

# Zoya Herawati's Authorship: Is It Agency and Construction of Canon Literary Reproduction?

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## ABSTRACT

This study aims to track the rate of Zoya Herawati's authorship in accumulating her capital in order to gain legitimacy as an influential author. Her works *Prosesi* (1999), *Derak-Derak* (2005), short story *Warisan* (2005) and novel *Jamaloke* (2018) repeatedly showing unpopular polemics. Narratives about identity, militarism, minorities and also state discourse are dominant in the construction of the story assuming there is a certain goal of authorship in the literary arena. The text-based qualitative research method with the conceptual tools of Berger's construction and the Bourdieu agency is able to explain Zoya Herawati's capital in the national literary arena contestation. With strong cultural capital as an English teacher, Zoya accumulated other capital, social capital, such as literary and intellectual communities to strengthen her position. The results of this study are the limitations of Zoya's ability to be able to have popular and bourgeois legitimacy because the consecration of her work and authorship have never been offended by a specific literary community. As the legitimacy of a specific community, it is important because this recognition provides an opportunity for the canonization of works to become possible.

**Keywords:** *Legitimacy, Construction, Agency, Capital, Zoya Herawati's authorship.*

## 1. INTRODUCTION

Zoya Herawati as a woman writer is quite familiar to intellectual circles and the people of Surabaya, especially those who have produced several important works in the last dozen years. Her works *Prosesi* (1999), *Derak-Derak* (2005), *Kumpulan Cerpen Warisan* (2005) dan novel *Jamaloke* (2018) repeatedly shows unpopular polemics which of course are difficult for all circles to enjoy. Zoya's authorship actually started during high school by writing short stories to her latest novel with the theme of the strong history of the Japanese colonial occupation. As an author, of course there is a certain purpose why Zoya's authorship seems to choose very heavy themes such as state polemic, military, minority identity and gender which are constructed in the stories she produces. This is an important concern because Zoya almost never involves popular publishers so that her work is easily accessible in various major book outlets. However, that does not mean that she does not try to win the hearts of readers because she has won competitions several times and has even been involved in certain literary communities.

The first novel *Prosesi* (1999) won an important award in 1998, this novel was selected as one of the winners of the Jakarta Arts Council novel writing

competition. The procession was published as a book by Balai Pustaka and in 2000 it was declared the best book by IKAPI[1]. The storytelling model taken is the cross between Javanese and Chinese culture which gave birth to a polemic of identity in the female body of Lie Mei lie, who has a Jiocene Chinese father and a Javanese mother. Conflicts that occur in identity are also complicated by tensions of religious differences. Pure racial spirit, cultural hierarchy and acceptance of certain groups are central themes in this novel which describes the struggle of a woman who cannot be categorized into one absolute identity.

The novel *Derak-derak* (2005) was published by Ombak publisher, which was previously rejected by several publishers [2]. The rejection assumption could have been because the theme raised was the G30-S / PKI incident which was very sensitive and dark if it was discussed as a public discourse because until now the event which was identified as the massacre of several generals by the ruling communist party has actually found new ambiguity regarding the truth and meaning in this digital era.

*Warisan* (2005) as a collection of short stories is also welcomed because it presents various new perspectives, even at the end of the book, literary critics note important

analyzes as works that provide many forms of social resistance to domination practices. Manuaba even mentioned that the short story literary model is characteristic of the map authorship of Indonesian writers in East Java, because on average, writers start from writing short stories [3]. No wonder this short story model is the only one that the market responds to and is printed by the popular publisher, Grasindo.

The novel *Jamaloke* (2018), his latest work, has a story that is more or less the same in terms of political currents, history and nationalism with a strong background of Japanese colonialism. *Jamaloke*, which was published by Pagan Press, was included in the Top 10 Nominations for 2019 Kusala Sastra Khatulistiwa [4] which strengthens Zoya's position when compared to other writers and publishers who are predominantly Jakartacentric.

Her position as a writer, this English teacher has a very different segmentation when she sees his production of work that is very serious in questioning social polemics, thus presenting the assumption that there is a certain agency that Zoya is working on in his trajectory of authorship. On the other hand, although she is vaguely blocking the popular readers of the collection of short stories he produced and distributed through the Grasindo publisher, she invalidates the assumption that he is completely indifferent to popular readers. This incident demands a problem formulation that Zoya is constructing a flow of authorship in a certain dimension in order to achieve a legitimate position and that her work is recognized as canon because it seeks to record the history and conflicts of the archipelago through the perspective of a typical urban female author. So this research intends to raise the question of the extent of Zoya Herawati's successive work in order to construct her important authorship position in the literary arena by risking capital and her work which is very complex and unpopular typical of canon works in general.

