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**| RESEARCH ARTICLE**

**The Commodification of Women's Bodies in the Novel *Maysuri* by Nadjib Kartapati Z.: Sara Mills' Critical Discourse Analysis**

**Navira Aina Izzati<sup>1</sup> ✉ and Kastam Syamsi<sup>2</sup>**

<sup>1</sup>Postgraduate Student, Indonesian Language and Literature Education, Yogyakarta State University, Indonesia

<sup>2</sup>Postgraduate Lecturer, Indonesian Language and Literature Education, Yogyakarta State University, Indonesia

**Corresponding Author:** Navira Aina Izzati, **E-mail:** [naviraaina.2019@student.uny.ac.id](mailto:naviraaina.2019@student.uny.ac.id)

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**| ABSTRACT**

This study aims to reveal and describe the commodification of the woman's body in the novel *Maysuri* by Nadjib Kartapati Z. This research is qualitative research using Sara Mills' critical discourse analysis. This study observes subjects-objects and readers using reading and note-taking techniques. The research instrument is a human instrument. The data analysis technique was carried out using Sara Mills' critical discourse analysis. This research is centered on the female character in the *Maysuri* novel, namely Suryani. The results showed that 3 characters occupy the subject positions, 11 characters occupy the position of the object, and the reader's position consists of 11 data. These positions are divided into four discussions, namely commodification of the woman's body, economy and money politics, body control, and women's bodily autonomy.

**| KEYWORDS**

Commodification, critical discourse, feminist

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**1. Introduction**

Patriarchal culture has not completely disappeared from modern society. Patriarchal culture is still inherent in the social construction of a patriarchal society. Therefore, we can still find problems regarding gender bias, domination of power, discrimination, and subordination of gender in various sectors of life. Patriarchal society has the notion that men are superior to women. These problems become the most dominant inspiration for writers of novels, short stories, and other literary works to create texts. Since ancient times, men's admiration for women and the beauty of women has been a classic story in the history of mankind (Afneta, 2015: 127).

Admiration for women's bodies has continuously become a loophole for a capitalist society to make women's bodies commodity materials that bring profits to a certain party. This is common in the sex and entertainment business. Capitalism and patriarchy are interrelated and cause the oppression of women to benefit a ruling group (Kramarae & Spender, 2000: 139). These advantages are not only material gains but also privileges such as controlling women sexually or mentally, economically, and physically (Mayasari & Rinaldi, 2017: 85).

According to Piliang, the problem regarding women's bodies with the political economy can be seen from three sides, namely, the political economy of desire, the political economy of sign, and the political economy of the body. The political economy of desire relates to channelling women's desires into commodity forms such as entertainment and spectacles of certain parties. The political economy of signs relates to women who are 'produced' as signs, such as forming the image, identity, and meaning of women, especially in a capitalist society. The political economy of the body is related to the activities of women's bodies which are used in economic activities based on certain social constructions (Benedicta, 2011: 146). Social construction is an environmental stimulus

that influences women to treat themselves to men. This construction forces women to be "beautiful" based on the stigma of beauty standards circulating in society (Listyani, 2016: 6).

An attractive appearance, in this case, is sexy clothing that displays the curves of a woman's body which is the main criterion in prostitution. The body beauty of commercial sex workers is considered to have a high selling value. This is a mechanism of capitalism that views women's bodies as goods (Samsudin & Sudrajat, 2013: 2). According to Hadji, Nurdin, & Ismail (2020: 46), capitalism through its commodity culture is the main medium for the body to feel its freedom and desires. On the one hand, capitalism helps the body by freeing itself from various kinds of rules, but on the other hand, capitalism can exploit women's bodies through desire which can then be commercialized. When free from various moral values and norms, the body will be secular. Likewise, when women do not have autonomy over themselves and are only controlled by the principle of capital, what Baudrillard calls a culture of nudity (obscene culture) is created. A body culture without secrets can be explored for the sake of capital.

In general, commodification can be understood as a change in the function of an item or service that can be exchanged for money or sold (Arbani & Maryani, 2022: 234; Manggaga, 2018: 259). Mosco (2009: 127) defines commodification as a process of changing things of value into products that can be commercialized. Levesque (2016: 2636) reveals that commodification is described as the process of replacing something from having no economic value to having economic value. Sari (2016: 24) explains that commodification is the process of turning something that is not a commodity into or being treated like a commodity that can be traded for profit. Commodification is a basic feature of capitalism because it is not limited to the results of human work in the form of goods and services but also extends to the fields of education, culture, religion, desires, and the body.

The commodification of the female body can be seen from two sides, as a subject and as an object. As subjects, women can consciously modify their bodies to benefit themselves, while as objects, women's bodies are victims of the commodification of the power of other parties (Benedicta, 2011: 147-148; Purwanti, 2020: 154). The process of commodification driven by capitalism is patriarchal. Even though it is patriarchal, structurally, the capitalist system can be driven by women because there are more pimps, "mom" than "daddy". In other words, there is no need to question who is the driving force but how social life moves (Siregar, 2004: 343).

Domination of power can be seen from sexuality. Discourse on sexuality is always related to power and knowledge, including how culture is constructed to perpetuate the patriarchal order of power (Foucault, 1978: 90; Benedicta, 2011: 145). When sexuality is under the influence of patriarchy, women's bodies have become objects. Women's bodies are used as objects or commodities, even as machines such as desire machines and reproductive machines. This has an impact on the ownership status of women's bodies because they have been controlled, restrained, and subdued by the authorities (Saragih, Baiduri, & Emilia, 2019: 31). For women, sexuality is self-esteem and existence, especially in terms of virginity and rape, but for men, sexuality is a field of power and play. This is what causes women to have no rights over their bodies because of a patriarchal social construction that is not in favor of women (Fujiati, 2016: 27). Women have no body control over themselves. According to Eriyanto (2015: 12), the form of control is not always in physical form but can be in the form of mental or psychological control. The dominant group can make other groups act and talk as they wish.

