



Jurnal Pendidikan Bahasa dan Sastra Arab

P-ISSN : [2722-2675](#), E-ISSN : [2722-3434](#)

Available online: <https://jurnal.stain-madina.ac.id/index.php/ej>

CHILD EXPLOITATION OF THE CHARACTER ZAIN IN THE FILM CAPERNAUM BY NADINE LABAKI

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Abstract: Zain is the main character in the Capernaum movie directed by Nadine Labaki who described as having a love, devoted, kind, humane character, and not afraid of anything. Based on this, a contracted analysis was carried out on Zain. This research uses a qualitative approach with descriptive methods. The data in this study uses the words, sentences and contexts in this film that are related to Zain. The data source in this study uses a movie entitled "Capernaum" in 2018 directed by Nadine Labaki. The results of the study reveal that the results of the deconstruction analysis of exploitation experienced by Zein can occur in various forms, such as being forced to work or carrying out heavy life burdens, which should not be the responsibility of a child. Her parents used Zein for their personal interests, both financially and emotionally, without considering Zein's rights and welfare as an individual. of Zain who has the character of a stubborn, angry, deviant, and inhumane person, and there are also where his character is able to break speculation that men must be masculine, whereas after decontracting it can be found that Zain is also has a feminist character.

Keywords: Movies, Characters, Deconstruction, Derrida.

مستخلص البحث: زين هو الشخصية الرئيسية في فيلم كفرناحوم للمخرجة نادين لبكي، والتي وصفت بأنها شخصية محبة ومخلصة ولطيفة وإنسانية ولا تخاف من أي شيء. وعلى هذا الأساس تم إجراء التحليل التعاقدي على شركة زين. يستخدم هذا البحث المنهج النوعي مع الأساليب الوصفية. تستخدم البيانات في هذه الدراسة الكلمات والجمل والسياقات الموجودة في هذا الفيلم والتي تتعلق بزين. يستخدم مصدر البيانات في هذه الدراسة فيلماً بعنوان "كفرناحوم" عام ٢٠١٨ من إخراج نادين لبكي. وتكشف نتائج الدراسة أن نتائج التحليل التفكيكي للاستغلال الذي تعيشه زين يمكن أن يحدث بأشكال مختلفة، مثل إجبارها على العمل أو تحمل أعباء حياتية ثقيلة، والتي

لا ينبغي أن تكون على عاتق الطفل. استخدم والداها زين لمصالحهما الشخصية، مادياً وعاطفياً، دون مراعاة حقوق زين ورفاهيته كفرد. زين الذي يتمتع بشخصية عنيدة، غاضبة، منحرفة، وغير إنسانية، وهناك أيضاً حيث تكون شخصيته قادرة على كسر التكهينات بأن الرجل يجب أن يكون ذكورياً، بينما بعد التفكيك يمكن أن نجد أن زين لديه أيضاً شخصية نسوية. شخصية.

الكلمات المفتاحية: الأفلام، الشخصيات، التفكيكية، دريدا

A. Introduction

In the movie of Capernaum by Nadine Labaki there are aspects of literary psychology. According to Minderop, Literary Psychology Research is the study of literary works which are believed to reflect psychological processes and activities.¹ In this movie, Nadine Labaki tells the very difficult life that the main character Zain lives, who is still very young, as the backbone for his family. The 2018 movie Capernaum explains the social factors that occur in the main character named Zain, how he is able to live his life. So the film Capernaum gave rise to new speculation about poor children who require them to be the backbone of the family. Building new meaning through the character Zain as the main character in this movie.²

Zain is depicted in this movie as the main character who is shown to be very devoted and responsible to his family, even though he is still very young. Zain in this movie is depicted as having a character who is fearless, loving, devoted, hardworking, and very obedient to his master. After reversing the hierarchy, it can be found that the hierarchy in the character of Zain is a brave and responsible figure. After looking at the binary opposition, Zain's brave and fearless character, it is discovered that his true character is a very loving person. Nadine Labaki's movie Capernaum was screened in the Palme d'Or segment at the 2018 Cannes film festival and won the Jury Prize and was nominated for the Oscar film award.³

This is actually very interesting from the initial story that was built, namely starting from the main character Zain who was born into a poor family with environmental conditions that could be said to be very shabby and did not meet the requirements for

¹ Anas Ahmadi, "Literary Psychology," *Psiikologi Sastra*, no. Unesa University Press (2015).

