

Dewi Ayu's Electra Complex as seen in Eka Kurniawan's *Beauty Is A Wound*

Putut Handoko

English Literature Program
Faculty of Letters
Dr. Soetomo University
putut.handoko@unitomo.ac.id

Dwi Indah Kartika

English Literature Program
Faculty of Letters
Dr. Soetomo University
indah.kartika9722@gmail.com

Abstract

This study aims to analyze Dewi Ayu's Electra Complex as Seen in Eka Kurniawan's *Beauty Is A Wound*. The objectives of the study are: (1) to find out the proofs of Dewi Ayu's Electra Complex as Seen in Eka Kurniawan's *Beauty Is A Wound*; (2) to find out the causal factors of Dewi Ayu's Electra Complex as Seen in Eka Kurniawan's *Beauty Is A Wound*; and (3) to find out the effects of Dewi Ayu's Electra Complex on herself and on Ma Gedik as Seen in Eka Kurniawan's *Beauty Is A Wound*. The theory used by the thesis writer is the theory of Electra Complex by Freudian theories in psychoanalysis approach and she also applies a qualitative research.

Keywords: Psychoanalysis, Electra complex, Defence Mechanism.

INTRODUCTION

Background of the Study

A girl who has been left by her father since she was born, loses a figure of father in her childhood. This loss can be because of death of her father or a broken home issue. By condition, she loses a precious period with the figure of father such as she is never carried by his father and gets some kisses from him. In addition, she definitely does not get more affection from her father. In this case, the condition can influence the personality development of the girl. Then, the daughter will get abnormal personality when she is growing up to be adolescent until adult in her life.

This phenomenon cannot be separated from human life. Moreover, this occurs unconsciously in each person. One of the examples of this phenomenon comes from Tyson (2006:13) in which he states that

For example, if I don't realize that I still long for the love I never received from my long dead, alcoholic father, I am very liable to select an alcoholic, aloof mate so that I can reenact my relationship with my father and "this time" make him love me I will not necessarily realize that what I really want in wanting this man is some- thing I never received from my father. The evidence will lie in the similarities between his treatment of me and my father's treatment of me.

Thus, the problem above can be stated as one of the issues of Electra complex or Female Oedipus Complex which is one of the parts of psychoanalysis issues. Electra complex is a psychological bent in which a girl identifies her mother as the rival of competition to attract her

father or a man similar to her father. It is explained by Ewen (2003:28) who states that

Freud ... find another way to explain the female Oedipus complex. (Some writers refer to this as the Electra complex, but Freud rejected this term [1920/1963l,p. 141n; 1931/1963q,p. 198].) The girl ... responds by resenting the mother who shares her apparent defect. She intensifies the envious attachment to her father, regards her mother as a rival, and develops an unconscious desire to compensate for her supposed physical deficiency.

In fact, Electra complex occurs at phallic stages in which the age of the child is 3 to 6 years old. If the girl's desire of possessing a figure of father cannot be fulfilled in her phallic stages, the girls will fulfil their primordial desires when they are growing up to adults. It occurs because the girl's personality is influenced by the experiences that happens in childhood, either bad or good.

Statements of Problem, there are three statements of problem for this study: What are the proofs of Dewi Ayu's Electra complex as seen in Eka Kurniawan's *Beauty Is A Wound?*; What are the causal factors of Dewi Ayu's Electra complex as seen in Eka Kurniawan's *Beauty Is A Wound?*; and What are the effects of Dewi Ayu's Electra complex on her daughters and on Ma Gedik as seen in Eka Kurniawan's *Beauty Is A Wound?*

Objectives of Study, there are three objectives of Study: to find out the proofs of Dewi Ayu's Electra complex as seen in Eka Kurniawan's *Beauty Is A Wound?*; to find out the causal factors of Dewi Ayu's Electra complex as seen in Eka Kurniawan's

Beauty Is A Wound; and to find out the effects of Dewi Ayu's Electra complex on her daughters and on Ma Gedik as seen in Eka Kurniawan's Beauty Is A Wound.