When women do not have control over their bodies, women will not have bodily autonomy. According to Benedicta (2011: 145), a woman can be said to have autonomy over her own body if she can exercise control and determine the direction of her body. Women's bodies that are attractive to men can consciously be used by women to gain benefits for themselves. However, not all women have autonomy over their bodies. Women who cannot determine the direction of their bodies can be used as a commodity by other parties to gain benefits for that party. Whereas every woman should have rights and power over herself. In addition, according to Nurani (2017: 67), sometimes women as body owners are powerless to control their bodies and give full control over their bodies, so women are easily labeled as not good women just because they are powerless to control their bodies.

Problems of human life regarding commodification, autonomy, and body control can be found in literary works, especially novels. One of the reasons for the existence of literary works comes from human problems in real life (Zein, Sunendar, & Hardini, 2019: 67). Novels are included in literary works created from the author's imagination. Novels cannot be separated from the reality of human life by inserting important elements that readers can observe (Erantika & Asnawi, 2021: 13). The problem that is most often shown in the novel is the problem of women, such as the problem of gender inequality which can be seen in terms of the socio-cultural environment, work, education, and its role in daily life, and exploitation of women's bodies such as sexual, emotional, educational, and social exploitation. Violence against women is related to physical and psychological violence either committed by themselves or other people who have control over women's bodies, trafficking in women due to economic pressure, and the hegemony of those in power.

Maysuri is a novel that tells the story of a girl named Maysuri, who was born to a prostitute. Previously, Suryani was the only child from a poor family. Living in poverty has always made Suryani dream of an all-sufficient life, and Suryani hasn't any skills. Until he and his family got to know a young man named Fandi, who graduated from university and works as a teacher Suryani and Fandi are married, and they rent a small house near the school where Fandi teaches. Suryani hopes that marrying a university graduate will make her life better. However, the harsh reality hit their married life. Fandi's income as a new teacher cannot meet Suryani's needs, who every week wants to have a vacation, watch movies, go shopping, and so on. Their married life was increasingly quarreling even after Maysuri was born. Suryani doesn't want to breastfeed her child because she doesn't want her body shape to change. Until one day, Suryani met a woman named Maya who gave her knowledge about a new world. Suryani can't control her body, so she also follows Maya's footsteps to become a prostitute. Suryani turns her body into goods that can be used by anyone as long as she is paid according to the agreement and at a high price.

There are several relevant studies regarding the critical discourse analysis model of Sara Mills, including research entitled *Analysis of Critical Discourse Model of Sara Mills in the Novel Sunyi di Dada Sumirah* by Erantika & Asnawi (2021). The purpose of this study is to describe the position of the subject-object and the position of the reader in the Novel Sunyi di Dada Sumirah by Artie Ahmad. The results of the study show that 9 characters occupy the subject positions. There are 8 characters that occupy the position of the object. Actors' positions may change depending on the character's portrayal by the author. The position of the readers is those who have read the novel and have their perception of the characters in the novel.

Another relevant study is *The Body Autonomy in the Short Story "Wanita Muda di Sebuah Hotel Mewah"* by Hamsad Rangkuti: The Feminism Discourse Analysis of Sara Mills by Marfudhotun & Wiyatmi (2021). This study aims to understand the body autonomy of 16-year-old girls. The results of the research show that these women do not have autonomy over themselves, the pressure of economic conditions, virginity, and body beauty are included in commodification, and they cannot control their bodies. The interpretation of Sara Mills' feminist discourse is that a 16-year-old woman is an object, guests and hotel staff are the subjects, and the reader's position is that of a 16-year-old woman, hotel guest, and hotel staff. Another relevant research is entitled *Sara Mills' Critical Discourse Analysis in Ahmad Tohari's Novel Bekisar Merah* Andriana & Manaf (2022). This research aims to describe and analyze critical discourse using the feminist approach of Sara Mills. The results showed that there were 4 data as subjects, 3 data as objects, and 4 data as readers.

Another research entitled *Commodification of Love and Women's Body in the Films Love for Sale and Love for Sale 2* by Tandian (2022). This study aims to describe the commodification of women's love and bodies in the films *Love for Sale* and *Love for Sale 2*. The results of the study show that Arini's love and body become a spectacle and commodification that is shown in the patriarchal environment of the male protagonists. The method used to access these commodities is through digital technology, and it happens instantly. Another relevant research is entitled *Sara Mills' Critical Discourse Analysis on Stereotypes of Housewives in the Film Rumpit Tetangga* by Novianti, Musa, & Darmawan (2022). The purpose of this research is to describe the role and status of women who choose to be housewives. The results of the study show that there are still social inequalities and views on the role of housewives, both from fellow women and from patriarchal culture.

## 2. Literature Review

The theory used in this research is Sara Mills' feminist critical discourse analysis theory. Sara Mills emphasizes how the actors' positions are displayed in texts, novels, pictures, news, or in photographs. The position in question is who the subject and object in the storytelling determine how the structure of the text and how the meaning is treated in the text as a whole. In addition, Sara Mills also pays attention to how the reader places himself in the storytelling of the text because it influences how the text will be understood (Eriyanto, 2015: 200).

