

WOMAN REPRESENTATIVE IN SONG “TUTUR BATIN” AND “SUMPAAH MATI”: EXISTENTIALIST FEMINIST STUDIES OF SIMONE DE BEAUVOIR.

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ABSTRACT

This article examined the representation of women in the lyrics of two songs, “Tutur Batin” and “Sumpah Mati,”, using Simone de Beauvoir's existentialist feminist framework as formulated in *The Second Sex* (1949), especially in concept of immanence, transcendence, and the position of women as the Other (Liyan). Close Reading was used in this study to explore how “I” within each set of lyrics, the position established in a power relation with “you”—as well as how that position shifts or remains static throughout the lyrics. The analysis revealed that the two songs exhibit significantly different patterns of existential movement. “Tutur Batin” presented a linear-dialectical narrative structure: moving from a state of immanence (woman as an object subject to judgment and restriction), through a phase of rejecting external definitions, toward full transcendence (woman as an autonomous subject charting her own life path). Conversely, ‘Sumpah Mati’ presented a circular narrative structure: the awareness of the need to be free repeatedly emerges, yet it never materialized into concrete action. Consequently, the ‘I’ in these lyrics remained trapped in the position of the other, despite verbally expressing a desire to break free from it. A comparison of these two songs reveals that transcendence, within the Beauvoirian framework, was not a state achieved through mere intention, but rather through concrete actions that break the cycle of dependence on external validation.

Keywords: Existentialist feminism, Immanence, Representation of women, Simone de Beauvoir, Transcendence

INTRODUCTION

Discussions surrounding women's issues are intrinsically bound to gender equality. The drive for emancipation reflects a collective rejection of gender-based disparities regarding rights, responsibilities, and social roles. The struggle of women to attain equality with men and establish their existence in public life continues to be a subject of intense discussion (Munaris and Nugroho, 2021). This is rooted in the emergence of gender equality discourse, established by the United Nations as one of the development goals to combat various forms of gender discrimination globally. In contemporary cultural discourse, the representation of women in artistic works, particularly in popular music, is often limiting. The phenomenon of the fragile woman emerges as a dominant narrative construction in sentimental songs, wherein women are depicted as subjects who are emotionally dependent on romantic relationships, vulnerable to heartbreak, and stripped of their self-identity. This representation not only illustrates the social dynamics of patriarchy but also shapes perceptions of masculinity and femininity in Indonesian society. The history of gender progress spans a long period and is driven by various factors, such as culture and state conditions, which ultimately shape gender inequality in society. (Rohmah dkk, 2021).

Popular music has become an integral part of modern society. Rather than serving merely as entertainment, it functions as a medium that embodies emotional experiences, social relationships, and values that exist and evolve within society. Through music, individuals gain a space to express feelings and inner experiences that are otherwise difficult to convey directly. Personal and reflective song lyrics trigger emotional engagement, leading listeners to perceive shared experiences with the conveyed message. This enables individuals to undergo emotional resonance rooted in their past life experiences and social relationships. Beyond their individual nature, messages within lyrics are widely perceived and interpreted by the audience (Fauziah et al., 2026). Consequently, song lyrics create imagery rich in meaning, offering a new dimension to message comprehension (Setiawati et al., 2023). The image of women in various song lyrics frequently depicts them as fragile, emotional, and vulnerable within interpersonal relationships. However, the representation of female fragility does not always signal weakness. Over time, Indonesian popular music has increasingly reflected the complexity of women's experiences. The vulnerability portrayed in lyrics serves not merely to illustrate suffering, but rather to reflect self-awareness, the courage to voice emotions, and women's efforts to make sense of their existence.

Feminism represents one approach used to examine women's issues within artistic works. Feminism is a movement rooted in the belief that women are fundamentally oppressed by a systemic framework, thereby necessitating deliberate efforts to end such oppression (Abbas, 2020). The feminist movement represents a heightened awareness among women regarding gender inequality within both domestic and societal spheres. This movement emerged as a form of resistance against the injustices experienced by women under patriarchal culture. This aligns with Nugroho's (2023) assertion that feminism is grounded in the notion that women are constructed as inferior beings who are vulnerable to oppression and exploitation.

