

# Nonphysical Imagery of Dayak Damio Women Singkawang

1<sup>st</sup>Susan Neni Triani<sup>1</sup>, 2<sup>nd</sup>Sarwiji Suwandi<sup>2</sup>, 3<sup>rd</sup>Andayani<sup>3</sup>

{susannenitriani@gmail.com<sup>1</sup>, sarwijiswan@yahoo.com<sup>2</sup>, andayani@staff.uns.ac.id<sup>3</sup>}

Sebelas Maret University, Ir. Sutami Street No.36A Kentingan, Surakarta, Indonesia<sup>1,2,3</sup>

**Abstract.** One of the interesting things about the Dayak Damio tribe is its image. Unlike the image of women in general, Dayak Damio women are depicted as strong, tough and powerful figures. This study aims to describe the physical image of Dayak Damio women in Singkawang. This study is a qualitative descriptive study with a feminist literary criticism approach. The steps taken by the researcher with the data are a) Reading carefully the novel being studied; b) Identifying data related to the Non-Physical Image of Dayak Damio Women in Singkawang City; c) Classifying data based on problems; d) Reviewing data based on problems. The study uses techniques to check validity using three techniques, namely a) Reading persistence, b) Triangulation, c) Adequacy of references. The data source in this study is the Dayak Damio Singkawang informant. The data in this study are in the form of sentences containing non-physical images of Dayak Damio women in Singkawang. The results of this study indicate that Dayak Damio women are patient, powerful and kind. In Dayak culture there is also no power gap between women and men. Different from the stereotype of women in general.

**Keywords:** imagery, nonphysical, dayak, women.

## 1 Introduction

Literary works are a reflection of the real world. What is contained in literary works is an embodiment of the atmosphere and life of that era. Culture is a literary work produced by an individual, but the object conveyed cannot be separated from the culture and social life of society [1]. Literary works are never created from a vacuum. Culture and literature are dependent on each other.

One form of literary work is oral literature. Oral literature is a cultural heritage that describes the past, but also mentions new things (in accordance with social problems), therefore oral literature is also called living fossils [2]. In line with Saddhono and Erwinsyah's opinion that folklore is part of culture that is traditional, informal and has a national level. Folklore includes all knowledge, values, attitudes, assumptions, feelings and beliefs spread in traditional form through customs [3]. Oral literature or what is usually called folklore is a part of culture that is spread by word of mouth. According to Danandjaja, oral traditions only include folklore, folk songs, riddles, proverbs, while folklore has a broader scope, such as folk dance and folk architecture [4].

Oral literature is spread throughout Indonesia, especially West Kalimantan. Oral literature has characteristics, including: (1) it is spread through the mouth, meaning cultural expressions that are spread both in terms of time and space through the mouth, (2) it is born from communities that are still village-style, people outside the city, or people who are not yet familiar with it. letters, (3) describe the cultural characteristics of a society., (4) have a poetic style, (5) consist of various versions, (6) do not emphasize facts or truth, placing more emphasis on aspects of imagination and fantasy that are not accepted by modern society, but has a function in society, and (7) uses spoken language every day [5]. Endraswara added the characteristics of oral literature, namely (1) it is created spontaneously, not necessarily through contemplation, (2) there is something to be conveyed, namely the beauty of sound and local wisdom, (3) modern oral literature, worked on with accompaniment, (4) oral literature Many have been combined with written literature, worked on, created, and have specific aims, and (5) oral literature is often attached to traditional games [6].

Kalimantan Island is one of the islands in Indonesia. The original tribe that occupies the island of Kalimantan is the Dayak tribe. According to information from Veth and Duman, the Dayak people are the original inhabitants of Kalimantan Island[7]. The Dayak tribe is a closed tribe in line with the results of research from the Department of Culture and Tourism, 2007: 8) which states that the Dayak tribal community is a closed community and emphasizes socio-cultural similarities and unity. The Dayak tribe in West Kalimantan has 151 main tribes, some of which are still divided into several tribes[8]. These tribes are divided based on the history of their distribution, area of distribution, number of speakers, language and various traditional customs. Each Dayak tribe has different cultures and customs depending on various situations and the context of these customs. The Dayak tribe is divided into several large groups, namely 1) Apokayan, which consists of Kenyah, Kayan and Bahau. 2) Ot Danum-Ngaju consists of Iban, Murut, Klemantan and Punan. The Ahe Dayak tribe is one of the sub-tribes of the Kanayatn Dayak tribe who speaks ahe. "Kanayatn is a term to refer to the Dayak sub-tribe in Pontianak, Landak, Bengkayang, and Sambas Regencies who speak Bahas Ahe, Badamea, Jare, Bangape with all their variations as well as Bakati', and Banyadu' with all their variations" [9].