### 2.1 The Subject-Object Positions

Mills emphasizes how the positions of actors, ideas, or events are displayed in the text because these positions can determine the form of text that is present in society. For example, the actor shown in the text has a high position, so he can influence how other actors and himself are shown (Eriyanto, 2015: 200-201). The same thing was expressed by Erantika & Asnawi (2021: 15), who also revealed the same thing that the position of the subject-object is how the event is shown and from whose perspective the event is shown. The character who is positioned as the subject is the character who can tell the story, and the character who is positioned as the object is the character being told.

According to Eriyanto (2015: 201), parties as subject positions can tell themselves in the text. The position of the subject has the power to tell events and interpret the various actions that build these events. Meanwhile, the party as the position of the object cannot present itself in the text. The presence of position of the object is presented and displayed by other actors in line with Novitasari's opinion (2018: 158) that the party in the objective position is unable to tell himself.

## **2.2 The Reader Positions**

Mills (1992: 184) reveals that the position of the reader is very important and needs to be taken into account in the text. According to Mills, establishing a reader's position with text has two advantages. First, the position of the text reader is not only part of the production process but also the reception. Second, the reader's position is more emphasized because the reader is indirectly addressed by the text, and the reader's position can influence the interpretation of the text. According to Eriyanto (2015: 211), there are three things that you want to see in the reader's position, namely the position of the reader displayed by the author in the text, the reader positioning himself in the text, and which party the reader will position himself.

Mills (1992: 190) explains that addressing/mentioning indirectly to readers is done in two ways, namely mediation and cultural codes. Mediation means that the reader positions himself as a character or figure in the novel to find and understand the condition of the character. In addition, readers are also asked to find the truth about certain characters. The term cultural code was introduced by Barthes; the mention of cultural code refers to cultural values that are considered true by readers when interpreting texts.

Mills (1992: 193-194) argues that there is a concept of dominant reading of a text. That is, addressed to whom the text is made by the author. Addressed to male or female readers. Then, how should readers position themselves? Will male readers place themselves as men, or vice versa? So does the female reader; how does she place herself in the text? Even though the text can be read predominantly by male and female readers, the perception or understanding of the two genders is different. Therefore, Mills pays close attention to the gender of the reader, and because of that, gender becomes an important element in the construction of the reader.

## **3. Methodology**

This study is a descriptive qualitative using the model of Sara Mills's critical discourse analysis. The source of data in this research is the novel *Maysuri* by Nadjib Kartsapati Z., published by Alvabet. The data in this study are in the form of sentences in short stories that contain the commodification of women's bodies. The data collection technique was carried out by reading and noting techniques. The reading technique is done by reading novels carefully and thoroughly. The note-taking technique is done by recording sentences containing the commodification of the female body as material to be studied. The research instrument is a researcher or human instrument. The data analysis technique was carried out using Sara Mills' critical discourse analysis.

## **4. Results and Discussion**

The results of this study indicate that there are 3 characters in the subject position, namely Suryani, Maysuri, and Fandi. Furthermore, there are 11 characters who act as objects, namely Suryani, Maysuri, Fandi, tetangga, Maya, Reta, lima gadis muda, lelaki setengah baya, Atjai, pengacara, and gadis-gadis desa. In the reader's position, the reader can position all the characters in the novel. The discussion of subject, object, and reader positions in the novel *Maysuri* by Nadjib Kartapati Z. is divided into four discussions, namely (1) commodification of the woman's body, (2) economy and money politic, (3) body control, and (4) women's bodily autonomy.

### **4.1 Commodification of The Woman's Body**

In the first discussion, namely regarding the commodification of the woman's body in the novel *Maysuri*, the commodification of women's bodies is the process of making women's bodies commodities (Siregar, 2004: 341). Women's bodies, which originally had no economic value, now have economic value and provide benefits to certain parties. Women's bodies are treated like goods that can be bought and sold. The truth is that the human body and its parts are personal property and cannot be made into commodities. However, according to Sharp (2000: 287), the human body has long been subject to commodification in various cultures, especially women's bodies. Problems regarding the commodification of women's bodies are found in the novel. The following is an excerpt of data regarding the commodification of the woman's body.

- (1) Aku menguntit ke mana istriku dibawa oleh lelaki bermobil. Ternyata ke sebuah hotel. Aku mengendap-endap dan mengintainya dari balik pilar besar di lobi hotel itu. Ketika kami berpapasan, ah, aku tak kuasa membendung amarahku. Cukup sudah pemandangan yang kulihat ini sebagai alasan untuk bertindak tegas. Suryani tidak menjual produk-produk asuransi, tetapi menjual kehormatannya sendiri kepada sembarang laki-laki. (Kartapati Z., 2016: 65-66).

*I followed where my wife was taken by a man in a car. It turned out to be a hotel. I sneaked around and watched her from behind a big pillar in the hotel lobby. When we passed each other, ah, I could not contain my anger. The sight I saw was enough as a reason for me to act decisively. Suryani does not sell insurance products, but she sells her own body to other men.*

In excerpt (1), Suryani is positioned as the object (which is being told), while the character Aku, in this case, Suryani's husband, is positioned as the subject (narrator). Suryani is told by Aku as a married woman but instead goes to a hotel with other men. Suryani

lied to her husband. She tells her husband that she is selling insurance products, but in reality, she is selling her own body. Suryani's body is made a commodity by herself for the sake of profit.

