



An Analysis Stylistic of Javanese Women's Language in the movie *Tilik the series*

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Abstract : This study aims to analyse the language style of Javanese women in the film *Tilik the series* as well as understanding the linguistic context in a character in the film. This research focuses on identifying the characteristics of Javanese women who like to gossip and are chatty about phenomena in the surrounding environment. Javanese women in this movie dominate the character *Avoidance of strong swear words, Tag questions, Hedges, Intensifiers and Empathic stress*. This research uses a descriptive qualitative method whose data is quoted from the dialog script in the film. The research findings show that how Javanese women's language is influenced by socio-culture and represents Javanese women's language style in the movie.

Keywords : *Javanese women's language, phenomena, Tilik the series*



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Introduction

Universally, the relationship between language and gender can be studied through how men and women respond to their environment. (Lakoff, 2004) suggests that in language use, groups of men and women are thought to show different language methods. (Rizka, 2017, p. 138) points out that there is an influence of socio-cultural aspects that cause men to be considered superior to women in terms of social status, social position, gender system, or gender worldview. These things are linguistic comparisons between men and women. Men are seen as clever, brave, and high-ranking forms while women are thought to be subordinate or second-class not clever, submissive, weak, chatty, and gossipy (Holmes, 2013, p. 314). Based on this statement, it appears that the social culture still thinks that men have a greater role than women, thus forming gender inequality that can influence language. One form of mass communication is film, which has a strong social reach energy towards social segments. As Michael, et al. (2012, p. 3) say that the visualization of personalities in the media can help citizens master norms, attitudes and gender. Therefore, in this research, the researcher focuses on the language style of Javanese women based on the object of study, which is the movie "Tilik the series".

Tilik the series is an Indonesian web series created by MD Entertainment and Ravacana Films that premiered on March 31, 2023 on WeTV. The series is adapted from the movie Tilik made by Ravacana Films in collaboration with the Yogyakarta Special Region Provincial Cultural Office in 2018. The film and series are directed by Wahyu Agung Prasetyo with 8 episodes updated every Friday. This website series visualizes social realities that are very relevant to the daily activities of Javanese citizens. This website series is the object of research with the alibi that (1) the personality of Javanese women dominates this website series by using Javanese accents and language styles typical of Javanese women, and (2) this website series also highlights gender inequality in the eyes of Javanese citizens. Asriningtyas or Bu Tejo portrays a Javanese female character who has a prominent personality in the web series. Bu Tejo's personality is known to be fond of gossiping and showing off, this matter is related to the theory expressed by Lakoff (2004) who reports that the linguistic characteristics of women are intonation of word color problems, intensifiers, tag questions, extraordinarily polite forms, avoidance of swear words that are strong in emphasis, hyperchoric grammar, empty character words, and hedging. Lakoff (2004) also says that female linguistic features are not found in male speech. Based on the theory proposed by Lakoff, this research is relevant to the representation of Javanese women towards the phenomenon of Javanese citizens in the movie Tilik the series. Therefore, this research is expected to share the contribution of thoughts related to the study of language and gender in Javanese people.

Method

This study employs qualitative research methods. This sort of descriptive study is used to find, document, and comprehensively examine data as found in real-world language use (Subroto, 2007, p.8). The final aim of this research is to reflect the qualities of Javanese women's language style in the character of the web series Tilik the series' speech. The subject of this study is the dialogue of the cast of Tilik the series. Based on the fact that the majority of the scenes in this web series are dominated by Javanese women speaking in normal Javanese language, this web series became the subject of investigation. The research data in tilik the series is in the form of linguistic features in the cast's speech, and the data source may be accessed via the WeTV website or application <https://wetv.vip/id/search?q=tilik%20the%20series%20>. The listening approach is used to acquire data. Sudaryanto (2007, p.199) describes this approach as employing fundamental methods in the form of tapping techniques and advanced skills in the form of free listening techniques. The following measures were done in gathering study data: (1) The researcher accessed the movie via the WeTV website, then entered the title of the series in the search section; (2) the researcher listened to each episode to see the linguistic characteristics of the cast's speech; (3) the researcher transcribed the cast's speech as a form of data classification, and checked the data; (4) the researcher observed the transcription results and selected the data needed in the study, which data were consistent with the linguistic.

