are individual interests that ultimately undermine the ideology of justice.

3.3. *Development of Moral Meaning*

Moral becomes the main topic which is contested in the play script of *Sidang Susila* and thus no longer has meaning as a human being who has positive actions and shun immoral behavior. In the play script of *Sidang Susila*, the figures who consider themselves moral are not completely moral. Furthermore, this manuscript is a narrative for the reader to open his eyes in upholding 'moral' by using the Ethic's Law which is applied by law enforcement officers (Hakim, Jaksa, Pembela, and Petugas Kepala).

First, moral is actually monopolized by some state apparatus so that some figures use morals as a 'mask' in upholding state morality. Thus, the power is in the state apparatus and other people who become subordinated. The hegemony displayed is a representation of the ruler who has the authority to claim and determine the truth over morals (Duija, 2005). This can be seen clearly when group A mentions the 'moral project' as a profitable income for the authorities. As shown in the following quote:

'... Tak usah sungkan-sungkan... saya tak merasa diperalat kok.. karena aparat seperti saya ini memang sudah terbiasa ikhlas diperalat... Bapak Hakim tahu, belakangan ini anak buah saya lebih suka menangkapi para pelanggar susila, ketimbang menangkapi pelanggar lalu lintas.. karena inkam-nya jauh lebih menguntungkan.'

'... Do not hesitate ... I do not feel manipulated, really ... because officials like me are already accustomed to being used sincerely ... Mr. Judge knows, lately my subordinates prefer to arrest Jaksa, instead of arresting traffic violators. Because income is much more profitable.'

(Noor & Utami, 2008, p. 29)

Second, in the play script of *Sidang Susila*, the perception of immoral acts according to group A refers to the Susila Act, while the A- group places more emphasis on the essence of a matter. Responding to these contradictions, if seen from how the Ethic's Law is implemented, patriarchal ideology will be seen in dealing with morals. This can be seen from the way of looking at the elements of pornography that focuses on the way of evaluating the body from a male perspective. Anything that arises male sexual desire, it will be considered as something that contain pornography or porno-action and must be eliminated immediately. The triggers for sexual desire in this text are the parts of a women's body. The contents of the female body are the objects of men's desires, arrangements, and violence. As stated by Millet, that the politics of the body becomes a gateway to trace the partiality of a thing (Mazur, 2002). Then, it can be pursued that the Ethic's Law as the Prosecutor explained had a phallus tendency. Therefore, the apparatus assumes that anything that leads to arousing male sexual desire will be arrested and severely punished. As in the following quote, which is the expression of the female body in Susila's body which in fact is male and then accused of being an inviter of desire, and automatically Susila must be punished severely for being immoral:

'Hakim : ... Memang porno banget orang ini... Lihat susunya.. (menelan ludah)
momplok-momplok montok banget...'

'Hakim: ... Indeed, this guy is pervert... Look at his breasts ... (gulped) hefty plump ..."
(Noor & Utami, 2008, p. 11)

This body politics will eventually lead to more complex problems such as the marginalization of women. Susila in this case has actually been subordinated by the authorities because of the accusations he received. For example, representations of actions that exclude Susila are law enforcement officers who immediately use antiseptics after coming into contact with Susila. The play script of *Sidang Susila* tries to bring out the implied meanings of the negations appearing in the text. Thus, morals do not always mean good things, but moral concepts are understood as a mask legitimized by the authorities.

And if you look at it from outside of the text, this narrative will remind readers of the passing of the Draft Law on pornography in 2008 by the Indonesian Parliament. This text also communicates a critique of government policy in drafting a bill on pornography that applies unfairly to women and children. A patriarchal policy containing elements of bodily politics then becomes material in the Susila Session text.

4. CONCLUSION

Of all the stories narrated in the play script of *Sidang Susila*, the reader may be made to wonder about the negation that has arisen in the text. By utilizing the theory of deconstruction and feminism approach, the spread of meaning to be conveyed by the text will surprise the reader. The level of heuristic reading will emerge that this text is narrating a morality that must be upheld, but with the reading of hermeneutics aided by the theory of deconstruction and feminism approach. Furthermore, the moral meaning or value is no longer a human act that has implications for something positive but morally means as a mask used by the apparatus to legitimize the truth which can then benefit his or her interests.

The text tries to communicate to the reader that things about immorality, pornography, and immorality are actually created from men's imagination to fill the image space of his sexual desires. Likewise, with the Ethic's Law forms the basis of the apparatus to provide legal action to Susila. The Susila Act becomes partisanship for men as connoisseurs of the female body and subordinates the female body. This text also hints at criticism for the government with the enactment of the Draft Law on pornography in 2008.

REFERENCES

- Chasanah, I. N. (2007). REPRESENTASI REAKSI-KREATIF LITERER ATAS PENGUASA ORDE BARU DALAM KUMPULAN CERPEN SOEHARTO DALAM CERPEN INDONESIA. *Mozaik*, 1, No 1, 19-27.
- Chasanah, I. N. (2014). Migrasi Simbolik Wacana Kuasa Tubuh: Menguak Wacana Tubuh dalam Ode untuk Leopold von Sacher-Masoch karya Dinar Rahayu. *Masyarakat, Kebudayaan, dan Politik*, 27, No. 4, 173-183.
- <https://dx.doi.org/10.20473/mkp.V27I42014.184-194>
- Chasanah, I. N. (n.d.). Presentasi Kekerasan dan Trauma Seksual: Analisis Isi teks dalam Karya-Karya Djenar Maesa Ayu.
- Darmono, S. D. (2002). *Teori dan Kritik Sastra (bahan PPPG Bahasa, 21-30 Mei 2002)*. Jakarta.
- Haryatmoko. (2017). *Critical Discourse Analisis (Landasan Teori, Metodologi, dan*

Penerapan. Jakarta: Rajawali Press.

Hayati, Y. (2012). Dunia Perempuan dalam Karya Sastra Perempuan Indonesia (Kajian Feminisme). *Humanus, Vol. XI No.1* , 85-93.

<https://doi.org/10.24036/jh.v11i1.626>

Holborn, H. a. (2004). *Sociology: Themes and Perspectives Sixth Edition*. London: Harper Collins Publisher.

K, A. &. (2010). A Study of 'Kenry' in Japanese and 'Hak' in Indonesian. *Jurnal Humaniora, 22*, 22-30.

Mandasari, O. (2015). *Pasung Jiwa*. Jakarta: Gramedia Pustaka Utama.

Noor, A., & Utami, A. (2008). *Sidang Susila*. Retrieved April 2019, 10, from <http://bandulnusantara.blogspot.com>

Nurlaily, A. S. (2018). Unsur Seksualitas yang direpresentasikan Tokoh Novel Pasung Jiwa Karya Okky Madasari: Analisis Wacana Kritis Teun A. Van Dijk. *Metasastra, 11, No 2*, 145-156.

<https://dx.doi.org/10.26610/metasastra.2018.v11i2.145-156>

Reid, A. (2008). *Menuju Sejarah Sumatra: Antara Indonesia dan Dunia*. Jakarta: Yayasan Obor.

Septia, E. (2017). Erotis dan Gaya Penceritaan dalam Kumpulan Cerpen Karya Djenar Maesa Ayu. *Jurnal Gramatika, 2.i2*, 101-117.

<https://doi.org/10.22202/jg.2016.v2i2.1099>

Zacharek, S. (2008). *The New York Times*. Retrieved February 12, 2013, from The New York Times: <http://www.nytimes.com/2008/04/27/books/review/Zachareck>