The position of reader can position as two characters, Suryani and her husband. When the reader positions Suryani, the reader can feel that Suryani becomes a "product" that is traded by herself. Suryani makes herself a commodity for the sake of her interest in fulfilling the desired luxurious life. Suryani wants to get money fast and in a lot of ways without having to bother, even though there are still many jobs that comply with social norms and religious norms, such as trading, working in factories, being employee, and so on. Unlike when the reader positions as Suryani's husband, the reader can feel his anger, disappointment, and sadness because his wife has lied to him. The reader can also feel how the husband's dignity is destroyed when he finds out that his beloved wife has instead sold her body to the other man.

- (2) Aku melihat (kalau tidak salah) lima gadis sangat muda usia sedang mengerumuni seorang lelaki setengah baya. *Astagfirullahal azhim!* Mereka, gadis-gadis muda seusia itu, berpakaian seronok dengan dandanan yang terlalu menor. Batas pakaian bawah mereka sejengkal di atas lutut, sementara pakaian atasnya mempertontonkan kedua 'sayap' mereka yang penuh lekuk. Dan cara duduk mereka pun seenaknya, jelas-jelas tanpa mempertimbangkan etika sama sekali." (Kartapati Z., 2016: 181).

*I saw (if I'm not mistaken) five very young girls crowding a middle-aged man. Astagfirullahal azhim! They, young girls of that age, are dressed attractively with too much make-up. The limit of their lower clothes was an inch above the knee, while their upper clothes showed off their full curves of 'wings'. And the way they sit is arbitrary, clearly without considering ethics at all."*

In excerpt (2), Aku's character Maysuri has a position as the subject while the five young girls and a middle-aged man have the position as the object. At that time, Maysuri was surprised to see another side of her mother's life that she had never seen before. The five young girls wore open clothes that exposed private parts of their bodies, such as their chests and thighs. The body beauty of young girls is a selling point that will never subside, especially if the young girl is still a virgin. This is the opinion of Rusanti & Legowo (2015: 2) that the bodies of young, virgin, and agile girls are very important in creating commodity appeal. Their body parts are made into commodities by certain parties.

In the reader's position, readers can position themselves as Maysuri, young girls, and middle-aged men. When the reader is positioned as Maysuri, a pious girl who grew up in a family that adheres to normal religion and social norms, suddenly sees a "scene" that Maysuri has never seen in her entire life, where young girls show off their bodies parts with ease, of course, she feels shocked and not believe what he has seen. Then, when the reader positions themselves as young girls and middle-aged men, the reader needs to criticize that this is not true because it is not following ethics, decency, and religious norms in society. Especially when the reader tries to be in the position of a middle-aged man, it is very unethical for an old man who is possibly rich and already has a wife to behave like that for whatever reason. Humans live by the rules and norms that apply, whether written or unwritten. These norms exist to create order, prevent humans from disgraceful actions, and limit human behavior so that they do not harm each other.

## 4.2 Economy and Money Politic

### 4.2.1 Economy

In the second discussion, there is a discussion on economic analysis and money politics in Maysuri's novel. The political economy of the body is related to the activities of women's bodies which are used in economic activities based on certain social constructions (Benedicta, 2011: 146). The following is an excerpt of data regarding the economic difficulties faced by the characters in the novel.

- (3) Aku memang tak berdaya memenuhi keinginan-keinginan istriku yang maunya serba kecukupan, seperti seminggu sekali harus makan di luar, pergi nonton film India, dan sebulan sekali pergi ke tempat rekreasi, misalnya ke Ancol, Kebun Binatang Ragunan, atau ke TMII. (Kartapati Z., 2016: 57).  
*I was powerless to fulfill my wife's wishes, who want to have enough, such as having to eat out once a week, go to an Indian film, and once a month go to a place of recreation, for example, to Ancol, Ragunan Zoo, or TMII.*
- (4) "Sekolah di universitas, tetapi hasilnya kayak begini. Miskin!" gerutunya suatu hari, ketika permintaannya rekreasi ke Ancol kutolak lantaran dompetku yang tak berisi.  
"Apa kau enggak bisa sedikit bersabar?"  
"Sabar? Sampai kapan, Bang? Dulu, waktu Abang bilang sanggup membahagiakan istri, enggak pernah tuh pakai kata-kata 'harus bersabar'. Inget, enggak, Bang?"  
"Ini semata karena masa baktiku masih seumur jagung," dalihku. "Aku yakin lama-lama keuangan kita akan membaik." (Kartapati Z., 2016: 58).

"You're graduated from university, but the results are like this. Poor!" She grumbled one day when I refused his request for a vacation to Ancol because my wallet was empty.

"Can't you just be a little patient?"

"Be patient? Until when? In the past, when you said that you could make his wife happy, you never used the words 'must be patient'. Remember, don't you?"

"This is simply because my tenure is still as old as corn," I argued. "I'm sure our finances will improve over time."

- (5) "Kalau kamu ingin mempertahankan keluarga kita ini, ayolah kita berpikir untuk sama-sama bekerja. Kupikir kamu rela buat bekerja membantu suamimu ini. Toh semua demi masa depan Maysuri, anak kita sendiri." (Kartapati Z., 2016: 61).

"If you want to maintain our family, come on, let's think about working together. I thought you were willing to work to help your husband. After all, it's all for the future of Maysuri, our child."

In excerpts (3), (4), and (5), Aku's character, namely Fandi, has a position as the subject, while the wife, namely Suryani, has a position as the object. Fandi can freely tell about his family situation from his point of view because he is positioned as the subject. Fandi told of Suryani's various wishes that he could not fulfill due to financial constraints. Fandi tried to persuade Suryani to continue to be patient and even asked Suryani to take part in work such as selling cakes or any work that produces income and does not violate the norms that exist in society.