² Sukran Kamil, *Najib Mahfuz Sastra Islam, Dan Politik (Studi Semiotic Terhadap Novel Aulad Huratina)*, 2007.

³ Azwardi, "Metode Penelitian Pendidikan Bahasa Dan Sastra Indonesia," 2018.

children to grow up in a good environment.⁴ However, Zain and his younger siblings worked selling juice on the side of the road from morning until evening. After selling juice and eating together, Zain asked his parents to let him go to school, but because his parents couldn't afford it, Zain's desire to go to school was rejected.

The economic situation was so bad that it forced his parents to sell Zain's younger sister, Sahar, for some money to a very rich young man named Assad. Zain, as the older brother, fought to save his sister from the forced marriage, but his efforts failed so his sister was still married off. This failure is what makes Zain run away from home, where in his escape Zain meets Rahil, an immigrant worker from Ethiopia who gives him a place to live and eat on the condition that Zain takes care of Rahil's child Yonas.

So this movie ends with Zain returning home and hearing that his sister has died and Zain takes a knife to kill Assad, his sister's husband. However, the court heard that his sister died because she was pregnant at a young age and had shortness of breath. Zain is also accused of committing a crime and is put in a juvenile prison, and the film closes with Zain calling the jailer to a television station to sue his parents because of his mistake because he was born in this world and was unable to support himself, taking care of him at the same time only brings hardship. and hardship for himself and his younger siblings.

This is the basis for researchers to carry out an analysis of Zain's character, to see two different sides between Zain and his social life using the Deconstruction approach from Jacques Derrida to see real evidence of the reversal of hierarchy towards Zain's character.

Various existing literary studies, the use of films as objects of literary study have been carried out by several researchers. Alima Nuri Ayati in 2021, who analyzed the Realization of Children's Rights in the movie Capernaum using an objective structuralism study approach, explained how children's human rights in the film are within the study of structuralism.⁵

Furthermore, research from Yusak Risal and Fitia Khairun Nisa' who applied Derrida's deconstruction in the Short Fiction film Srinthil, from this research explains that this movie can be a conventional perspective which seems to assume that abortion is an

⁴ S. Delaniy, "Melindungi Anak-Anak Dari Eksploitasi Seksual Dan Kekerasan Seksual Dalam Situasi Bencana Dan Gawat Darurat," *Meda; Restu Printing*, n.d.

⁵ Alima Nur Hayati, "Realisasi Hak Anak Dalam Film Capernaum Karya Nadine Labaki," *UIN Sunan Ampel*, n.d.

illegal act that occurs in Indonesia if it is carried out without official permission from the government.⁶

Apart from these two studies, Nesa Riska Panggesti and Candra Rahma Wijaya Putra presented an analysis using the Deconstruction approach from Jacques Derrida in the virtual novel by Ayu Utami. He explained in his research that women who have beauty and normality are considered a patent construct.⁷

After observing these studies, not many researchers have used the Capernaum movie, especially in the Indonesian scientific treasury, and more research has been found other than a careful and comprehensive approach to the deconstruction of this film.

Based on existing facts, there is a need for research management in a new form. Research on the film Capernaum in a broader descriptive and exploitation scope is important to carry out in order to provide a more comprehensive analysis. In this context, a set of analytical approaches are needed that can explain the film Capernaum, starting from the reversal of hierarchy, its relationship with literature, to the existence of a film in explaining historical phenomena or events that can follow the times according to the needs of the audience. So that films can become a forum for recordings that will last forever.

In the practical realm, this research can be an illustration of the meaning of films that will continue to move over time. This meaning is through deconstruction analysis by Jacques Derrida.

Jacques Derrida is a French philosopher who contributed the big idea he brought, namely deconstruction. Deconstruction theory is now popular among Post-Structuralists. Derrida has a way of thinking that does not see the text linearly but circularly by showing the equivocal character of the text. Derrida thinks that everything that is meaningful is the text. It doesn't have to be in written form. That way, the text is not always written. From

⁶ Yusak Risa, "Reinterpretasi Dan Dekonstruksi Fenomena Sosial Dalam Film Shrintil," *Jurnal, Universitas Tidar*, 2021.