THEORETICAL BACKGROUND

The Concept of Electra Complex

The term of Electra complex is derived from "Electra", in Greek mythology and drama, a daughter of Agamemnon and Clytemnestra, who with her brother Orestes avenged the death of their father Agamemnon by killing their mother and her lover, Aegisthus (in Holman, 1986:150). Electra complex is a psychoanalytic term used to describe a girl's sense of competition with her mother for the affections of her father. Nagera (2014:60) in *Basic Psychoanalytic Concepts On The Libido Theory* states "In *The Interpretation of Dreams* Freud states that a girl's first affection is for her father and a boy's first childish desire is for his mother". The statement shows that father tends to give his affection to her daughter and has important roles in giving touch and affection to his daughter in childhood period. If the affection from father can not be fulfilled, it can cause the evidence of deviation sexuality in her adolescence period, which can be called as Electra complex case in adolescence or adulthood. To understand clearer about Electra complex case, the writer puts a clear example from Tyson (2006:13) in which he states that

For example, if I don't realize that I still long for the love I never received from my long- dead,

alcoholic father, I am very liable to select an alcoholic, aloof mate so that I can reenact my relationship with my father and "this time" make him love me I will not necessarily realize that what I really want in wanting this man is something I never received from my fatherThe point is that I want something I don't know I want and can't have: the love of my neglectful father. In fact, even if my father were still alive and had the kind of psychological rebirth that permitted him to give me his love, I would still have to heal the psychological wounds he inflicted over the course of my childhood—my feelings of inadequacy and abandonment, for example—before I could benefit from his love.

The quotation illustrates that family is very important in psychoanalytic theory because people are each a product of the role they are given in the family complex. The oedipal conflict (competition with the parent of the same gender for the attention and affection of the parent of the opposite gender), which also includes the electra complex case, is the descriptions of the dominant ways and the causes in which family conflicts can be lived (Susilo and Kodir, 2016).

It can be characterized that the girl has Electra complex tendency as follow: (1) wishing to be a boy or man; (2) wishing to have a baby from her father; (3) forcing against her mother as the rival of competition to get affection from her father; (4) choosing the sexual desires toward her father to get sexual satisfaction; (5) being attracted to a man

who already has girlfriends or wives as the substitute of her mother in competition; (6) in other condition, sometimes the girls choose her brother or other older man as a substitute for her father figure.

The Causes and Effects of Electra Complex

The castration complex is the cause of Electra complex. It is explained by Nagera (2014:62) who states “the castration complex in girls takes the form of penis envy, and it is penis envy ... which causes the girl to turn away from her first phallic love object, the mother.”. It means that the girl will change her first love object, her mother, in phallic stages because of penis envy. She takes her father as object of love. It is also explained by Nagera that the girl takes her father as her object and so finds her way to the feminine form of the Oedipus complex, so it is not destroyed, but created, by the influence of castration.

Therefore, it can be clarified that there are several cases causing electra complex occur in a girl. By noticing the relationship every person in human being life, it can be concluded that there are factors causing Electra complex appears in the personality of woman, as follows: (1) having

experience of painful disappointment; (2) having no longer the affection from her father; (3) wishing to have a baby from her father is never fulfilled.

There are effects of Electra complex in women toward themselves. Firstly, Tyson (2006:14) illustrates the effect of electra complex, in which he states that:

I will probably be most attracted to men who already have girlfriends or wives because their attachment to another woman will allow me to replay my competition with my mother and “this time” win. Of course, I might not win the man this time, and even if I do, once I’ve won him I’ll lose interest in him. Although I probably don’t realize it consciously, his desirability lies in his attachment to someone else. Once he’s mine, he’s not so exciting anymore.

From the statement above, it can be understood that when the girl changes the figure of father to other man and gets success to get the man as her substitute figure by being her lover or husband, she will lose interest in him. The meaning of “losing interest in him” implies that she has already gotten her satisfaction having the man and not felt her anxiety for she will not get her substitute father figure.

Secondly, Nagera (2014:82) also explains the effect of Electra complex “In girls may be slowly abandoned or dealt with by repression, or its effects may persist far into women’s normal mental

life.”. From the statement, it means that Electra complex might be developed by the girl as long as she lives, so it can influence her behavior and personality.