In the reader's position, the reader can position as Fandi and Suryani. When the reader positions as Fandi, the reader can feel that Fandi also wants to fulfill his wife's wishes but has not been able to do so because of the unstable economic conditions. Even his salary is not enough to meet his daily needs for one month. Of course, every married couple wants a happy life. Married life is the initial stage for couples to adapt to each other and understand differences in background, educational level, age, status, economic conditions, and so on (Saidiyah & Julianto, 2016: 125). When someone decides to get married, it means that he is physically and mentally ready to understand each other, look after, respect, accept the weaknesses and strengths of his partner, and support one another; because of that, the importance of premarital knowledge and education to build readiness for marriage.

In contrast, when the reader positions as Suryani, the reader needs to understand that being a wife should have its income, not be completely dependent on men. Moreover, the excerpt shows that Fandi also allowed Suryani to work. Suryani measures happiness only from an economic perspective. Suryani thinks that when she has a lot of money, she can live happily. When Suryani's satisfaction and happiness are not met, it will cause mood instability and lead to destructive emotions for oneself and others. It cannot be denied that money is one of the external factors that influence one's happiness. Individuals think that money is one of the reasons to live happily and even place money above their life goals (Seligman, 2005: 68). When an individual places money above all else, he never feels enough of what she already has. You shouldn't put the end of your happiness only in money because when someone doesn't get what they want, various methods may be used to get it. The main key that Suryani should do is to be patient and grateful because being grateful is one way to bring happiness.

- (6) "Saya sejak kecil penuh kekurangan, Bang! Hidup menderita dan serba pas-pasan. Apakah setelah menikah dan punya anak harus tetap menderita dan kekurangan?" katanya memekik. (Kartapati Z., 2016: 59).

"I've been full of flaws since childhood, Bang! Life is suffering and mediocre. Do you still have to suffer and be deprived after getting married and having children?" she squealed.

- (7) "Itu urusan laki-laki. Yang jelas aku enggak kuat hidup seperti ini. Kalau Abang enggak becus cari duit, aku akan mencari dengan caraku sendiri." (Kartapati Z., 2016: 63).

"That's a man's business. I can't live like this. If you can't earn money, I'll find it in my way."

- (8) Untung ada tetangga yang baik hati, yang mau meminjami uang manakala gaji suamiku hanya sampai pada dua per tiga bulan. Tetapi akibatnya, kami harus membayar dengan gaji bulan depan dan itu semakin memojokkan kami pada hidup yang serba kekurangan. (Kartapati Z., 2016: 202).

Fortunately, some kind neighbors are willing to lend me money when my husband's salary only reaches two-thirds of a month. But as a result, we have to pay with the next month's salary, and it increasingly cornered us into a life of deprivation.

In excerpts (6), (7), and (8), Suryani has a position as the subject, while Fandi and the neighbors have a position as the objects. Suryani can freely tell the situation from her point of view. Suryani tells of her life since childhood, where she lived in suffering and deprivation. Suryani hopes that when she marries Fandi, a university graduate who is currently working as a teacher, her life will change for the better. In excerpt (6), it can be seen that Suryani looked down on Fandi because he could not support his small family. Suryani also said that they have neighbors who are willing to lend money but with the risk that the debt must be paid next month, thus leaving them with even more shortages.



In the reader's position, the reader can position as Suryani, Fandi, and neighbors. When the reader positions as Suryani, the reader can feel the hardships of Suryani's life when she was little. Life's deprivation makes Suryani not free to play with friends because she has to complete her school assignments and help her mother sell. Suryani's hard life has always made her want a better life after getting married and having children. So, Suryani forced all his wishes to be fulfilled by Fandi. Even though Fandi's income is not enough to meet his daily needs, it would be nice if Suryani also worked so that they could improve their family's economic condition.

It's different when the reader is in Fandi's position; the reader can feel Fandi's hurt feelings when Suryani says he is a man who can't earn money to support his family. Indirectly, Suryani said that Fandi was an irresponsible man as the head of the family. When the reader positions himself as a neighbor, the reader can feel that the neighbor is kind-hearted and maybe feels sorry for the life of the Fandi and Suryani families, a new young couple who are blessed with a baby girl. In social life, it is appropriate to help each other, but you still have to know each other and understand the boundaries of what should and should not be done.

#### 4.2.2 Money Politic

The second analysis is about money politics. Money politics has become the main mouthpiece for creating leaders who are pro towards group and personal interests (Pahlevi & Amrullohi, 2020: 142). The leader in this novel is Mrs. Reta; she orders Suryani to look for girls from the village who are then used as prostitutes in her luxurious house to get big profits. The following is an excerpt of data regarding money politics on women's bodies.

- (9) "Ibu memang perempuan kotor, May. Dulu Ibu jadi wanita panggilan. Setelah tua dan enggak laku, sekarang juga enggak jauh-jauh dari dunia itu."  
 "Sekarang Ibu jadi geromo bayaran, May, *ngurusin* para sundel-sundel tadi," katanya mengulang. "Kadang-kadang Ibu juga ikut nyari ke desa-desa." (Kartapati Z., 2016: 185).  
*"Mom is indeed a dirty woman, May. Mom used to be a call girl. After getting old and not selling well, now we are not far from that world either."*  
*"Now Mom is a paid pimp, May. Taking care of the sluts." She repeated. "Sometimes Mom also goes looking for the villages."*

In excerpt (9), two characters are the subject, namely Suryani and Maysuri, while the sluts characters are the object. As the subject, Suryani can talk about her life after divorcing Fandi. At first, she only tried to be a call girl until she finally became an active prostitute; even when she entered her old age, Suryani remained in that dark circle, namely being a "mom" for young girls. This was done because Suryani did not have the money to make ends meet because she always squandered the money she earned as a prostitute. Now, Suryani only depends on the salary received from someone named Reta to take care of the prostitutes in her luxurious house. Suryani even has a side job from Reta that is trapping innocent village girls to then turn them into prostitutes.