The textual analysis approach was utilized to analyze the data. This strategy is consistent with the research issue of language and gender phenomena. The following are the steps in data analysis: (1) recording and analyzing sentences containing women's language in accordance with Lakoff's theory; (2) categorizing data in accordance with the category of women's language in accordance with Lakoff's theory; (3) describing Javanese women's speech in the web series character *tilik* the series; and (4) drawing conclusions from all of the analysis that has been done. Data analysis is presented in an informal manner (Sudaryanto, 2007, p.144). The exposure is presented in an informal format using everyday phrases.

Results and discussion

This subchapter contains data results on the features of women's language in the cast of the movie *Tilik* the series, such as the avoidance of powerful *swear words*, *tag questions*, *hedges*, and *emphatic stress*..

Avoidance of strong swear words

Swear words are a form of interjection used to express oneself. Swear words are also used to make fun of something or someone. This is consistent with Hidayati's (2016, p.12) observation that the avoidance of loud swear words is an expression used to emphasize what is said. Each person has a unique method of expressing themselves. Expressions that are universally used by men include hell, damn, bloody hell, bullshit, and so on. This is in contrast to the way women express themselves. Women's expressions are often more subtle than men's such as oh my god, my goodness, oh dear, oh my goodness my dear.

Table 1.1 Episode 1 00:01:21

The truck with kotrek and the ladies was speeding and overtook and honked at Mrs. Tejo's car.

Bu tejo: “**Astagfirullahaladzim!** Eh, sik ta, pak. Kui kok koyo truk e kotrek, ta ?Ayo di tututi,pak!ditututi! “ (*Oh my God!* Uh, one second, sir. It's like a kotrek's truck, isn't it? Catch up, sir! Catch up)

Pak tejo: “ana apasih, santai wae lho!” (What's wrong, take it easy!)

Bu tejo: “ santai pie wong kae ki gawa ibu-ibu ning kana ki. Ngko nek enek apa-apa pie lho?” (How can you relax? There are a lot of moms there! What if there's something wrong?)

According to the research, Bu Tejo employs subtle swear words to express dissatisfaction. Bu Tejo like to escape harsh phrases by saying "Oh my God." The profanity reflects Bu Tejo's irritation with the kotrek who overtook his automobile at high speed, as well as his worry for the women traveling on the back of the truck..

Table 1.2 Episode 1 00:31:08

When Bu Rt went to the store to buy gas, she was in a hurry to avoid Bu Tejo who came to the house.

Nopek: “badhe tumbas nopo, bu?” (What do you want to buy, mom?)

Bu RT: “gas e sitok wae,pek!**Astagfirullah!** Nyapo aku malah gowo helm e anakku?!” (Just one gas, pek! Oh My God! Why did i take my son's helmet ?)

Nopek: “Oalah bu,bu!” (Oh my gosh mom, mom)

According to the statistics, Mrs. RT used a curse term to emphasize. Mrs. RT expresses his amazement at having forgotten his son's helmet when buying petrol at the nopek stand with the phrase "Astagfirullah" (Oh My God).

Table 1.3 Episode 2 00:26:31

When Mrs. Tejo hitches a ride with Kotrek to help her find Pak Tejo, who cannot be contacted.

Kotrek:“eh bu. Iki Iki asline ki leh nyetir ki arah e ngalor” (Uh, ma'am. Hold on! This looks like it's heading north!)

Bu Tejo: "loh! **Ya ampun** ! koe ki ko yo nembe ngomong to yo! Wis tekan adoh koyo ngene lagi omong! Mudun! Rumangsamu ki aku opo!" (Oh my God! How could you just say that! It's already far away! Get down! What do you think I am!)