The Dayak Damio community in East Singkawang District has folklore or legend values that are still very attached to their characteristic values. The legendary story system contains intrinsic value. This is also reinforced that folklore itself is a characteristic of the Dayak Damio tribe community which contains the value of these folklore. In the Dayak Damio community, it is typical that folklore is passed down from generation to generation. This folklore is still believed by the Dayak Damio tribe, who have many folktales which are still known to the local community.

One of the interesting things about the Dayak Damio tribe is their imagery. In contrast to the general image of women, Damio Dayak women are described as strong, tough and powerful. Image is an image that many people have about a person, or a visual mental impression (image) evoked by a word, phrase or sentence, and is a basic element of a woman's image [10]. Image can also be said to be a picture of a woman's personality which can only be seen from her actions, words, way of socializing, how she dresses and her attitude in facing a problem. Women are very interesting objects to talk about, where women are depicted as having certain images that give the impression of women's own inferiority. Women are made into attractive objects, not only from a sexual perspective, but also from the perspective of women as weak creatures and objects of oppression. Women are seen as pleasurable creatures and can be sex objects whenever men want. Women as satisfiers of sexual desires can be forced whenever men want them, even if women don't want it [11].

The image of women is all forms of spiritual mental images and daily behavior expressed by women. The image of women can be seen from the roles that women play in everyday life. In literary works, especially in prose form, the image of women can be seen from the lives of the main female characters and other figures involved in the lives of the main female characters presented in the literary work. Image is divided into two, namely physical and non-physical images. In this research, imaging is focused on non-physical imaging only, namely non-physical imaging. According to Lestari, non-physical image includes personality issues, such as a person's patience, loyalty and sincerity [12].

This physical image research will be studied using the scalpel of feminist literary criticism. Feminist literary criticism is a discipline of literary criticism that was born as a response to the development of feminism in various corners of the world. Feminist literary criticism is a new stream in literary sociology. Its birth coincided with women's awareness of their rights. The core aim of feminism is to improve the position and status of women so that they are the same or equal to the position and status of men. In its development, there are several types of feminist literary criticism, namely (1) feminist literary criticism which sees women as readers (*the woman as reader/feminist critique*), and (2) feminist literary criticism which sees women as writers (*the woman as writer/gynocritics*) [13].

Research on the image of women has often been carried out, as has research on the Dayak tribe. Some previous research on women's image is as follows. The first research was conducted by Hidayatullah, et al with the title *The Image of the Woman in Syair Banjar Ken Tambuhan (The Image Of The Woman In The Banjar Syair Of Ken Tambuhan In South Kalimantan)*. Based on the results of the analysis, it shows that: (1) Ken Tambuhan's poetry manuscript is an original manuscript originating from Kalimantan; the proof is the use of the words Banjar Kulon and Kuripan, which are located in Southeast Kalimantan; namely in Amuntai City; (2) The image of women in poetry describes the role of women in the domestic area who carry out embroidery activities as daughters of noble families; and (3) The depiction of unequal status for women because of their lineage [14]. Further research was carried out by Islahuddin with the title *The Image of Women in The Folklore of Putri Kemang: Feminist Literary Criticism Studies*. This research produced research results showing that the image of women contained in the Putri Kemang folklore, namely: 1) equality of education; 2) women's independence; 3) ability to make decisions; 4) freedom to choose a partner; and 5) women's leadership. Apart from that, the research results showed that the image of women in the Putri Kemang folklore is in line with the views of feminist literary criticism which aims to obtain better treatment for women, improve the position and role of women to form a society that is more just and equal to men. [15]. Further research was conducted by Nurjana, et al. about the image of women in the Serunting Sakti Legend. This research shows that the female characters in the Legend of Serunting Sakti are depicted as very complex female figures. From a physical perspective, the female characters are depicted as old, sickly, beautiful and charming. Judging from the psychological aspect, female characters are depicted as figures filled with worries, doubts, doubts and regrets. Apart from that, psychologically female characters are also portrayed as people who are easily happy, have high hopes and are wise. Judging from the family aspect, women are depicted as filial, open, skilled, wise and treacherous. Meanwhile, if we look at it from a societal aspect, women are portrayed as figures who are loved, loving and good at respecting [16].