In the reader's position the reader can position himself as Suryani, Maysuri, and the prostitutes. When the reader positions himself as Suryani, the reader can understand Suryani's condition. Even though the actions taken by Suryani, who chose to become a prostitute or become a pimp, are not justified in terms of norms and ethics. Moreover, Suryani has also neglected Maysuri, her biological child. Regret always comes later, when Suryani already regrets doing it all but can't get out of this world. Furthermore, when the reader positions himself as Maysuri, the reader can feel that Maysuri has grown into a good girl and even still recognizes Suryani as her biological mother after what Suryani did to Maysuri when she was a baby. Regardless of the circumstances and conditions of parents, especially biological mothers, they are still a mother who must be respected and valued by their children.

When readers position themselves as prostitutes, readers need to criticize that prostitution is not a job; being a prostitute will only demean itself, not to mention the discrimination that will be obtained when many people find out that the individual is a prostitute. Prostitution can be equated with female slavery. The word slave in this context means a person whose body can be bought and then used as a slave, used as gratification, and used as a paid person. Barry, Bullough, Shelton, and Slavin (via Koentjoro & Sugibastuti, 1999: 31) also revealed that prostitution tends to degrade the dignity and status of individuals, especially women. Moreover, the practice of prostitution is against the norms of religion, decency, and ethics.

- (10) Jiwa Maysuri pasti terguncang ketika mendengar pengakuanku bahwa kadang-kadang aku juga mencari gadis desa untuk 'umpan' relasi Nyonya Reta. Ia tak tahu bahwa justru pekerjaan itulah yang mendatangkan rezeki yang lumayan, setidaknya dibanding gaji bulananku." (Kartapati Z., 2016: 187).  
*Maysuri's soul must have been shaken when she heard my confession that sometimes I also looked for village girls to 'bait' Mrs Reta's relationship. He doesn't know that it's precisely that job that brings in good fortune, at least compared to my monthly salary."*
- (11) "Oh ya, pesenan Pak Atjai sudah beres belum?"

Nah! Tiba-tiba perempuan tua bernama Reta ini mulai *ngaco*. Kulihat Maysuri memainkan bola matanya seakan-akan ingin tahu lebih jauh arti 'pesenan' yang diucapkan perempuan tua itu. Ia memang gadis cerdas yang bisa membaca kalimat terselubung. Beberapa hari yang lalu, langganan Nyonya Reta bernama Atjai memesan 'umpan' dengan kriteria yang *rada-rada* tidak lazim. (Kartapati Z., 2016: 193).

"Oh yeah, is Mr. Atjai's order done yet?"

*Now! Suddenly this old woman named Reta started to be crazy. I saw Maysuri play her eyes as if she wanted to know more about the meaning of the 'order' said by the old woman. She is indeed a smart girl who can read veiled sentences.*

*A few days ago, Mrs. Reta's customer named Atjai ordered 'bait' with somewhat unusual criteria.*

- (12) Pada akhirnya aku memang menjadi pegawai Nyonya Reta. Pekerjaan utamaku sehari-hari adalah mengurus para PSK agar tetap berjalan sesuai aturan. Sesekali aku ke luar kota, menyambangi teman yang dulu seprofesi. Dari mereka aku dapatkan 'pendatang baru' untuk menambah koleksi Nyonya Reta, dan itu artinya rezeki yang lumayan buatku. (Kartapati Z., 2016: 205).

*In the end, I did become Madame Reta's employee. My main job every day is to take care of the prostitutes to keep them running according to the rules. Occasionally I go out of town, visiting friends who used to be in the same profession. From them, I got a 'newcomer' to add to Mrs. Reta's collection, and that meant quite a fortune to me.*

In excerpts (10), (11), and (12), the character who is the subject is Suryani, while the characters Maysuri, Reta, and Atjai are the object. Suryani can tell and present her condition and that of other characters because she is in the position of the subject, while the other three characters who are in the position of objects cannot present themselves. Suryani recounted her situation when she was asked to find "orders" for customers from Reta. The meaning of "order" is a prostitute who is used as bait for her gain with some unusual criteria. The three quotes begin to point to the condition of money politics. A person or group in power, because they have a position, property, or wealth, can easily order other people to find what they want, in this case, women who are used as prostitutes with certain criteria.

In the reader's position the reader can position himself as Suryani, Maysuri, Reta, and Atjai. When readers position themselves as Suryani, Reta, and Atjai, readers can criticize that the practice of prostitution that they do for a living can be categorized as a criminal act and can be punished according to laws and regulations. Although Suryani's income from finding girls to be used as a collection of prostitutes by Reta is greater than her salary as a pimp, the practice of prostitution is still not justified, and she can be jailed. Suryani can find other jobs that do not conflict with norms and laws. It can be seen in the three quotes that the parties who benefit from the practice of prostitution are Atjai and Reta. Then, when the reader positions himself as Maysuri, the reader can understand that Maysuri regrets Suryani's actions in getting too involved in the practice of prostitution to the point where she looks for young girls to be prostitutes because they can be subject to punishment according to the applicable laws and regulations.

- (13) Ibu tampak ragu-ragu menjawab.

"Utang pekerjaan?"

Ibu mengangguk.

"Pekerjaan apa?"