Mrs. Tejo utilizes swear words in this data to accentuate something that would be conveyed as irritation. As a result, Mrs. Tejo's swear words are "Oh My God," which serves to decrease swearing or harsh language to the late kotrek by informing them that they are heading in the other way of their goal.

Table 1.4 Eps 4 00:33:18

When Bu Tejo and Pak Tejo argued about the registration of the Pilkades campaign and discussed the sale and purchase of Bu Tejo's inherited land.

Pak tejo: "rasah ngurusi aku, rasah ngurusi aku! aku ki butuh duit akeh tak nggo maju lurah! Rumangsamu lemah e bapakmu kae cukup ta dingo nutup kabeh kui?"

(you don't need to interfere in my business! I need a lot of money to run for village head. Do you think your father's inheritance is enough for everything?)

Bu tejo: "njenengan ngedol lemah e bapakku? ha? njenengan ngedol lemah e bapakku pak? **Astagfirullah** pak! Kok iso ki njenengan ki ngono kui? **Istigfar pak nyebut! nyebut pak!**"

(You sold my father's inherited land, sir? Astagfirullah sir! How come? How could you do that? Istigfar sir! Remember your God sir!)

This data demonstrates that Bu Tejo swears using the swear word as a pronoun when she is irritated. Mrs. Tejo's curse term is "*Astagfirullah*." "*Istigfar pak nyebut! nyebut pak!*" means "Oh, my God, sir!" Remember your god, sir!" expresses his dissatisfaction and disgust with Pak Tejo, who sold his father's land for the Pilkades campaign.

Tag Question

A tag question is a statement used to emphasize the need for permission or confirmation of something. Tag questions are questions that are generally contained in declarative phrases (Hidayati, 2016, p.17). The use of tag questions in discourse is frequently mistaken for feminism. According to Rizka (2017, p.318), feminine can be directly related with someone who frequently employs tag questions in their speech. There are several tag question words that are dominantly stated by Javanese women to agree or affirm anything in the online series *tilik* the series, including: "*iyo ra?*" "*iyo to?*" "*ho o to?*"

Table 1.1 Episode 1 00:05:07

When Mrs. Tejo said goodbye to the women who were resting at the warteg. Then, Mrs. Tri followed to talk about something.

Bu tejo : "mpun nggeh ibu-ibu kulo pamit rien?!" (ladies, I'll take my leave first, okay?!?)

(ibu-ibu menjawab serentak) ("enggeh, bu. Mangga") (Yes, ma'am. Please)

Bu Tri : "sesok koe ojo lali nyedaki Bu RT" (tomorrow don't forget to come and approach Mrs. RT)

Bu Tejo : "tenangke atimu to Bu tri, Bu RT ki wes mlebu radar timsesku, **ho to** ? Take heart Mrs. Tri, that RT lady is already on my team's radar, isn't she?)

The usage of tag questions is frequently identified in the data and has a high incidence rate in the speech of female characters. Tag question is the same as rising intonation. Such a method of speech is considered feminine (Hidayati, 2016, p.17). tag inquiry in a women's speech in the online series *Tilik* the series seeks to emphasize the conclusion of the sentence stated and ask for permission or confirmation from the interlocutor.

Table 1.2 Eps 1 00:24:45

When Mrs. Subari wanted to borrow money from Mrs. Tejo while she was in Latifah's kitchen cooking Together

Bu subari: "bu tejo" (bu tejo)

Bu tejo: “inje, pie bu?” (Yes, how is it ma'am?)

Bu subari: “nyuwun ngapunten bu kulo tak matur. Nek kulo ajeng ampil arta kangge usaha, pareng mboten?” (I'm sorry, ma'am. I want to talk if I want to borrow money for my business, can I not?)

Bu tejo: “oalaaahh.. iso iso bu subari. Aku ki seneng ngutang nggo wong sing usaha ngono kui. Kui tandane wong sing gelem maju, **yo to?**” (oalaaahh... can Mrs. Subari. I like to lend money to people who want to do business. That's a sign that the person wants to move forward, isn't it?)