⁷ Milahtul Latifah, "AL-AFKAR : Journal for Islamic Studies Kyai Dan Phenomena Patriarki Sosial Keagamaan ; Analisis Konstruksi Semantik Makna Al- Rijāl Dan An- Nisā Dalam Al- Qur ' an" 7, no. 2 (2024): 459–87, <https://doi.org/10.31943/afkarjournal.v7i2.961..Kyai>.

this thought emerged deconstruction. Deconstruction was present because Derrida criticized western philosophy (Greek to Modern era).⁸

The main criticism is metaphysics. According to Derrida, western philosophy refers to the metaphysics of presence which originates from Aristotle whose basic principle is "identity". Metaphysics of presence is a theoretical concept of reality that represents reality. From metaphysics, presence is the source of logocentrism.⁹ Logocentrism is centered on logic where a person's way of thinking is standard so that the person is trapped in their own truth. Logocentrism claims that the most correct way of thinking means covering up all external aspects.¹⁰ Even though the logos is not singular, it is equivocal. That's where Derrida enters the second issue, namely phonocentrism. Phonocentrism is more concerned with speech than writing. However, according to Derrida, writing is actually more important, because meaning and all its diversity originates first from writing, not speech. This means that the writing appears in its own version, while the speech is controlled by the speaker according to the meaning desired by the speaker.¹¹

Derrida's deconstruction talks about the concept of *Difference*. Why does the text not have a single truth and why does it have to be equivocal because there are *differences*. *Difference* has the elements "to differ" meaning to differentiate and "to defer" meaning to postpone. The meaning of something does not depend on the object but depends on where it is pulled, meaning that meaning will not end and will continue to move.¹² Like post-structuralism, just playing around in an endless process. This process is what refers to the term *difference*.¹³

The way deconstruction works is by means of a double reading of the text, namely by carrying out binary text terms, by tracing the *traces* so that a binary opposition can be put forward in the text. Second, by showing the weaknesses of the text. Deconstruction

⁸ Satrio Arismunandar, *Derrida's Deconstruction and Its Influence on Cultural Studies*, (Depok: Faculty of Cultural Sciences, University of Indonesia, 2008). p. 5

⁹ Eko Ariwidodo, "Logosentrisme Jacques Derrida Dalam Filsafat Bahasa," *Jurnal Sosial Dan Budaya Keislaman*, no. Pamekasan: STAIN Pamekasan (2009).

¹⁰ Faruk, *Metode Penelitian Sastra Sebuah Penjelajahan Awal*, 2012.

¹¹ Rina Zuliana, "Dekontruksi Antologi Puisi Sori Gusti Karya Darmanto Jatman," *Jurnal Kajian Sastra (Yogyakarta: Universitas Gadjah Mada)*, 2022.

¹² Suwardi Endraswara, *Teori Sastra Sepanjang Zaman Tokoh, Konsep Dan Aplikasi*, (Yogyakarta: Graha Ilmu, 2021).

¹³ Jacques Derrida, *Margin of Philosophy (Dialihbahasakan Dalam Bahasa Inggris Oleh Ahlan Bass)* (London: Atholone Press, 1981).

exists to dismantle, reverse, delay or destroy something in the text. According to Derrida, deconstructing an opposition becomes hierarchically inverted. The next way is to reverse the entire system which is at the level of opposition, becoming a part that shows how a discourse destroys the existing hierarchical opposition.¹⁴

Simply, the text was constructed to deconstruct a single Hierarchy text and this is precisely where the paradox of deconstruction is, playing with this effort, the effort to dismantle the text by identifying a goal while the goal leads to logocentrism which tends to be anti-deconstruction, now this is what becomes an oddity that must be reviewed return. Judging from its meaning, logocentrism is divided into logos.¹⁵ Which means truth or knowledge and centric which means centered or focused. So, from this term, it can be simply understood as an ideology or idea that focuses everything on the logos.¹⁶

This research is to see how the deconstructed meaning of the main character in the film, so the method used is descriptive qualitative because the data obtained will be in the form of words, sentences and linguistic aspects that have no reference.¹⁷ Renewing research that examines Zain as a child exploited by his parents is important for several fundamental reasons related to child protection, long-term impacts on children, and understanding family dynamics. This research focuses on three main aspects that are very relevant in the social and psychological context of children

B. Research Methode

According to Salim & Syahrul, data collection techniques are the ongoing activities of the data collection process, using a natural approach and being very sensitive to the symptoms seen, heard, felt and thought.¹⁸ After collecting data, the researcher analyzes the data qualitatively. Data analysis is the process of searching and compiling the data

¹⁴ Dian Syahfitri, *Teori Sastra Konsep Dan Metode* (Yogyakarta: CV. Pustaka Ilmu Group, 2018, 2018).