By highlighting the two statements above, it can be clarified the effect of Electra complex as follows: (1) after the woman wins the substitute of father figure (either her father or other man), she will lose interest in him; (2) influencing woman's normal mental life over the long term.

RESEARCH METHOD

The writer applies qualitative research in analyzing the thesis. The Source of Data is the novel *Beauty Is A Wound* written by Eka Kurniawan. The writer takes the English version of *Beauty Is A Wound* translated by Annie Tucker. The novel has 470 pages and has been published by Pushkin Press, London in 2015.

ANALYSIS

The Proofs of Dewi Ayu's Electra Complex

The main character, Dewi Ayu in *Beauty is a Wound* has four characteristics of Electra complex that influences her personality.

1. The girl chooses her brother or other older man as a substitute for her father figure.

Dewi Ayu had never met her father Henri Stammler before. This case causes her losses the

figure of father as the first object of love. When she was sixteen years old, she decided to marry Ma Gedik. She loved him since her family told the story about the love story from Ma Gedik and her grandmother Ma Iyang. Since she heard the story, she fell in love with Ma Gedik. Dewi Ayu regarded Ma Gedik as the figure of her father. The following quotation supports the idea:

Before Beauty was born, the two of them, Rosinah and Dewi Ayu, would often sit on a small bench in front of the kitchen hearth telling each other stories. Once, Dewi Ayu had told her the story of Ma Gedik. She had married him, forcing him to become her husband, because she loved him so much. She had never loved another man as much as she loved that old guy. “If Henri Stammler is here, I will not have loved the old man, Ma Gedik. In fact, he thought I was an evil witch,” Dewi Ayu had said. (Kurniawan, 2015:343)

The statement “*If Henri Stammler is here, I will not have loved the old man, Ma Gedik*” can be interpreted that Dewi Ayu lost her figure of father. So, she chooses Ma Gedik as the figure of her father and wants to marry him to get the affection of Ma Gedik as her substitute of figure of father.

2. Force against her mother as the rival competition to get affection from her father.

Dewi Ayu had considered Ma Gedik as a substitute for his father and Ma Iyang who flew off to the sky from the hill as mother in rival competition to get affection from Ma Gedik. Ma Iyang had made Ma Gedik fell in love to death with her, so that it made Dewi Ayu got “penis envy”. The quotation which supports the idea:

She had loved him before she'd ever seen him, because her mother's mother had loved him so much. "That poor pair of sweethearts, Ma Gedik and my grandmother Ma Iyang. Their love was destroyed, just as their lives were destroyed. (Kurniawan, 2015:343)

She wanted to give him the love he had never gotten from her grandmother Ma Iyang after she had been stolen by her grandfather Ted Stammler, but the man had refused to accept her love, a love that was completely pure, that came from deep within her guts. That was when Dewi Ayu had realized that his love for Ma Iyang was irreplaceable, and she felt how he suffered more and more, after his one and only true love had been ripped out at the root. (Kurniawan, 2015:446)

The statement implies that Dewi Ayu wanted to give the love to Ma Gedik which he had never gotten from Ma Iyang. Besides, Ma Iyang loved him so much. So, Dewi Ayu also wanted that Ma Gedik gave his love to her. It means that she was forced by herself to resist to Ma Iyang as rival competition to get the affection of Ma Gedik. In other word, Ma Gedik could not give his love to Dewi Ayu because he had promised to himself that he would not marry anyone for the sake of his true love to Ma Iyang and did not give her love to another woman although Ma Iyang was dead.

Therefore, even Ma Gedik did not want to marry Dewi Ayu, she kept forcing Ma Gedik to marry her with the way giving a terrifying threat to Ma Gedik that Ma Iyang Hill will be flattened if he did not marry Dewi Ayu. This threat could not be refused by Ma Gedik because Ma Iyang hill was the

only memory of Ma Iyang was left. The quotation which supports the idea:

"What will happen if I don't marry you?" asked Ma Gedik finally, a short while after the headman arrived.