## **2. THEORETICAL REVIEW**

### ***2.1. Berger's Construction Theory***

Berger assumes that reality is socially constructed so that the sociology of knowledge must analyze the process of this happening. The key terms in this dispute are 'reality' and 'knowledge', terms which are not only current in everyday conversation, but also have a long history of philosophical inquiry. Here there is no need to discuss the subtleties of the semantics of everyday use or philosophical use of terms because it is sufficient as an objective to define 'reality' as a quality in accordance with recognized phenomena [5]. This means that the concept of reality construction is determined by knowledge that is apply in society and institutions that legitimize this knowledge. Berger's conceptual position wants to state that there is an attempt to create reality based on the

objective reality of knowledge and the legitimacy of institutions so that the subject internalizes the knowledge of the truth as a validly valid practice.

### ***2.2. Agency, Habitus And Capital In Bourdieu***

In Bourdieu's perspective, agency as a spirit of struggle is largely determined by the process of habitus. Bourdieu distinguishes between the concept of habitus and habitualization in Berger's view which is dialectical but not yet critical because it does not imagine that agents have the ability for agency to fight existing social constructs but only accept the amount of existing knowledge. So in Bourdieu, the concept of habitualization is seen critically as a habitus, namely as a system derived from generative schemes objectively adapted to the particular conditions in which it is formed, habitus gives birth to all thoughts, all perceptions, and all actions consistent with these conditions, and nothing else [6]. In this view the habitus becomes more critical in the Bourdieu tradition.

In other words, in Bourdieu's perspective, habitus is not just a habit, but a way for an agent to record all the experiences and knowledge that surrounds him. Therefore, habitus cannot be translated into just a habit but an objective generative scheme that constructs consciousness, perception, and even action to conform to the objective conditions of a social condition.

Another concept, namely capital or capital in Bourdieu's sociology, states that in the process of habitus, agents actually produce capital that is unconsciously attached to themselves and is in the form of social, economic, cultural and symbolic capital to varying degrees depending on the process of obtaining it.

In economic capital, of course, this capital is the strongest because it is able to bridge or be converted to get other capital. Money is very attractive because with money a person can have many friends. social capital. by giving gifts. Economic capital is also able to access quality education, resulting in a person having strong cultural capital. If these three capitals are attached to the right arena, an agent will have a symbolic capital where his practice will always be properly legitimized even though sometimes it is possible to dominate the truth to be rigid and absolute [7]. Someone who has a symbolic capital is rewarded with legitimacy for winning the contestative arena.

Arena is also an important concept. This series of possibilities applies only by placing them in the proper arena i.e. a network or a configuration of objective relations between objectively defined positions, in their existence and in the determinations they impose on adherents, people or their institutions and thus in the distribution structure. power (or capital) whose control directs access to the specific advantages at stake in the arena, as well as by their objective relations with other

positions [8] so that one is able to make it a winner in the arena.

### **2.3. Canon and Popular Literature**

The debate between canon and popular literature is important because it refers to a hierarchical position on literary works in general. The concept of canon has been reviewed several times by Ian Watt in his book *The Rise of The Novel*, although he does not explicitly want to state that realism works formally emphasize that their novel (Pranis) tends to be different from the only good human images presented by many codes of ethics, social, and literary established. So that their work tends not to be born out of complex scientific observations of life. The French realist must draw attention to the problems the novel raises more sharply than any other literature so that the forms of correspondence between the literature of work and the reality that are imitated are richer. This is fundamentally an epistemological problem, and therefore it seems likely that the nature of the realism of the novel, at the beginning of the eighteenth century or later, can best be clarified with the help of those who support professionals concerned with concept analysis, or philosophers [9]. What does it mean if a work is only good as a representation but not born from a routineization process, then it is very possible that this work is only popular.

In contrast to that offered by social realism, that class struggle not only creates concepts but also real social changes typical of the Marxist way of thinking [10]. Pram's work is always rewarded with the canon not because he states the complexity of life in the article but more than that he states the struggle about the irregularity of social construction so that if the main character wins, the whole construction of society changes.