In its development, the feminist movement began to be influenced by existentialism, giving rise to existential feminism. Existential feminism differs from other feminist streams engaged in public struggles by emphasizing the domestic sphere of women's lives. Furthermore, Winasih (2024) argues that the feminist movement has broadened societal perspectives and helped Indonesian women recognize the increasingly widespread oppression targeted against them. In her monumental work *The Second Sex*, Simone de Beauvoir posits that women have historically and structurally been positioned as 'the Other,' in contrast to men, who occupy the position of the Subject or 'the One.' This status as 'the Other' gives rise to an existential condition known as immanence—a state in which women are conditioned to remain within boundaries defined by others, namely men, rather than freely determining their own lives. Existential feminism asserts the necessity for women to achieve the freedom to become themselves. Traditionally, women are consistently portrayed as inferior and men as superior, with women bound to an ontological status as fragile beings in need of protection and dependent on men. However, Beauvoir's existentialist ideas offer a transformative perspective on how women should attain self-sovereignty (Siswadi, 2022). In opposition to immanence, Beauvoir proposes the concept of transcendence: the existential capacity to surpass given conditions and self-define through action and free choice.

LITERATUR REVIEW

Several studies have adopted an existential feminist perspective, including Rasyid (2024) in 'Dekonstruksi citra perempuan pada lirik satu bulan dan kata mereka ini berlebihan karya Bernadya' [Deconstruction of Women's Images in Bernadya's Song Lyrics 'Satu Bulan' and 'Kata Mereka Ini Berlebihan']. This study reveals that women are portrayed as entities continuously defining themselves through male gazes and expectations, thereby experiencing self-alienation, sacrifice, and a sense of inadequacy, despite striving to achieve both emotional and physical perfection. A

study by Agustin et al. (2025) entitled '*Diskriminasi Tokoh Utama Perempuan dalam Novel Sayap-Sayap Ruh Karya Prahara Putra: Analisis Kritik Sastra Feminisme Eksistensial*' [Discrimination against the Female Main Character in Prahara Putra's Novel Sayap-Sayap Ruh: An Existentialist Feminist Literary Criticism Analysis] examines gender injustice and prevailing societal assumptions regarding the roles and duties of men and women. Furthermore, it explores how literary works raise public awareness about the feminist movement's struggle for women's rights and gender equality.

However, both studies solely examine the representation of women's marginalization and subordinate positions in literary works and popular music through Simone de Beauvoir's existential feminist perspective. To address this gap, the present study provides a more in-depth exploration of female existence in the song lyrics '*Tutur Batin*' and '*Sumpah Mati*' using Beauvoir's concepts of immanence and transcendence. Through this focus, the study aims to demonstrate that popular music not only reproduces patriarchal oppression but also serves as an actualization space for women's existential liberation. Specifically, this research seeks to describe and analyze the representations of female immanence and transcendence portrayed within the lyrics.

METHOD

This study employs a descriptive qualitative method with Simone de Beauvoir's existential feminist approach, focusing on the concepts of immanence and transcendence. The research data consists of words, phrases, and sentences in the song lyrics of '*Tutur Batin*' and '*Sumpah Mati*', transcribed from official sources. Data were collected through listening, note-taking, and close reading techniques, which involved listening to both songs in their entirety, identifying relevant portions aligned with the research focus, and highlighting words, phrases, or sentences that reflect female immanence and transcendence. The collected data were then processed through several stages: data identification, data classification based on categories of female existence (the Other, immanence, and transcendence), and textual analysis using Beauvoir's existential feminist framework. The final stage involved drawing conclusions based on the analytical and interpretative findings across all classified data, providing a comprehensive understanding of female representation.