Bu Tejo employs tag questions to affirm something in this data. Bu Tejo affirms that he is pleased to offer business financing to anyone who wish to progress economically and intellectually..

Table 1.3 Eps 2 00:14:10

When Tari and Mrs. Tejo were sitting and chatting about the recycled bags and the installation of the internet network (wifi) at her house.

Bu tejo: “aku ki kepikiran pasang masang wifi ning omah. Tonggo teparo kene ki podo gak njowo ngono lo perkoro internet. Gek lumayan to gae adi-adimu mbarang ben ora dolan mblayang ngono kui, **iyora?**”

(bulik, the thought of installing wifi at home. Many of the neighbors around here are not internet savvy. Besides, it's not bad for your younger siblings to stay at home, right?)

Tari : “enggeh leres bulik” (yes, right bulik)

According to the statistics, Bu Tejo utilizes tag questions to emphasize something. Bu Tejo believes that having wifi in his home will help with school assignments and allow his neighbors to access the internet as well.

Table 1.4 Episode 8 00:33:25

When the group of mothers were about to leave to visit the former lurah who was hospitalized and discussed the condition of the room so that it could be visited.

Bu ning: “wingi aku wis ngomong karo bu tejo, jarene wis dipastike iso kok karo bu tejo ki, **yo to, bu?**”

(kemarin aku sudah bilang sama bu tejo. Katanya sudah dipastikan bu tejo, yak an?)

Bu tejo: “he'eh aku ki ora mungkin sebar-sebar kabar sing ora reti kejelasan e piye. **Yo ra?**”

(Yes, I wouldn't spread uncertain news either. That's right?)

Mrs. Ning's tag query has been confirmed by Mrs. Tejo; this is also done by Bu Tejo to stress the expression to the group of moms.

Table 1.5 Episode 1 00:21:54

When Mrs. Tri helped the women wipe the glasses for the guests, dekameter started the conversation by talking about Pak Subari, who was fond of being in debt.

Bu tri: “kae kepiye ya? Jan jane ki yo ra elek, tapi nek mbendino ngutang ki lo malah dadi kulino lo, **ho o to? iyo ra?**” (how was it yesterday? Actually, it's not bad either. However, going into debt every day can become a habit, right? No?)

According to the research, Javanese women frequently employ tag questions to affirm something. Mrs. Tri used tag questions such as "ho'o to? iyo ra?" to obtain confirmation from the women on Mr. Subari's debt matter.

Hedges

Hedges is a term commonly used by women to convey confusion about what is being stated. Lakoff (2004). When presenting free options, women frequently use hedge words to make the conversation appear pleasant rather than disrespectful. This is consistent with Holmes' assertion that hedges are one of the language structures utilized as a softener or buffer of an utterance (Agus, 2011, p.217). in the succession of hedge phrases that recur often, such as "krungu-krungu, jarene"

Table 1.1 Eps 1 00:33:30

Mrs. Tejo was visiting and said that her husband's niece would temporarily stay at Mrs. Tejo's house for business purposes.

Bu tejo: “ pripun nek njenengan dadi timses e bapak e bocah bocah (suami bu tejo) kerso to bu ?” (What if you become my husband's team? Are you willing, ma'am?)

Bu rt: “ngene Bu Tejo. Aku sak jane wis **krungu-krungu** kabar yen pak tejo meh maju lurah. Kejaba kui aku yo krungu kabar yen Pak Tejo cedak karo penyanyi campursari” (Mrs. Tejo. I had actually heard rumors that Mr. Tejo was going to run for Lurah. I had also heard that Mr. Tejo was also getting close to a campursari singer.)

Bu Tejo : “ ha?” (terkejut)

Mrs. RT supplied a hedges phrase in the shape of a repeated word "krungu-krungu" in the data. The sentence is a complete reduplication in Javanese, which previously had the fundamental form 'krungu', which is intense (serious), but when the word undergoes full reduplication, it becomes 'krungu-krungu', which is deintensive (not serious). This demonstrates that Bu RT is unsure of what she is saying because she is unsure of the validity of the events given to Bu Tejo in the form of a video of Pak Tejo on his cellphone snapping a picture with a campursari singer.