"Mencarikan umpan... Gadis desa..."

"*Astagfirullahal azhim! Ibu tahu enggak? Itu perbuatan yang dikutuk oleh agama dan juga oleh Negara. Itu termasuk kriminal, Bu. Ibu bisa dipidana oleh hukum. Bisa masuk penjara!*"

Ibu mengangguk lemah sekali...

"Kalau Ibu sudah tahu, kenapa Ibu lakukan?"

"Nyonya Reta mau menjamin."

"Pakai apa?"

"Dia punya banyak duit. Punya pengacara yang pintar-pintar..." (Kartapati Z., 2016: 244).

*My mother seemed hesitant to answer.*

"Job debt?"

*My mom nodded.*

"What kind of job?"

"Looking for bait... Village girl..."

"*Astagfirullahal azim! Do you know? It is an act that is condemned by religion and also by the State. That's a crime, Mom. Mom can be punished by law. Can go to jail!*"

*Mom nodded weakly...*

"If you already know, why did you do that?"

"Madam Reta wants to guarantee."

"What guarantee?"



- "She has a lot of money. She has smart lawyers..."
- (14) Mereka—sejumlah gadis desa yang Ibu maksudkan—itu sudah menukar nilai moral dan kehormatannya sendiri dengan materi, tepatnya dengan uang atau harta kekayaan sebagai sarana untuk memperoleh nikmat kehidupan. Hubungan antara mereka di satu pihak dengan Ibu dan Tante Reta di pihak lain merupakan hubungan yang saling menguntungkan dalam pandangan kepentingan mereka. (Kartapati Z., 2016: 245).
- They—the number of village girls I am referring to—have exchanged their moral values and honor for material things, to be precise, with money or wealth as a means to obtain the pleasures of life.*
- The relationship between them, on the one hand, and Ibu and Aunt Reta, on the other hand, is mutually beneficial because of their interests.*

In excerpts (13) and (14), three characters play the position of subject, namely Maysuri, while three characters play the position of objects (those who are told), namely Suryani, Reta, and several village girls. Maysuri can tell her situation using her perspective because she is in the position of the subject. Maysuri tells about Suryani and Reta's condition, that what Suryani has done has led to criminal acts because she traps and ensnares village girls and then sells them to rich people for personal gain. Maysuri also told how the village girls sold their bodies to get that money or property. According to Maysuri, the relationship between Suryani and Reta is a relationship that is mutually beneficial for them and detrimental to the girls who are trapped by them.

In the reader's position, the reader can position Maysuri, Suryani, Reta, and several young girls. When the reader is in the position of Maysuri, the reader can feel that what Suryani, Reta, and their minions have done has gone too far in exploiting the bodies of young girls only for the benefit and interests of certain parties, and this can be subject to criminal articles following the law. Maysuri knows that her mother understands that what she is doing violates religious values and is considered a crime, but she can't do anything because she is involved with Reta, a powerful and wealthy person, when the reader positions himself as Suryani and Reta. The reader must criticize that the practice of prostitution, like that of Suryani and Reta, goes hand in hand with bribery. This can be seen in excerpt (13), where Reta can guarantee Suryani because she has wealth and is great. Reta has great lawyers who can assist when she or her right-hand man is caught in the law. It does not rule out that there is also human trafficking to use these girls for profit. A crime will get its punishment sooner or later despite having good wealth. When readers position themselves as village girls, readers need to criticize that what they are doing is not justified by religion and moral values. Sexual relations that should be carried out with a partner who is legal in religion and state are instead carried out with any man just for the sake of money or property. It is not known for certain that the reasons for the girls selling their bodies to just any man could be because they were forced to meet the needs of their families in the village or to spend a lot of money. Apart from the reasons the girls sell their bodies, many other jobs do not conflict with norms and religion.

#### 4.3 Body Control

The third discussion, namely regarding the control of women's bodies in Maysuri's novel. According to Turner (in Syahputra, 2016: 165), a woman's body loses control over itself because it has been controlled by an invisible force and by subtle power. The control of women's bodies can be found in the following excerpt.

- (15) "Di ujung sikap berontakku itu, muncullah seorang perempuan muda bernama Maya. Ia mengontrak rumah dekat dengan rumah kontrakan kami. Ia inilah yang kemudian mencuci otakku saban hari. Bahwa hidup hanya sekali ini harus dinikmati. Bahwa kenikmatan yang kita idam-idamkan harus diperjuangkan dan direguk sepuas-puasnya. Dan Maya tidak hanya ngomong, tetapi memberikan bukti di mana aku sering diajak pergi dan diberi ini dan itu sebagai tanda bahwa hidup ini pada hakikatnya nikmat."
- "Karena keinginan untuk mencicipi kenikmatan itu, aku terbujuk untuk mencoba mengikuti jejak Maya: menjual kehormatan. Mula-mula hanya mencoba, tanpa ingin benar-benar menenggelamkan diri ke sana." (Kartapati Z., 2016: 202-203).
- "At the end of my rebellious attitude, a young woman named Maya appeared. He rented a house close to our rented house. This is what then washes my brain every day. That life is only once this must be enjoyed. That the pleasures we crave must be fought for and drunk to our heart's content. And Maya doesn't just talk, but provides evidence where I am often invited to go and given this and that as a sign that life is essentially enjoyable."*
- "Because of the desire to taste that pleasure, I was persuaded to try to follow in Maya's footsteps: selling honor. At first, just trying, without really wanting to dive into it."*

In excerpt (15), the character who is positioned as the subject is Aku, namely Suryani, while the character Maya is positioned as the object. Suryani can tell her situation using her perspective because she is in the position of the subject. Suryani feels that she has no control over her own body because she is influenced by Maya to enjoy a one-time life by becoming a prostitute. Suryani is enticed to have a luxurious life, can buy anything she wants, and has lots of things to do if she has a lot of money. Maya doesn't

only make sweet promises but also proves everything she says. Finally, Suryani is tempted by Maya's persuasion to become a prostitute, even though at first Suryani is just experimenting but eventually gives in.