FINDING

Lyrical Data Indicating Immanence	Lyrical Data Indicating Transcendence
Data 01 <i>"Kau yang ke sana-kemari, kau anggap aku tak cukup / Semua kesempatan dan langkahku coba kau tutup". (TB)</i> <i>["You wander here and there, assuming I am not enough / You try to block all my chances and steps."]</i>	Data 01 <i>"Tutur batinku tak akan salah / Silakan pergi, ku tak rasa kalah" (TB)</i> <i>["My inner voice will not be wrong / Go ahead and leave, I do not feel defeated"]</i>
Data 02 <i>"Ku yang berusaha sendiri bertahan / Sementara ku yang terluka". (SM)</i> <i>["You, who try alone to hold on, / While I am left to hurt."]</i>	Data 02 <i>"Kan kubuat jalanku sendiri". (TB)</i> <i>["I will make my own path"]</i>
Data 03 <i>"Kuterima luka ini kan bertahan lama / Selamanya kutahan saja / Sakit ini tak tembus ujungnya".(SM)</i> <i>["I accept this wound will last a long time / I will just endure it forever / This pain knows no end"]</i>	Data 03 <i>"Aku tak sempurna / Tak perlu sempurna / Akan kurayakan apa adanya". (TB)</i> <i>[" I am not perfect/ No need to be perfect / I celebrate things as they are"]</i>
Data 04 <i>"Namun kujatuh saat menatapmu lagi", "Ini bukan yang pertama kali / Kujatuh patah terulang lagi".(SM)</i> <i>["Yet I fall as I gaze at you again", "This is not the first time / I fall broken all over again"] (SM)</i>	Data 04 <i>"Jiwa yang terbaik itu hanya / Aku" (TB)</i> <i>["The best soul is only/ I am"]</i>
Data 05 <i>"Biar saja waktu membalas pengorbananku / Camkan suatu hari nanti / Kau akan menyesali semua ini". (SM)</i> <i>["Let time repay my sacrifice / Mark my words, one day / You will regret all of this"] (SM)</i>	Data 05 <i>"Tak masalah ku terbiasa / Untuk jatuh cinta asyik sendiri" (SM)</i> <i>["It does not matter, I am used to it / Falling in love, enjoying my own company"]</i>

DISCUSSIONS

Description of *Tutur Batin* by Yura Yunita and *Sumpah Mati* by Niki Backer

Born on June 9, 1991, Yura Yunita—commonly referred to as Yura—is a prominent female artist who has released three albums and numerous singles, accumulating millions of views and streams across YouTube and various digital music platforms. Almost all of her artistic output stems from environmental influences and deep emotional processing. Yura Yunita, in her capacity as a singer-songwriter, holds a central role in this research. Examining her underlying motivations and inspirations in crafting the album *Tutur Batin* offers a vital entry point for textual and thematic interpretation. Co-written with Donne Maula and produced by Ari Renaldi, the single 'Tutur Batin' was officially launched on October 22, 2021. It highlights a woman's psychological trajectory toward self-acceptance—a process contingent upon navigating past traumas, self-doubt exacerbated by external societal demands, and interpersonal comparisons. The narrative arc within the lyrics tracks a transition from feeling inherently inadequate to systematically reconstructing self-esteem.

The second song analyzed is 'Sumpah Mati', performed by Niki Becker (born Cevinita Nahany Nevita Nikita Becker, September 25, 2003). A singer of Ambonese-Surinamese heritage and an alumna of ISI Yogyakarta, Becker gained widespread recognition as the runner-up of *Indonesian Idol* Season 14, following her earlier achievement as a fourth-place finalist on *The Voice Indonesia* (2019). Known for her deep and emotionally expressive vocals across pop, soul, and R&B, she performed 'Sumpah Mati' as her winning single during the grand finale. Composed by Mahalini Raharja, Happy Andromeda, and Giant Prasyah, and arranged by Andi Rianto, this pop ballad depicts profound devotion and the complex struggle to sustain a relationship that is becoming emotionally damaging due to fundamental incompatibility.

The condition of immanence in the songs 'Tutur Batin' and 'Sumpah Mati'

The term immanence derives from the Latin *immanere*, meaning 'to remain within'. Immanence stands in opposition to transcendence. First introduced by Aristotle, the concept denotes the intrinsic or internal nature of an object (Bagus, 1996). In this context, immanence describes the existential condition of women who are confined to static roles, reduced to objects to be judged and constrained by external forces, rather than existing as autonomous subjects who shape their own lives.