Differences in formal realism that sometimes fall into everyday experiences can only be rewarded as popular works because of their entertaining nature and do not produce new awareness, let alone concepts. Whereas in social realism, social hierarchy is shown and forms of domination are also broken down in such a way as to reveal elements of domination and also the possibility to offer new alternatives to social reality.

### **3. METHOD**

Choosing a qualitative research method in this research means implicitly agreeing to follow the perspective of the research community which always strives to be ethical. The conceptualization of research such as goals and practice will be based on critical ethical challenges to social systems in support of egalitarian struggles, and awareness of revolutionary ethics as well as activism from within the community context. Qualitative research is thus relational (often related to community) and is based on systemic criticism, egalitarian struggles, and revolutionary ethics. [11].

Ethically qualitative research always seeks to side with minorities who always have a deficit of justice.

The methodical steps taken were 1) analyzing Zoya Herawati's authorship construction from 1998 to 2018, 2) Determining the position of the agency, capital and also the targeted legitimacy 3) Analyzing the extent of her work *Procession* (1999), *Derak-Derak* (2005), a collection of short stories *Warisan* (2005) and the novel *Jamaloke* (2018) can be rewarded as popular or canonical works. This sequence of methodical stages along with this series of conceptual tools helps to demonstrate Zoya Herawati's authorship during the process of producing her four works.

### **4. FINDING AND DISCUSSION**

In this section three subtopics are presented, the first is the background of Zoya Herawati's authorship construction from 1998 to 2018, the position of agency, capital and also the legitimacy of Zoya Herawati and Meyoal's efforts to canonize the *Procession* (1999), *Derak-Derak* (2005), *Short Story Warisan* (2005) and *Jamaloke* novel (2018). The subtopics are divided as follows

#### **4.1. Zoya Herawati's Authorship (1998- 2018)**

Zoya Herawati is not a new face in the world of literary authorship from 1998-2018. Not only as an instructor, but Zoya also has intellectual qualities where she has the ability to speak English so that she is able to translate several texts into Indonesian and also has a wider knowledge asks than other authors in general. He also translated several books, such as *Malcolm X, An Autobiography* (1995), *Rabi'ah Al Adawiyah* (1999), and *The Story of a Thousand and One Nights* he was also able to translate at a time when English was still a luxury item [12]. In terms of capital, Zoya has a strong cultural capital as a writer to access science as an intellectual tool in producing her works. As a female writer, Zoya is referred to as a writer who does not need the help of men in her work.

Through the pagan press page, it is traced that Zoya was born in Gresik, August 21, 1956. He started writing since he was in high school. In 1972 he won a high school writing competition organized by KOMDAK X JATIM. After that, from year to year, he honed his writing skills, especially short stories, by publishing them in a number of mass media; *Weekly Bhirawa*, *Memorandum*, *Surabaya Post*, *Jawa Pos*, *Liberty*, *Zaman*, *Tribune*, *Pelopor Yogya*, *Kedaulatan Rakyat Yogya*, *Mutiara*. In 1982, he won a short story competition organized by the Surabaya Arts Council and *Liberty* magazine as the first winner. In 1998, his novel *Procesi* was chosen as one of the winners of the Jakarta Arts Council novel writing competition. The *procession* was published as a book by Balai Pustaka and in 2000 the book was declared the best book by IKAPI. A number of his short stories were collected and published by Grasindo publisher in 2005

under the title *Warisan*. *Derak-Derak* is another of his novels published by Ombak publisher in 2005. His novel *Jamaloke* was published by Pagan Press 2018 and was included in the top 10 of *Kushala Sastra Khatulistiwa* 2019. *Rumah di Hati Kota* is his latest novel published by Pagan Press 2020. Recipient of the Art Award from the Governor of East Java this year 2019 lives and resides in Surabaya [13]. Some of the series of awards he received did have a strong influence but the legitimacy he could use was bourgeois legitimacy because publishers such as Balai Pustaka were state publications that were created to control public knowledge since the Dutch era [14]. This is certainly contradictory if you look at Zoya's history which is very closely related to the events of state militarism but instead "embraces" publishers who have historically had unethical attitudes towards authors for the sake of knowledge control. Bourgeois legitimacy has become increasingly attached to it by winning a competition for the Jakarta Arts Council, which is funded by the state and also associated with certain elitist groups affiliated with the state. The bourgeois legitimacy is inherent when it does not come from a specific community but from certain investors who in certain contexts are very elitist [15]. Zoya finally enters the landscape of the literary arena with bourgeois legitimacy.