"You'll be supper for the *ajak*."

"Then let them have me."

"And Ma Iyang Hill will be flattened."

With that terrifying threat, he helplessly married Dewi Ayu around nine o'clock that morning,.... (Kurniawan, 2015:51-52)

The statement implies that Dewi Ayu wants to get Ma Gedik from Ma Iyang as her substitute of figure of mother even she did not get the love from Ma Gedik as her figure of father.

3. Being attracted to a man who already has girlfriends or wives

This indicator deals with preceding proof. Dewi Ayu was attracted to Ma Gedik who had his lover, Ma Iyang who passed away. Ma Gedik was an old man who spent his life to loved Ma Iyang. In fact, Dewi Ayu wanted to marry him. The quotation supports the idea as follows:

Something strange must have been going on, because one night the old man was forced into marrying the teenage Dewi Ayu. He was fast asleep and snoring when a Colibri car stopped in front of his house. ... the tough guy showed him a chalkboard that was written on with a young girl's neat penmanship. He couldn't read it, nor could the tough guy, but the tough guy knew what was written there.

"Dewi Ayu wants to marry you," he said.

....

"I'm not even sure I can marry her."

“It doesn’t matter whether it’s you or a dog’s dick that takes her virginity, she wants to marry you,” the tough guy snarled. “If not, Lord Stammler will turn you into breakfast for the *ajak*.” That made him shiver. ... But, even if that threat was true, marrying Dewi Ayu was no simple matter, and he just didn’t understand why he had to marry her. And in any case he had already vowed not to marry anyone, out of his eternal love for Ma Iyang, a woman who had flown off into the sky one day and vanished. (Kurniawan, 2015: 31-32).

This condition is called as displacement.

Dewi Ayu regarded Ma Iyang as her mother who take all of the love from her substitute father Ma Gedik. She also assumed that Ma Iyang had made Ma Gedik loved her and could not be changed by other women. In this case, it means that Dewi Ayu was attracted to a man who already have a girlfriend or lover because his attachment to another woman will allow Dewi Ayu to replay her competition with her mother.

4. Wish to have a baby from her father, especially a boy

By highlighting the third proofs above, Dewi Ayu did not get her father as the first object of love to get a baby because her father Henri Stammler has left her when she was a baby. Then, she changed her first object of love to other man, Ma Gedik as her figure of father. The quotation which supports the idea as follow:

When Ma Gedik regained consciousness later that afternoon, he found himself Dewi Ayu’s husband without understanding how it happened, gazing at her as she were a she-devil. He refused to

touch her, shrieking whenever she forced herself near him, and hurling whatever he could grab at her. ...

“Why are you afraid of me? I just want you to touch me, and of course sleep with me, because you are my husband.”

Ma Gedik didn’t respond.

“Think about it, let’s say we are married and you don’t sleep with me,” she continued. ... She took off all her clothes, her wedding dress and her tiara, and threw them on top of the bed. Stark naked, she stood in front of of the still hysterical old man, and said loudly in his ear:

“Do it, and you’ll know that I’m virgin!”

“I swear to Satan, I am not going to do it, because I know you are not virgin!” (Kurniawan, 2015: 52:53)

From the quotation above, it can be interpreted that Dewi Ayu wished to have a baby from Ma Gedik. She forced Ma Gedik to sleep with her but he did not want to do it by refusing that Dewi Ayu was not virgin. Like human life, if people want to have their babies born, biologically a married couple intercourse each other so they can give birth to the baby they dreamed of. Dewi Ayu wanted to do by marrying him, if she got having sex with her substitute of figure of father Ma Gedik, she would get the baby she wanted. Unfortunately, she did not get a baby from Ma Gedik because he did not touch her.

The Causal Factors of Dewi Ayu’s Electra Complex

1. Having an experience of painful dissatisfaction.

The first causes of Dewi Ayu’s Electra complex is having an experience of painful

dissappointment which is losing figure of parents. Both of her parents, father and mother leave her since she was a baby, so that she does not get the role of parents. Then, when she is a teenager, Dewi Ayu has a feeling of hatred to both of parents. The quotation which supports the idea:

She had always been amazed that she didn't have any parents, only a grandpa and grandma and auntie. But when she realized that her father and mother had dissappeared one morning, she wasn't angry, in fact quite the opposite, she was in awe.