Table 1.2 Eps 3 00:24:37

When Mrs. Lurah made an inspection to the market. And asked about the new canopy in the market

Bu Lurah : “pancen kulo **krungu-krungu. Jarene** akeh sing podo disilihi duit Bu Tejo?”

(yesterday, I heard that many people were lent money by Mrs. Tejo)

The above data comprises speech with the hedges "krungu-krungu" and "jarene." It is used to convey doubt about something in a courteous and non-rude manner. Bu lurah used kaliat hedges to validate the reality of Bu Tejo, who frequently loans money to those in need.

Intensifier

A sentence that is used to highlight the sentence, such as adjectives, verbs, and others, is known as an intensifier. Hamidah (2016) proposed intensifier phrases such as abis, sangat, benar-benar, and banget. Adjective intensifiers are often used in the online series.

Table 1.1 Eps 1 00:22:33

When Mrs. Tri and 2 women were wiping glasses and discussing Pak Subari, who is well known for his many debts in the village.

Ladies : “sik to. Anak e pak subari kae gak yo nyambut gawe ning jabarangah to?” (eh wait a minute, Mr. Subari's son is not working abroad right?)

Bu tri: “ho o bener” (yes, right)

Ibu-ibu: “ra tau kirim duet po yo?” (never send money?)

Bu tri: “cetho, cetho nek kui **cetho banget**” (right, it's really true that it's like that)

The data shown above includes an intensifier, which acts as an adjective amplifier. According to the statistics, Mrs. Tri employs an intensifier with emphasis in the line "cetho banget," which means "truly true." Mrs. Tri also repeats the term "cetho" to persuade things.

Table 1.2 Eps 2 00:27:09

When Bu Tejo managed to find Pak Tejo's car which was parked with a pink motorcycle

Bu tejo: “loh ! ki cetho montor e wedokan ki! Montor e **kementhel!**” (That's right, it's a girl's bike! It's so flirty!)

The term intensifier appears in the data as an emphasis and reinforcement of significant adjectives. The Javanese term "kementhel," which means "very flirtatious," is used to convey that the female motorbike he encountered appeared quite seductive.

Table 1.3 Eps 2 00:31:11

When Bu Tejo needs an explanation from Pak Tejo about Pak Tejo's news with the campur sari singer

Bu tejo: "tapi jelaske sik. Soal penyanyi campursari wingi kui sing ning gone jagongan. Sampean iku nek nyawer kok **seneng bianget!** Bahagia rumangsaku!"

(but for a moment, explain first about the campur sari singer at the venue yesterday. I think it's great that you offered her! So happy!)

According to the statistics above, Mrs. Tejo's phrase contains an intensifier to stress something. Sentence "seneng bianget," which means "very happy," is appended with the diphthong ia. Research (Kusuma, 2019) demonstrated that intensifiers in Javanese are formed not only by word addition, but also through changing the sound of a word into a diphthong.

Table 1.4 Eps 7 00:20:38

When Mrs. Tri complimented Mrs. Tejo's style of dress after waiting for her to dress up to go to the village head election, Mrs. Tejo complimented Mrs. Tri on her style of dress.

Bu tri: "**yongalaaah... ayunee.** Ijo,pink,ijo! Nek iki to jenenge style cewek gethuk!"

(Oh my, so pretty. Green, pink, green! It's called gethuk girl style!)

The data above Mrs. Tri's speech contains adjective intensifier sentences. Sentence "*yongalaaah... ayunee*" in Javanese means "Oh my gosh, how beautiful" gets emphasized on the word "*yongalaaah*" In addition, Mrs. Tri also uses language code mix between Javanese and English in the context of jokes.