In the position of authorship from 1998-2018, Zoya in the process of authorship actually produced two things, namely bourgeois legitimacy and also strong cultural capital. Even though he seems 'feminist' because he wants to be free from the shackles of patriarchy domination, Zoya wants to construct a new hierarchy. Zoya's construction of authorship with her cultural capital is legitimately elitist and bourgeois.

#### **4.2. Position, Agency, Capital and Legitimacy of Zoya Herawati**

In the authorship analysis, at least the main capital of Zoya Herawati is cultural capital, proven by her sophistication in translating several important autobiographical works as well as serials of popular stories. Besides that, he also had the legitimacy of the bourgeoisie when he won the Jakarta Arts Council competition and also published it through Balai Pustaka, both of which were closely related to the state discourse. So that this section will show the potential of other assets that Zoya has so that it can be seen his authorship position in the literary arena.

Zoya's position is often paralleled by several legitimate female writers such as Ayu Utami, who are popularly living with very Jakarta-centric works with seventeen other female authors who are more productive than male authors such as Abidah El Khalieqy, Ayu Utami, Dianing Widya Yudhistira, Dorothea Rosa. Herliany, Endang Susanti Rustamaji, Helvy Tiana Rosa, Lea Pamungkas, Mona Sylviana, Nenden Lilis A., Omi Intan Naomi, Rainy MP Hutabarat, Rani Rachmani Moediarta, Rayni N. Massardi, Sirikit Syah, Taty

Haryati, and Ulfatin [16]. The mention of Zoya's name presupposes that her position has been taken into account in the Indonesian literary arena.

The agency that Zoya fought for demanded social capital where the relationship was quite good with several print media, and the late Arief Santosa who had several times published his work in *Jawa Pos* [17]. His close relationship with several people shows his position that he has significant social capital. Social capital was also shown when *Novel Jamaloke* (2018) was reviewed by Sarkawi, who was also a colleague in the pagan press by stating that the novel was a frame of love for the country and futility written directly by a child of the perpetrators of the history of the Indonesian Revolution in Surabaya [18]. His closeness to several intellectuals presumes that his social capital is strong enough because intellectuals or lecturers must suggest that their students review Zoya's works as material for literary criticism analysis. The conversation of Zoya's work became strong within the campus and strengthened its bourgeois legitimacy.

The agency that Zoya expects must occupy a strong position to enter the legitimate literary arena because it only comes from strong social and cultural capital where the limitation of the two capitals is bourgeois legitimacy. Of course, popular legitimacy was not obtained because only one of his works was published by Grasindo, namely the collection of short stories *Warisan* (2005) where it is difficult to continue to land on the public readers without continuity with popular publishers regularly.

#### **4.3. Canonization of *Prosesi* (1999), *Derak-Derak* (2005), *Cerpen Warisan* (2005) and novel *Jamaloke* (2018)**

The canonization effort is due to the type of work that Zoya produces is seen as a stingy polemic without involving everyday love experiences or pseudo-romanticism that are easily digested in popularity because they are entertaining [19]. Problems will be presented in accordance with the object of the research material.

In *Procession* (1999), Lie Mei Lie, who is a mixed marriage of Murti, Javanese Islam, and Lie, Chinese Buddhist poses a problem of identity in which the main character does not have the ability to attach himself to a single identity. The religious conflict was demonstrated on "That day is Friday. As usual, my father prepared the presentation table himself. She is in her ritual world, because like her own mother, she is foreign to her father's Thian "[20]. Instead of presenting optimism about the possibility of a state-legal marriage and stripping social hierarchical constructs to change reality, this work relies on cultural pessimism and bitter experiences that sharpen cultural gaps and legitimize normative culture in society.

In the second novel *Derak-derak* (2005), Zoya's ability to raise historical and political issues surrounding

the G-30S PKI massacre. In the middle of male shops such as Nyono, General Ru, Kiai Fakhri, and Kendro, this novel also features a female character named Sulung. Although this novel opens and closes by presenting the character Nyono, it is actually the narrative of a woman named Sulung who dominates this novel. Sulung struggles not only to get justice free from the stamp of the descendants of former political prisoners, but also to empower women to become aware of politics so that they realize the injustices they receive, not only injustice within the family, but also political injustice in the life of the nation and state. At the end of the story "*mungkin polisi tak akan pernah sampai kemari. Taka da, atribut apa-apa ditempat ini kata Mei.....aku ingin pulang. Aku merasa tak siapapun kemari*" [21] which makes this novel close with an absurdity where everything is not definitive. The possibilities in this novel make each character reflect vague possibilities and traumatic feelings.