¹⁵ Peter & Roger Fowler Childs, "The Routledge Dictionary of Literary Terms," *New York Routledge*, 2006.

¹⁶ Jacques Derrida, *Dissemination (Dialihbahasakan Dalam Bahasa Inggris Oleh Alan Bass)* (London: Atholone Press, 1981).

¹⁷ K Ratna, N, *Teori, Metode, Dan Teknik Penelitian Sastra* (Yogyakarta: Pustaka Pelajar, 2008).

¹⁸ Salim & Syarum, *Metode Peneliti Kualitatif* (Bandung: Citapustaka Media, 2012).

systematically.¹⁹ The material object of this research is the main character Zain in the movie of Capernaum released in 2018 by Nadine Labaki.

Socialization is carried out by giving knowledge and understanding of the community, especially parents, regarding the existence of internal guarantees statutory regulations, then provide assistance in reporting cases to the police closest as well as institutional readiness to handle it.²⁰ The results of service activities can increase knowledge and open insight and deepen understanding of the community, especially parents the importance of protection against Child Sexual Exploitation and Violence.²¹

In determining the research object, the choice of characterization in the movie Capernaum was based on the suitability of the theory used, namely Jacques Derrida's deconstruction theory.²² There are three stages in this research: first, data reduction. Second, data presentation. Third, draw conclusions.

C. Result Of Research and Discussion

Based on the data findings obtained by researchers, several problems can be found as follows:

Deconstruction of Zain's character

Zain's character previously discovered was categorized as someone who is loving, brave, helpful, devoted to his parents and fearless. After reversing the meaning of hierarchy, it can be found that Zain's character is someone who is stubborn, likes to fight, fights, and is very easily emotional.

Firstly, Zain is a loving man. After conducting a binary opposition to Zain's very loving character, evidence was found that Zain is actually a very emotional person. This can be seen in the data image below:

¹⁹ Anggun Juniamaalia Sholikhah, "Analisis Pelaksanaan Perlindungan Hukum Terhadap Anak Korban Eksploitasi Ekonomi Sebagai Pengemis," *Innovative: Journal Of Social Science Research* 4, no. 4 (2024): 6738-51, <https://j-innovative.org/index.php/Innovative/article/view/13924>.

²⁰ Masfi Sya'fiatul Ummah, "No 主観的健康感を中心とした在宅高齢者における健康関連指標に関する共分散構造分析Title," *Sustainability (Switzerland)* 11, no. 1 (2019): 1-14, http://scioteca.caf.com/bitstream/handle/123456789/1091/RED2017-Eng-8ene.pdf?sequence=12&isAllowed=y%0Ahttp://dx.doi.org/10.1016/j.regsciurbeco.2008.06.005%0Ahttps://www.researchgate.net/publication/305320484_SISTEM_PEMBETUNGAN_TERPUSAT_STRATEGI_MELESTARI.

²¹ Sholikhah, "Analisis Pelaksanaan Perlindungan Hukum Terhadap Anak Korban Eksploitasi Ekonomi Sebagai Pengemis."

²² Syifaturrohman Syifaturrohman, Anifita Dwi Zulianti, and Aulia Nur Aisyah, "Efektivitas Konvensi Hak Anak (ICRC) Dalam Kasus Eksploitasi Anak Di Thailand (Studi Kasus Tahun 2019-2022)," *WISSEN : Jurnal Ilmu Sosial Dan Humaniora* 2, no. 3 (2024): 154-71.