Data 01: *'You go here and there, assuming I am not enough / You try to block all my opportunities and steps.'* (TB)

These lyrics illustrate the immanent position of women in a distinctly Beauvoirian sense: a woman is defined externally, with her self-worth dictated by the judgment of an Other (the subject 'you') rather than determined by herself. The phrase 'try to block' in relation to 'opportunities and steps' signifies the restriction of her mobility and freedom. This directly aligns with Beauvoir's definition of immanence, wherein women are conditioned or forced to remain within boundaries imposed by others, rather than being free to define their own life projects. Here, the pronoun 'I' (the woman) occupies the position of the evaluated object, whereas 'you' acts as the subject who judges and restricts.

Data 02: 'I, who struggle alone to endure / While I am the one who gets hurt.'
(SM)

These lyrics reveal a relational imbalance wherein the woman bears the burden of maintaining the relationship single-handedly, while the Other ('you') remains unaffected by the same emotional pain. This exemplifies a form of *relational immanence*, in which the woman is trapped in a passive role of enduring and suffering. She is placed in an emotionally asymmetric position, carrying unreciprocated emotional weight. The construction of a female persona undergoing silent suffering is established from the opening lines of the song.

Data 03: 'I accept that this wound will linger / Forever I will just endure it / This pain seems to have no end.' (SM)

These lyrics mark the culmination of immanence in 'Sumpah Mati', where key phrases such as 'I accept' (*kuterima*), 'I will just endure it' (*kutahan saja*), and 'has no end' (*tak tembus ujungnya*) signify complete resignation. Unlike in 'Tutur Batin', where the subject begins to resist, the woman here normalizes her suffering as something that must be borne alone indefinitely. This aligns with Simone de Beauvoir's concept of women trapped in immanence, wherein they consciously or unconsciously accept suffering as their inherent nature (*kodrat*). Within Beauvoir's existentialist feminism, this phase reflects a condition in which the female subject has completely lost her sense of self, allowing herself to sink into a destiny of suffering.

The expressions 'I accept' and 'I will just endure it' indicate female passivity. In these lyrics, the woman normalizes her pain, locking herself within a space of passive emotional domestication and viewing the wound as something natural. Furthermore, the phrase 'this pain seems to have no end' illustrates a loss of temporal awareness, where the future is no longer perceived as a horizon of freedom to be designed, but rather as an endless extension of present suffering. This phenomenon accords with Beauvoir's analysis of how patriarchal structures successfully condition women into acute immanence—namely, by convincing women, both consciously and

unconsciously, that suffering, limitless sacrifice, and oppression are intrinsic parts of their nature or natural essence.

Data 04: *'Yet I fall when I look at you again', 'This is not the first time / I fall and break all over again.'* (SM)

These lyrics mark the most crucial point in the analysis. Despite the expressed desire to stop—'I swear to death I want to stop'—the repetition reveals that the woman does not truly break free; instead, she continuously falls back into the same pattern. This statement demonstrates that the subject possesses full awareness of her suffering. This serves as the strongest manifestation of immanence, wherein consciousness of one's suffering does not automatically lead to acts of liberation (transcendence).

This depiction represents immanence in its most deeply rooted form. The excerpt illustrates not merely the emotional vulnerability that occurs within a relationship, but a cyclical pattern resulting from the female subject's inability to sever the chain of emotional dependence on the object causing her pain. Furthermore, it proves that the woman is fully conscious of the suffering and psychological damage she endures. The failure to achieve transcendence in these lyrics highlights how the female subject remains trapped in alienation, as her free will falters in the presence of the object.

Data 05: *'Let time avenge my sacrifice / Mark my words, one day / You will regret all of this.'* (SM)

These lyrics demonstrate that the woman seeks validation not through her own actions to leave or rebuild her life, but through external forces. Her perspective remains oriented toward the role of the 'other' ('you') rather than toward herself as an independent subject. This proves that the woman in the song has not truly achieved transcendence; she remains psychologically bound to receiving recognition from the one who harmed her. Deeply analyzed, this reveals that the female subject is still held captive by emotional attachment and has not fully reached transcendence.