Meanwhile, there are several relevant studies regarding the Dayak tribe as follows. First, research conducted by Olang regarding the values and cultural elements in the Udak Fruit Folklore of the Linoh Dayak Tribe which describes cultural values that describe the relationship between humans and God, the relationship between humans and nature, the relationship between

humans and society, the relationship between humans and other people or each other, man's relationship with himself. Meanwhile, there are cultural elements: tools and equipment for life, kinship systems and social organizations, language, arts, belief systems, and science and knowledge systems. The Linoh Dayak people believe in the cultural values contained in the story and it has become customs/traditions [17]. The next research was conducted by Suswandari, et al with the title Local wisdom of Dayak ethnic groups in central Kalimantan, Indonesia. The results show that the Dayak Ethnic people in Central Kalimantan are divided into several sub-ethnic groups, where each sub-ethnic group is further divided into kinship clans (sedatuk). Local wisdom is still maintained by the Dayak ethnic group which is religious in nature and has a kinship system. Also, value systems are appreciation of nature, communal systems, ancestor worship, marriage systems, traditional buildings, arts (traditional music, dance, songs, weaving arts, sculptures, paintings, and tattoos), traditional weapons, farming, and agriculture. Local governments can collaborate with private and public institutions to preserve local Dayak ethnic wisdom, especially among the younger generation [18]. Further research was conducted by Putri, et al with the title Representation of Cultural Values in Tempuutn Senarikng of Dayak Benuaq and Tunjung Tribes. This research resulted in the essence of life of the Benuaq and Tunjung Dayak people is trying to avoid curses by praying and carrying out ceremonial rituals. (2) The nature of work of the Benuaq and Tunjung Dayak tribes is oriented towards earning a living. The work usually done by the Benuaq and Tunjung Dayak people is farming. (3) Human nature in space and time is oriented towards the future so that what he does now will also have an impact on the future. However, they do not forget the past as part of life's learning. Therefore, they always make offerings in the form of sacrificial animal blood and cooked food in every ceremony as a form of gratitude for what they have obtained in life, to avoid disasters and to facilitate all hopes and (4) The essence of human relations with nature is to always maintain harmony. They always carry out various ceremonial activities to expel disturbing spirits from human life and instead are always accompanied by good spirits. In other words, the folklore of Tempuutn Senarikng is the forerunner of the traditions and culture of the Benuaq and Tunjung Dayak tribal communities which continue to be carried out to this day [19].

## **2 Research Methods**

This research uses a descriptive method because this research will provide an overview of the results of the analysis. "The data collected is in the form of words, images, and not numbers." [20] . The descriptive method is used to provide an overview or describe the results of the analysis of Non-Physical Imagery of Dayak Damio Women in Singkawang City. This research was designed in the form of qualitative research because this research will produce data in the form of quotations of sentences, not numbers. First, Bogdan and Taylor define qualitative methodology as a research procedure that produces descriptive data in the form of written or spoken words from people and observable behavior. Thus, research on non-physical imaging of Dayak Damio women in Singkawang City will ultimately produce descriptive data in the form of sentences related to non-physical imaging of Dayak Damio women in Singkawang City.

The approach used in this research is a feminist literary criticism approach. Feminist literary criticism is a type of literary criticism that utilizes a feminist theoretical framework in interpreting and evaluating literary works. The main aim of literary criticism is to analyze gender relations, the relationship between women and men which is socially constructed, which, among other things, describes situations when women are dominated by men. Through feminist literary criticism, the oppression of women found in folklore will be described. The data in this research

are two folk tales from the Dayak Damio tribe, namely Cerita Burung Karoak and the Asal Mula Batu Keramat. The data source for this research is the resource person who is the indigenous Dayak Damio tribe.