Image 1

After Zain's younger brother was disturbed by thugs

As shown in image data 1 above, in the picture you can see that Zain is trying to protect his younger sister Sahar when she is teased by a stranger on the street. Zain can be seen driving the tease away angrily and his response seems to be asking him not to tease his sister and if he continues to tease his sister he will hit and fight with the person. As if he wasn't afraid of people teasing his younger brother, it looked like the tease was much bigger and more sturdy than Zain. But Zain is not afraid, he continues to look after his younger brother for the sake of his safety and security. After the incident, Zain's rebellious nature is shown, when his sister is about to be sold by marrying her master to a very rich person.



Image 2

After Zain rebelled

In image data 2 above, a character is shown that is different from his original loving, defiant nature in this scene. This character is shown when Sahar is married off by her parents to a well-off young man, namely Assaad, who is the owner of the shop where Zain works.

When Sahar was taken away by his father, Zain tried to chase and oppose his mother and father not to take Sahar by saying "you're happy" to his mother, and kicking the wall in the street which then caused Zain to run away from his mother. it actually has an inverted hierarchy of what is visible, as is what happens in this scene:



Image 3

After Zain helped the baby

In the picture above, Zain untied the rope from the feet of a baby boy who was the son of his helper when he left the house, who gave him food and a place to stay, the baby was named Yonas.

This trailer begins with Yonas' mother, Sahil, an illegal immigrant who entrusts her child to Zain to look after while he works at a carnival as a cleaner, but in two days Sahil doesn't come home and leaves Zain with Yonas who has nothing to do. eaten.

After two days, Zain began to wonder how to support the two of them, and it occurred to him to leave Yonas on the side of the road and hope that someone would pick him up. However, after a while, no one came to pick up Yonas from the side of the road, so Zain couldn't bear to see Yonas, who himself untied the rope and carried Yonas, walking without knowing where to go.

Second, Zain is a very good figure and has a high level of humanity, but after a binary opposition was carried out on Zain's character, who is very angry and easily emotional, evidence was found that Zain is actually a very humane person.



Image 4

After Zain's younger brother died

who is in the hospital?,

Who? Talk to me. Zain asked again

what is this bastard doing

What is he doing? While crying.

Zain was sad and devastated by the loss of his beloved sister, and was distraught when he came home to see his sister's corpse. It became even more sad when he remembered that it was all the fault of his parents who forced Sahar to marry when he was very young, namely 11 years old, so he died.

Based on the image data 4 above, in the context of the events that occurred, Zain's character is very loving during the scene where he helps his younger brother who is being harassed by thugs, then during the scene where he helps a baby whose legs are tied, the hierarchy of traits that act as they please is reversed. , apparently has a humanitarian spirit and cares for others.

Third, Zain is a man who basically has a naturally masculine character. After analyzing the binary opposition to Zain's character in this film, evidence can be found that Zain has a motherly character, which can be seen from the scene when he helps the baby from being tied by a rope, then always carries the baby because he is afraid that something will happen to the baby. After conducting a binary opposition to Zain's masculine character, it was discovered that Zain was actually a feminist.



Image 5

Post Zain takes a knife

First, Zain's character was seen as a man who was very loving and kind, but after the opposition was carried out, it was clear that Zain was a person who was full of anger and revenge, this can be seen in the scene above. Zain's feelings of revenge arose after hearing the news that his younger brother had died and that his parents had not done anything about his death. Zain, who heard the bad news, cried and was angry, so he arose the desire to avenge his brother's death by killing Assad.

Zain said to his parents "is he leaving? Let me show you what 'going' is, I will show you what really leaving is" while running with a knife to Assad's house.

In this film, it is not shown what Zain did when carrying a knife and ran to Assaad's house, but went straight to a prison and the police said he stabbed his sister's husband with a blood-stained knife.

D.Conclution

Based on the analysis of research data, it can be found that the main character Zain in the film Capernaum has a character as the main male character in this film is described as a figure who is loving, devoted, kind and humane and is fearless in any condition after being deconstructed, so a character is found that In contrast to what appears, Zain is stubborn, angry, rebellious and inhumane, and there are also cases where his character is able to break speculation that men must be masculine, whereas after decontraction it can be found that Zain also has a feminist character.

Based on the results of this research, in the future film series can use films not only for entertainment but can also be used as a medium for social criticism that can be easily accepted by society by adapting social issues that exist in the world.

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