"They are real adventurers," she said to Ted Stammler.

"You read too many storybooks, child," replied her grandfather.

"They must be religious. The Holy Bible tells of a mother who left her child on the banks of the Nile River."

"That was different."

"Yes, of course. I was left on a doorstep." (Kurniawan, 2015:43)

The statement "*she wasn't angry, in fact quite the opposite, she was in awe*" implies that Dewi Ayu does a reaction formation, in which the author shows Dewi Ayu's response to her family that she is still in awe although her parents have left her. Furthermore, it is also supported by the utterance "*They must be religious. The Holy Bible tells of a mother who left her child on the banks of the Nile River.*" "*That was different.*" "*Yes, of course. I was left on a doorstep.*" which shows a denial, where Dewi Ayu covers the reality situation she experiences with refusing the fact that occurred on her self. Then she also says to her aunt that what their parents did to her are the same as the story in the Holy Bible. It implies a refusing the fact that their parents have done a big fault to her where they have left her since she was an infant.

In fact, Dewi Ayu feels dissappointed to both of their parents, but she conceals her dissappointment to her family. From the case, therefore, Dewi Ayu does not get the role of her parents so it causes herself to develop Electra complex unconsciously when she is a teenager and it influences her personality.

2. Having no longer the affection from her father.

Because of being left by both of parents, absolutely she loses the affection of her parents, especially the affection of her father. The quotation which supports the idea:

Above all, they worried about Dewi Ayu's father and mother, Henri and Aneu Stammler, who had run away. They had left all of sudden morning one morning sixteen years ago, without saying goodbye, leaving Dewi Ayu, who was still an infant, behind.

...

"After sixteen years, I am not angry anymore," said Marietje. "You should pray that you might meet them instead."

"Of course I hope to Oma. They owe me sixteen Christmas gifts and sixteen birthday presents, and that's not even counting the sixteen Easter eggs." (Kurniawan, 2015:42)

The utterance "*They owe me sixteen Christmas gifts and sixteen birthday presents, and that's not even counting the sixteen Easter egg*" implies that Dewi Ayu has lost many precious moments with both of her parents for sixteen years. It means that she also has never felt the affection from her parents, especially the role of father.

3. Wishing to have a baby is never fulfilled.

Dewi Ayu regards Ma Gedik as her figure of father. When she has married with Ma Gedik, she wants having sexual intercourse with Ma Gedik, but he does not want to touch Dewi Ayu. So, she does not get a baby from Ma Gedik. The quotation which supports the idea:

“Do it, and you’ll know that I’m a virgin!”

“I swear to Satan, I am not going to do it, because I know you are not a virgin?”

Then Dewi Ayu inserted her middle finger into her vagina, deep inside, right in front of Ma Gedik’s nose. The girl whimpered a little at the pain, and trembled every time her finger moved in between her legs, until she pulled it out and showed it to Ma Gedik. A drop of blood hovered on her fingertip, which she smeared in a straight line from the tip of Ma Gedik’s forehead to the edge of his quivering chin.

“Well I guess you’re right,” said Dewi Ayu. “Now I am no longer a virgin.”

She left to bathe and after that she slept atop her wedding bed, as if she didn’t care about the old man who was still shivering in the corner of the room. ...

When she returned to her room, she realized that the old man was gone. ... Ma Gedik jumped into the open air. He appeared to fly, overjoyed, as no one had seen him be for many years (Kurniawan, 2015: 53-55)

The utterance “*Do it, and you’ll know that I’m a virgin!*” implies that Dewi Ayu forces Ma Gedik to sleep with her, but he refuses her with the reason that Dewi Ayu is not a virgin. She also proves to him that she is still a virgin with inserting her finger into her vagina so that Ma Gedik is willing to have sex with her. This condition implies

that Dewi Ayu really wants to have sex with Ma Gedik in order to have a baby from him. Unfortunately, Ma Gedik keeps refusing not to touch Dewi Ayu, so that she does not get a baby from her substitute of figure of father, Ma Gedik. Instead, he escapes from his wife and kills himself by plunging from a hill. Therefore, this cause makes Dewi Ayu keeps developing her Electra complex as long as she lives to love him.