Table 1.5 Eps 7 00:26:08

When Mrs. Tri responded to Mr. Subari who was welcoming and favoring Mr. Hartono at the election site

Bu tri: "**gayane kemaki bianget raumum!** Wangun sales umbul-umbul"

(His style is so crazy! Still better off selling banners)

Mrs. Tri's phrase in the data above has an intensifier in the form of an adjective. The diphthong he is used to accentuate Bu Tri's speech against Pak Hartono's behavior in the sentence context "gayane kemaki bianget raumum," which means "his style so annoying."

Emphatic stress

Javanese women frequently utilize phrases to highlight speech or to deepen the meaning of a statement. Lakoff (1975) divides the linguistic characteristics of women's language into two categories. To begin, linguistic devices can be employed to safeguard or weaken communication. Second, language techniques can change the proportion of force.

Table 1.1 Eps 2 00:33:13

When the women gather to wrap jamu and discuss the village treasury land measured by Pak Tejo and Nopek through photos taken by Bu Ning.

Bu ning: "yowes! Awakede saiki grebeg ning gone pak tejo! **Aku ki wes rakuat lo ngampet mangkel karo pak tejo ki.** Heh tak kandani yo, nek awakede ngasi telat iso-iso lemah plungguh ki lak di pek karo pak tejo!"

(Alright, now we're going to Mr. Tejo's house. I can't stand Mr. Tejo anymore. I'm telling you, if we're late the village treasury land could be taken over by Mr. Tejo.)

According to the statistics above, Mrs. Ning's statement "*Aku ki wes rakuat lo ngampet mangkel karo pak tejo*" (I can't tolerate pak tejo anymore) shows empathetic stress. The data validates Bu Ning's outpouring of rage when she learned about the community treasury land allegedly being taken over by Pak Tejo, bolstering her account.

Table 1.2 Eps 1 00:08:46

When Mrs. Tejo expresses her gratitude to Pak Tejo for buying her a new panic presto through e-commerce

Bu tejo: "ngomong-ngomong matur suwun yo pak. Pak tejo **bojoku sing bagus dewe koyo werkudoro I love you.**"

(my husband who is very handsome like Werkudara (another name for Bima in the Mahabarata puppet show) i love you (in Indonesian aku cinta kamu))

Mrs. Tejo's speech displays empathetic stress in accentuating her speech, based on the statistics above. The sentence "bojoku sing bagus dewe koyo werkudoro I love you," which means "my husband who is very handsome like Werkudara (Bima's other name in the Mahabarata puppet show) I love you," stresses how much Bu Tejo adores her spouse. Mrs. Tejo also employs a linguistic code that combines Javanese and English..

Table 1.3 Eps 6 00:05:44

When Mrs. Tejo is conducting the election campaign in the field and the farmers as the audience.

Bu tejo: "pancen kulo mboten janjike nopo-nopo. Pancen kulo mboten ajeng dum-dum duit weh weh pyur pyur. Niku **ategese kulo siap tempur tanpo pamrih.** Njenengan titeni mawon, angger wonten calon lurah sing gaman e duit,suk bakalane kepilih mesti golek duet piye carane nggo balikke modal e kui mau!"

(Indeed, I cannot promise anything, indeed I am not giving away money. That is a sign that I am ready to fight selflessly, you just remember that if there is a lurah candidate whose weapon is money, then one day when he is elected as Lurah, he will definitely find a way to return capital)

Mrs. Tejo employs empathetic stress to highlight her remarks during the campaign, according to the statistics. In Mrs. Tejo's speech, the sentence context "ategese kulo siap tempur tanpo pamrih" means "that's a sign that I'm ready to fight" and is an affirmation of her speech so that it might convince anything.

Conclusion

Language use differs between men and women. Based on the language and gender study in the web series Tilik, it is found that the majority of the female actors in the series Tilik employ the linguistic characteristics suggested by Lakoff (2004). Avoidance of harsh swear words, tag questions, hedges, and emphatic stress are the most dominating female language features discovered in the online series Tilik the series. The use of tag questions with strong intonation and intensifiers in the narration is the most common female linguistic trait in the online series Tilik the series.

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