The research technique designed in this research is a documentary study because it examines documents. The data collection tool in this research is the researcher himself as the key instrument. Researchers as key instruments act as planners, data collectors, analysts, data interpreters, and ultimately reporters of research results. Apart from the researcher as the key instrument, the data collection tool in this research is a note card containing sentences on Non-Physical Imagery of Dayak Damio Women in Singkawang City. In this research, researchers were also assisted by other research tools in the form of note-taking paper to facilitate data collection, and this paper is called a tool.

The steps taken by researchers with the data are as follows. a) Carefully read the novel under study b) Identify data related to Non-physical Imagery of Dayak Damio Women in Singkawang City c) Classify data based on problems d) Review data based on problems. Data analysis techniques used by researchers on the data are as follows a) Analyze, interpret, and provide comments on the Non-Physical Imagery of Dayak Damio Women in Singkawang City b) Conduct discussions or consultations with the supervisor c) Draw conclusions.

Checking the validity of the data needs to be carried out so that the data obtained is truly objective so that the research results can be justified. In this research, the technique used to check validity uses three techniques, namely a) Reading persistence, b) Triangulation, c) Adequacy of references.

### **3 Result And Discussion**

Based on the results of the analysis of two folk tales: Karoak Bird Story and The Asal Mula Batu Keramat, the results of the non-physical imagery of Dayak Damio Women can be presented as follows.

#### **3.1 Cerita Burung Karoak**

Cerita Burung Karoak tells about the legend of the Karoak Bird. The Karoak bird is a type of bird found in the West Kalimantan Forest. This bird is a sign of mystical things for the Dayak People of West Kalimantan. The sound of the Karoak bird is a sign that there is a devil or ghost near the bird or as a sign that a disaster will come. The non-physical imagery of women found in the Karoak Bird story is as follows.

##### **3.1.1 Patient**

The nature of patience is an individual's ability to control the desire to do something negative or encourage an individual to do something that abandons things he doesn't like for the sake of activities that the individual likes [21]. This attitude is often shown in the Karoak Bird Story, as in the quote following.

*“Namun dibalik kesederhanaan yang serba kekurangan tidak membuat sepasang suami istri tersebut putus asa untuk hidup”*

The quote above tells the story of a husband and wife who live in hardship, but they never give up hope of surviving. The nature of not breaking up is a form of the nature of patience.

In the story, it is mentioned about a husband and wife who did not give up. This shows the patient nature inherent in Damio Dayak Women. This patient nature is shown by a woman who remains patient with her husband even though he lives in economic difficulties. The image formed of the Dayak Damio woman in this story is that the Dayak Damio woman is a woman who is patient in carrying out her role and remains loyal to her husband. This patient image is also seen in the following quote.

*“Pak, saya lapar sekali apakah kita ada lauk untuk makan malam ini.” saut sang istri, “Jagankan lauk beras pun kita sisa sedikit” sautnya lagi suami kepada istrinya, “Oh, iya tidak apa-apa nanti saya memasak air panas saja untuk mengurangi rasa lapar saya pak” sahut istrinya lagi kepada sang suami.*

The quote above explains about the wife who felt hungry and had no side dishes to eat. Then her husband said that there was no rice to cook either. The wife then said it was okay to her husband and just drink water to reduce hunger.

The quote above further shows the patient nature inherent in Damio Dayak women. Even when she doesn't have anything to eat, the Dayak woman remains patient. He even tried to find other alternatives to reduce his hunger by drinking water. Dayak women are tough women who can survive in any condition. Like the portraits of Dayak women that we often see in the media, they are scattered in every corner of the interior of Kalimantan. They can live as they are by utilizing existing natural resources.

The patient nature shown by Dayak women in the Karoak Bird story is not only in facing economic problems, but also patient in overcoming all the limitations they face. Pay attention to the following quote.