The Effects of Dewi Ayu’s Electra Complex

1. On Herself

The indicator which supports the effect of Dewi Ayu’s electra complex on herself is influencing woman’s normal mental life over the long term. Furthermore, influencing woman’s normal mental life over long term implies that Electra complex has influenced Dewi Ayu’s personality in her life. So, the strong effect of that is where she does not want to marry anyone after marrying Ma Gedik. The quotation shows the idea is as follows:

She was all by herself, feeling nostalgic and listening to the gramophone spin her grandfather’s favorite songs, Schubert’s Unfinished Symphony and Rimsky-Korsakov’s Scheherazade, while thinking about how she should reply to Mr. Willie’s proposal. She knew that Mr. Willie was a very good man – she had even once hope he might marry her Aunt Hanneke. But now her salvation came: she could run away and avoid having to reply to his proposal. It was still morning and the record had not yet finished playing its last song when she saw military trucks lined up on the beach. (Kurniawan, 2015: 56-57)

From the quotation above, the statement “*she had even once hope he might marry her Aunt Hanneke. But now her salvation came: she could run away and avoid having to reply to his proposal*” means that Dewi Ayu refuses Mr. Willie’s proposal. In fact, she does not want to marry anyone after marrying Ma Gedik. She keeps her love and not to love anyone even though many people have tried to propose and marry her. It implies that Dewi Ayu assumes that being a single is a good way to keep herself without a lover. This condition has been done after the death of Ma Gedik and refusing Mr. Willie’s proposal. This case also goes on until she fetches her death.

2. On Ma Gedik

The effects of Dewi Ayu’s electra complex also occurs on Ma Gedik. The indicator which supports the idea is the woman will lose interest in the substitute of father figure after she won him. In this case, after Dewi Ayu has married Ma Gedik, she leaves him. It means that after getting Ma Gedik as her husband, she feels satisfied toward what she has gotten, even though she does not get a baby from Ma Gedik. The quotation supports the idea is below:

She left to bathe and after that she slept atop her wedding bed, as if she didn’t care about the old man who was still shivering in the corner of the room. ...

At the end of her second mourning period, delighted that she hadn’t received any more sorrowful news, she threw off all her mourning garments. She put on cheerful clothes, made herself up nicely, and went to the market as if nothing had happened. (Kurniawan, 2015: 53-55)

From the quotation above, the statement “*She left to bathe ... she didn’t care about the old man who was still shivering in the corner of the room*” and “*She put on cheerful clothes, made herself up nicely, and went to the market as if nothing had happened*” implies that after trying to persuade Ma Gedik to copulate her, she leaves him. Even Ma Gedik has passed away, Dewi Ayu does not feel sad because she has gotten Ma Gedik even he does not love her. Moreover, he refuses her since the first time he was kidnapped. Therefore, the effect of Dewi Ayu’s on Ma Gedik is that he does not give his love to Dewi Ayu and has given a satisfaction toward her by willing to marry her forcibly. So that it makes she leaves him after getting Ma Gedik as her expression of winning him from Ma Iyang.

CONCLUSION

First, there are four proofs of Dewi Ayu’s Electra Complex as Seen in Eka Kurniawan’s *Beauty Is A Wound*. The first, the girl chooses an other older man as her substitute of father figure. She chooses Ma Gedik as the figure of father. The second is forcing against her mother as the rival competition to get the affection from her father. Then Dewi Ayu is forced by herself to resist Ma Iyang as the rival competition to get the affection of Ma Gedik. The third is being attracted to a man who has already had a girlfriend or wife. It seems that she is attracted to Ma Gedik who has his lover, Ma Iyang who he really loves. The last proof is wishing to have a baby from her father. It seems

that Dewi Ayu wishes to have a baby from the figure of father, Ma Gedik with the way she forces her husband to have sexual intercourse with her.

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