In Simone de Beauvoir's existentialist feminist perspective, transcendence demands that an individual break free from all forms of external dependency and take action aimed at independently reconstructing their existence. However, in the lyric 'Let time avenge my sacrifice', the woman chooses passive acceptance by deferring retribution for her suffering to time itself. This indicates that she does not hold full control over her own fate; instead, she positions herself as a victim waiting for justice or destiny to heal her wounds. Consequently, her existential orientation has not shifted toward her own authority as an autonomous subject, but remains deeply dependent on validation, recognition, and remorse from her tormentor. Within

Beauvoir's framework, this condition represents a form of immanence that persists under the illusion of vengeance. As long as a woman anchors her future hopes upon the perspective or recognition of a man, she has not truly acted as a being 'for-itself' (*être-pour-soi*)."

The condition of transcendence in the lyrics of 'Tutur Batin' and 'Sumpah Mati.

According to Beauvoir (as cited in Pranowo, 2016), transcendence represents an individual's effort to liberate themselves from the grip of patriarchy through three proposed ideas: women must work, possess high intelligence, and serve as agents of change who drive social transformation. There are four strategies that women can employ in their pursuit of transcendence to achieve existential fulfillment.

Data 01: *'My inner voice will not be wrong / Go ahead and leave, I do not feel defeated.'* (TB)

These lyrics mark an existential turning point. Rather than accepting the judgment of the 'other' ('you') as truth, the woman in this song rejects external validation and reclaims her own authority. The phrase 'go ahead and leave' represents an act of letting go rather than being abandoned. This distinction is crucial within Beauvoir's framework, in which a transcendent woman is one who acts as an autonomous subject rather than merely accepting her fate.

Within Simone de Beauvoir's existentialist feminist paradigm, the distinction between 'being abandoned' and 'letting go' plays a fundamental role regarding the position of the subject. Being the party that is abandoned places a woman in a passive state of immanence, where she remains a victim resigning to fate and alienated by the decisions of others. Conversely, the phrase 'go ahead and leave' serves as an authorization for the other party to step out of her personal space, thereby positioning the female subject as sovereign over her own life. She is no longer a passive object, but a transcendent subject—one who acts, makes decisions, and redefines the meaning of defeat. The assertion 'I do not feel defeated' confirms that the loss of the relationship is no longer a sign of self-reduction, but an existential victory achieved through liberating herself from what made her appear fragile and weak.

Data 02: *'I will make my own path.'* (TB)

These lyrics serve as the most explicit indicator of transcendence, directly reflecting Beauvoir's concept of women constructing their own life projects. This captures the essence of transcendence, wherein a woman defines herself through action and free choice, rather than through the immanence imposed upon her by others.

When a woman declares her intent to forge her own path, she consciously rejects the behavioral, character, and cultural constraints that have historically trapped

women within the realm of immanence—a state where female identity is restricted and defined by social constructs or external expectations. This expression represents transcendence in its purest form, demonstrating a woman's capacity to surpass restrictive circumstances and project herself toward an open future. Constructing 'one's own path' signifies a refusal to conform to prescribed life trajectories dictated by a patriarchal society, which frequently reduces women to object status.

Data 03: 'I am not perfect / No need to be perfect / I will celebrate myself as I am.' (TB)

This section of the lyrics demonstrates self-acceptance. The woman no longer attempts to meet external standards, but instead celebrates her existence as she is. This represents a form of transcendence, as she does not merely resist, but reconciles with herself independently of others' judgments.

Within existentialist feminism, the female body and existence are often problematized, subjected to rigid standards of perfection—whether physical, moral, or social—imposed by patriarchal narratives. This demand to be 'perfect' functions precisely to confine women within a state of immanence, forcing them to continuously judge themselves based on external criteria. When the subject consciously asserts 'I am not perfect' and follows it with the affirmation 'no need to be perfect', she deconstructs this myth of perfection. This statement does not signify resignation or defeat, but rather a refusal to submit to assumptions that have historically dictated how a woman ought to look and behave to satisfy external expectations.