In the collection of short stories *Warisan* (2005) at least at the end it has been mentioned that there is a potential discourse on social resistance that is depicted, but the struggle tends to be pessimistic as depicted in the short story "*Sepasang Sepatu*", "*Sebutir Manik-Manik*", "*Buyung*" and several other short stories did feel pessimistic when Buyung drew a map of Indonesia but linked the picture of the American flag on it which implied that he actually did not know what Indonesia was. On the other hand, this is also a form of pessimism that Indonesia is still hierarchically under American influence "*Ini pelecehan pelajaran geografi, pelecehan pelajaran sejarah, bahkan pelecehan PPKN, kara Kasek berapi-api "Siapa yang mengajarkan bendera Amerika boleh digambar di atas lukisan peta Indonesia! Siapa Coba! Panggil masing-masing guru*" [21]. As a collection of inheritance stories it is good to expose forms of domination, but the nuances of pessimism seem to suggest that there is no concept or practical level of social change.

The last novel, *Jamaloke* (2018) tries to impress several situations, namely the late colonial period; Japanese arrival period; revolutionary events; and the 1950s to the Gestok events, but the revolutionary period has the most part of this novel. As a historical pedagogical novel, Zoya's work is very helpful in learning history which is well seen in the sentences that she puts in her novel "*Belanda melancarkan Agresi Militer ke-II pada 19 Desember 1948. ... Musuh ternyata berhasil menawan Soekarno, mereka membentuk beberapa Negara bagian, negara Indonesia Timur, negara Kalimantan Barat, negara Pasundan, negara Jawa Timur, negara Sumatera Timur, dan lain-lain.*"[22]. A good periodation and also language from the first point of view illustrates how good the struggle is. The review written by Happy Dwi Wardhan suggests the same thing because although the 2019 Kusala Sastra Khatulistiwa nomination is a prestigious reference, the

credibility of the KSK is a question for him [23]. As a pedagogical, the novel is good but critically demands more analytical arguments.

The entire material object presented does indeed contain canon nuances by presenting resistance and also dominating social reality. This work has not been able to be rewarded with legitimacy because it does not assume a strong agency effort to change social construction [24]. A series of works chosen by Zoya Herawati, however, have reflective consequences about life, which are very complex when seen as natural, neutral historical events, but behind this, there are many social discretions.

## 5. CONCLUSION

Zoya Herawati's authorship in the agency and construction of canon literary reproduction in a series of works, namely *Processi* (1999), *Derak-Derak* (2005), *Short Story Warisan* (2005) and the novel *Jamaloke* (2018) has proven to be committed to making herself a canon because it targets extremely complex themes. and not a love affair, an everyday romance typical of popular readers in general. However, this seems to be insufficient as a modality or capital in the Indonesian literary arena, even though it has been paralleled by several other veteran female writers such as Ayu Utami, who is very legitimate in women's and Indonesian authorship literature.

The agency carried out is very Jakartacentric so that the inherent legitimacy is bourgeois because it is attached to power as evidenced by the publication of one of his works which in the early days won the nomination of the Jakarta Arts Council and was published by Balai Pustaka, a publishing agency under the state since colonial times. His close association with the teaching staff as well as several campus intellectuals gave the impression that his work was worthy of consumption by educated people. The accumulation of bourgeois capital and elitism will stick while continuing to strengthen its cultural capital which is capable of reading social constructions more clearly. In economic capital, of course, there are still weaknesses because cultural capital is used to serve popular tastes like *Grasindo* in order to gain economic benefits that are deficient in itself. In the literary arena, of course, Zoya is taken into account if it is fought vis a vis with banal popular authorship, but the accumulation of symbolic capital has not yet appeared to be attached to it so that the authorship strategy and also her work require a more up-to-date strategy so that it is seen to be discussed by the specific literary community of the country that also exists in Jakarta, Salihara or Utan Kayu, for example, in order to obtain legitimacy specifically in the authorship and literary modes.

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