In the reader's position, the reader can position himself as Suryani and Maya. When the reader positions himself as Suryani, the reader can feel the feelings and understand Suryani's condition. Suryani has always wanted an affluent life, to be able to buy anything and to be able to go on vacation anywhere, so when Suryani meets Maya, a young prostitute who lives near her rented house, Suryani begins to be attracted to the glitter of the night world. Suryani hangs out with the wrong people. He too often goes out with Maya and buys things for Maya by selling her honor. Associating with Maya makes Suryani get to know the world of the night so that she becomes a prostitute like Maya. It's different when the reader is positioned as Maya. The reader tries to understand Maya's condition and why she chose to become a prostitute instead of looking for a better job because women should be able to maintain their honor and not be controlled by other people. Moreover, the work that Maya and Suryani do is not following the ethics and norms that exist in society. Society will brand Maya and Suryani as not good women because they can't take care of themselves.

#### **4.4. Women's Bodily Autonomy**

The fourth discussion, namely regarding the autonomy of women's bodies in the Maysuri novel. Women's bodily autonomy is associated with power. Women are said to have autonomy over their bodies when they can control or have power and do not allow any party to have control over their bodies. In line with this, Harper (in Benedicta, 2011: 145) argues that body autonomy is an ongoing effort for every woman to be able and willing to make herself whole and autonomous and not allow any party to colonize her body. This effort requires understanding the values of life, and women must understand their existence so that no outsiders want to take advantage of the group or themselves. The autonomy of women's bodies can be found in the following excerpt.

- (16) Dari rasa enggan dan jijik "dipakai" oleh lelaki sembarangan yang tak kuasai, lama-kelamaan akhirnya menjadi sebuah kebiasaan yang tawar. Resmilah aku menjadi perempuan panggilan, dipakai oleh siapapun dari hotel ke hotel. Begitu gampang kuperoleh uang dalam jumlah yang tidak sedikit. (Kartapati Z., 2016: 202-203).  
*From the feeling of reluctance and disgust to be "used" by random men who are not good at it, over time, it eventually becomes a tasteless habit. I officially became a call girl, used by anyone from hotel to hotel. It's so easy for me to get money in no small amount.*

In excerpt (16), the character is the subject, Suryani, while the male character is the object. Suryani, as an object, can tell herself and other characters from her point of view. Suryani shared her initial feelings as a prostitute, in which there was a strange feeling and disgust because her body was being touched by someone other than her husband. Being used to serving other men from hotel to hotel made her feel bored, but she still did it to get money quickly, which she then used for sprees.

In the reader's position the reader can position himself as Suryani and a foreign man who uses Suryani's services. When the reader positions himself as Suryani, the reader can feel and understand the feelings of a woman who is entering the world of the night for the first time, let alone becoming a prostitute. Suryani chose to become a prostitute not based on compulsion but based on her desire just to have a spree. This is not justified in terms of religion and decency; there is still a lot of work that conforms to the norms prevailing in society; then, when the reader is positioned as a foreign man who freely goes in and out of a hotel with a woman to channel his desires. The reader needs to understand why the man did what he did. Unmarried women and men having sex are not justified by the norms of decency, religion, and ethics.

#### **5. Conclusion**

This study aims to reveal and describe the commodification of the woman's body in the novel *Maysuri* by Nadjib Kartapati Z. with Sara Mills' feminist perspective. The result of the Commodification of women's bodies in the novel *Maysuri* by Nadjib Kartapati Z. was based on Sara Mills' critical discourse analysis. The woman, Suryani, becomes the object. Suryani is the mother of Maysuri. Until one day, Suryani met a woman named Maya who gave her knowledge about a 'new world'. Suryani can't control her body, so she also follows Maya's footsteps to become a prostitute. Suryani transforms her body into goods that can be traded with money even though a woman's body is not a commodity.

Since childhood, Suryani has lived in poverty. She sells herself because of economic conditions. She does it to earn money due to economic difficulties and is tired of living in poverty, so she wants to live in luxury and be able to buy whatever she likes. The commodification process, which also includes money politics carried out by a female leader, namely Mrs. Reta. She orders Suryani to look for girls from the village who are then used as prostitutes in her luxurious house to get big profits. In this case, Mrs. Reta and Suryani are subjects, and girls from the village are an object.

The positions of the characters can change depending on how the text is presented and described by the author. Therefore, the characters Suryani, Maysuri, and Fandi can act as subjects and objects. In addition, the positions of the characters can also be seen from who the figures are in power in the text quotations, which result in the position of the object being unfair. The position of readers in this study are people who have read the novel Maysuri by Nadjib Kartapati Z. and position themselves as the characters in the novel. The position of readers is realized through mediated greetings and cultural codes. From the reader's position, Suryani is so thirsty for worldly pleasures. If she wants to earn money, Suryani can find work that does not violate applicable norms and laws. He should find another job and earn money positively. Suryani's efforts to earn money to fulfill this life of luxury are unreasonable and violate applicable norms and laws. Suggestions from the author are that other researchers can complement the shortcomings of this research. The author hopes that other studies can examine the character education that humans must have. In addition, other researchers can examine using other perspectives.

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