Data 04: 'The best soul is simply / Me' (TB)

These lyrics illustrate transcendence, wherein the standard of goodness and self-worth is now determined internally rather than through external validation or the male gaze. This represents a complete reclamation of subjecthood, directly contradicting her initial positioning as the Other. This existential shift marks the highest achievement in the female subject's process of transcendence and self-recovery.

Within patriarchal narrative structures, women are frequently positioned as the Other (*Liyan*)—an entity whose value is dictated by external forces, typically represented by male figures or societal norms. This status as the Other forces women to perpetually seek validation for their existence through external judgment, effectively trapping them within a passive state of immanence. However, the lyric 'the best soul is simply me' inverts this entire hierarchical order. Through this statement, the woman decisively severs ties with external interventions that attempt to regulate her moral, spiritual, or personal self. The standard of what constitutes 'the best' is no

longer surrendered to others; rather, it is reclaimed and independently defined from the depths of her own consciousness. Within Simone de Beauvoir's framework, full transcendence is achieved when an individual successfully dismantles their status as a passive object and emerges as an autonomous subject who defines their own worth.

Data 05: 'It is fine, I am used to / Falling in love happily on my own.' (SM)

These lyrics resemble self-acceptance; however, when read and analyzed within the full context of the song, they are more accurately understood as a rationalization of resignation. Being 'used to falling in love alone' represents an acceptance of relational inequality rather than liberation from it. In Beauvoirian terms, this can be interpreted as immanence cloaked in the rhetoric of self-acceptance, wherein the woman normalizes her immanent position instead of achieving genuine transcendence.

Although the phrase seemingly mimics mature self-acceptance or emotional independence, a comprehensive analysis of the song's complete narrative reveals it to be a defense mechanism rationalizing profound resignation. Expressing that the subject has become 'used to' emotional imbalance—loving unilaterally without equivalent reciprocity—does not constitute an act of liberation or an existential triumph; rather, it signifies self-subjugation to an adverse situation. The subject normalizes her pain and neglect, framing relational hardship as 'fine' to evade the reality of her emotional exploitation. This phenomenon exemplifies a manifestation of immanence neatly wrapped in pseudo-self-acceptance. True transcendence demands that an individual reject conditions that reduce their humanity and take active steps to alter or depart from those circumstances. Conversely, when the woman in these lyrics claims to find joy in unrequited love, she is merely constructing an illusion of happiness to mask her own powerlessness.

CONCLUSION

The analysis of the lyrics of 'Tutur Batin' and 'Sumpah Mati' demonstrates two contrasting patterns of female representation within Beauvoir's existentialist feminist framework. 'Tutur Batin' represents a complete existential trajectory from immanence to transcendence through three dialectically intertwined stages: immanence, transition/resistance, and transcendence—wherein the achieved transcendent position is forged through, rather than apart from, prior experiences of immanence. The female subject in this song successfully deconstructs external authority imposed by society or her partner. By celebrating her imperfection as she is and affirming her worth, she transitions from the objectified 'Other' into an autonomous subject. The act of letting go and her firm commitment to 'forge her own path' mark an existential

turning point where the woman ceases to be an object and rises as a subject for herself.

Conversely, 'Sumpah Mati' represents a woman who remains trapped in the position of the Other, despite possessing an awareness of the need for liberation. This consciousness never translates into concrete action, resulting in a circular rather than progressive trajectory. The subject in this song passively accepts and normalizes her suffering as a destiny to be borne indefinitely, anchoring her future upon external validation. This condition reflects a failure of transcendence, wherein the woman reduces herself to a passive object that has lost agency over her own future.

The comparison between these two songs underscores that within Beauvoir's framework, the dividing line between immanence and transcendence lies not in the mere existence of a desire for freedom, but in whether that awareness is manifested through active agency. These findings reinforce the argument that popular culture, such as song lyrics, can serve as a relevant medium for philosophical narrative representations to examine the dynamics of female liberation—or the failure thereof—within the Subject–Other power relations formulated by Simone de Beauvoir.

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