*“Dia mulai merasakan sakit perut yang tak tertahankan. Akhirnya dia melahirkan sendiri tanpa bantuan siapa pun karena tidak ada orang di tengah-tengah hutan. Akhirnya ibu dan anaknya melahirkan dengan selamat. Sang istri pun berusaha untuk tetap kuat membersihkan sisa-sisa darah.”*

The quote above explains about a woman who gave birth alone without help when her husband went looking for food. This woman's characteristics show that she is a patient person. After giving birth she even cleaned the baby and the remains of her own blood. This shows the patient nature inherent in Dayak women. If she was impatient with her ordeal, she could have left after giving birth to the baby. But no, he even took care of the baby and his own blood until it was over.

The patient character shown several times in quotes in the Karoak Bird story forms the image of the Dayak Damio woman as a patient woman.

### 3.2 Asal Mula Batu Keramat

The Asal Mula Batu Keramat is a story that tells about the Sacred Stone in East Singkawang. The Dayak people believe this stone to be a sacred stone left by Nek Saban. Nek Saban is a shaman who is known to be very powerful. He was also always willing to treat the illnesses of the Dayak people. When he died, he threw away all his knowledge on a sacred rock behind his house. After that he advised that the stone must continue to be guarded and not polluted. Until now, many people still come to this stone to ask for healing from diseases. The image of women contained in the Legend of the Asal Mula Batu Keramat is as follows.

#### 3.2.1 Sakti

The legends of the Dayak tribe tell a lot about powerful people. Magic is an above-average ability of an object or person that is obtained from a series of very tough practices, experiments, exercises and taboos [22]. Not only men, many Damio Dayak women also have supernatural powers. Pay attention to the following quote

*“Pada zaman dahulu ada sebuah cerita batu keramat tepatnya di desa bayakng pemilik batu tersebut pun bernama nek saban iya merupakan seorang dukun setiap orang yang sakit pasti datang kepada nya, hampir semua jenis penyakit iya mampu mengobatinya”*

The quote above explains about Nek Saban's supernatural powers which can cure all kinds of diseases. Nek Saban is a shaman who is able to cure all kinds of diseases suffered by people. Nek Saban's supernatural powers show gender equality in the Dayak Damio tribe. Women and men of the Damio Dayak tribe have the same opportunity to become strong, invulnerable or powerful.

The stereotype in society is that women are weak. However, this was denied by the Dayak Damio tribe. In the Dayak Damio tribe, women and men have the same power. Both women and men can become shamans or charmers to cure all kinds of diseases.

#### 3.2.2 Kind Hearted

Apart from being a powerful person, the non-physical image of a Dayak woman which is also shown in the story of the Asal Mula Batu Keramat is a kind-hearted woman. Kindness is an attitude that is happy to do good deeds, such as helping other people. The kind nature in this story is shown in the following quote.

*“Hingga saat ini batu keramat itu masih ada jika orang yang ingin melihatnya bisa datang langsung kekampung, hanya saja tidak boleh di kotori , tidak boleh berkata kotor, benar-benar tujuan yang baik pergi ke situ.”*

When Grandma Saban died, she still gave the sacred stone relic to her children and grandchildren. The goal is that the sacred stone can still cure people's illnesses. Apart from religious studies, Grandma Saban still shows her concern for society. Characteristics like this show that Saban's grandmother is a kind woman. Another quote also explains Grandma Saban's kind nature, namely

*“Hingga hari dimana iya meninggal tidak sedikit orang yang sangat terpuak sedih menyaksikan kepergiannya”.*

*Kutipan di atas menjelaskan tentang kesedihan Masyarakat akan meninggalnya Nek Saban. Hal ini dikarenakan Nek Saban adalah orang yang baik. Orang yang selalu bersedia membantu orang lain.*

## 4 Conclusion

Based on the research results, it can be concluded that the non-physical image of Damio Dayak women is a patient woman, a powerful woman, and a kind woman. Like Dayak women in general who are seen as tough and patient, Dayak Damio is the same. This can be seen from the non-physical imagery depicted in the oral literature of the Karoak Bird Story and the Asal Mula Batu Keramat in Singkawang City.

There are suggestions that researchers would like to give, especially to all the people of Singkawang City, to continue to preserve oral stories because it is through oral literature that the original culture and character of each tribe is depicted. Second, it is recommended to all Dayak women to always maintain their positive character. And, it continues to maintain its original cultural formation even though it has been eroded by time.

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