

# PROSTITUTES ON MALE GAZE OF THREE NOVELS

## *PSK DALAM MALE GAZE TIGA NOVEL*

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### ABSTRACT

Prostitution is an endless social problem in every human generation. Their stories and conflicts are seemingly unsolvable, beside those are interesting to be theme or idea, not only on series of interdiscipliner discussions, but also on literature or art products. This article is scientific eksplorasi towards three novels telling the life of prostitute which has been written by male authors. They are *Aku Seorang Pelacur* (A. D. Donggo), *Para Pelacurku yang Sendu* (Gabriel Garcia Marquez), and *Tuhan Izinkan Aku Menjadi Pelacur* (Muhidin M. Dahlan). This is a qualitative research followed by comparative descriptif analysis based on concepts of male gaze and intertextuality. The temporary results of reading the problem of prostitutes tends to these three points that they are humiliated as (1) commodity of despise of wild desire; (2) medium of male actualization; and (3) medium of hiprocisy into religious understandings.

Key Words : prostitute, male gaze, intertextuality, gender

### ABSTRAK

Pelacuran merupakan persoalan sosial yang abadi dalam setiap generasi manusia. Kisah dan lika-liku kehidupan PSK seakan tidak berkesudahan, serta selalu menarik untuk diangkat sebagai tema atau ide, baik dalam serangkaian diskusi pada berbagai disiplin keilmuan, karya sastra, maupun karya seni lainnya. Artikel ini merupakan telaah ilmiah atas pembacaan terhadap tiga novel tentang kehidupan PSK yang ditulis oleh pengarang laki-laki, yaitu *Aku Seorang Pelacur* (A. D. Donggo), *Para Pelacurku yang Sendu* (Gabriel Garcia Marquez), dan *Tuhan Izinkan Aku Menjadi Pelacur* (Muhidin M. Dahlan). Penelitian dilakukan dengan metode kualitatif dan analisis deskriptif komparatif, berdasarkan pada konsep gender, terutama dari sudut pandang male gaze dan konsep intertekstualitas. Kesimpulan sementara dari pembacaan tersebut, antara lain, PSK dipandang sebelah mata sebagai (1) komoditas pelampiasan hasrat yang liar, (2) sarana aktualisasi kaum laki-laki, dan (3) ajang kemunafikan terhadap pemahaman religi.

Kata Kunci: PSK, male gaze, intertekstualitas, gender

## INTRODUCTION

Commercial prostitutes were often regarded as one of the never-ending social issues. Prostitution have been handled in various ways, but never finished. The closure of Dolly, Kramat Tunggak, and several other localizations, did not mean as a good solution, but those broke down newly spreaded small localizations (Praptoraharja, 2016, in <http://arc-atmajaya.org>). The migration of those prostitutes posed significant obstacles to the completion of health, economic, and social problems perpetrated by the government. Conflicts and lifes of prostitutes had been studied, for example, by Hasanah (2013) in unpublished paper entitled "Problems of Prostitution" conveyed that prostitution was a very difficult problem to be erased since in every generation. Prostitution never led to be positive, but always be negative direction. This was proved by the proliferation of prostitution in many parts of world and lifes of world communities. The development of the digital era was increasingly let the public to discuss about the theme of prostitution freely. In addition, besides the amenity, among others, the impetus of human needed to have sex outside of the marriage; one's low-respect to women and human values; the high exploitation into the human's life; as well as economic pressures, poverty, and a life-sustaining background. Maulida (2015: 14) made observations about prostitution in general in Indonesia. She argued that the reason of the position of prostitution spot as a social pathology was its location amongs societies that had completely contrary values and norms towards the phenomenon of prostitution. Thus, prostitution could be regarded as norm or value breaking someone or anyone whose particular purposes. The cause of the emergence of prostitution, among others, were economic, education, culture, and religion which made humans were easily empowered by irresponsible parties. Prostitution made extreme destruction of family life, morality, and religious integrity, and correlates with crime, addiction to drugs and alchohol, and the endemic venereal and skin diseases, and so on. Anyway, the government's preventive measures against prostitution are prevention and mitigation.

Student of Santa Ursula Jakarta (1994) on the booked entitled *Night People: Study of Night Worker of Jakarta. The students of Class 1 of SMA Santa Ursula in 1993-1994* had participated in observations and researches to the people who perform various professions at night, among others, prostitutes, transvestites, DJs, radio broadcasters, security guards, women massagers, street vendors, taxi drivers, and waitress. Those proved that most of the night workers were based on the no choice of life that stumbled at low education (except for DJs and radio broadcasters), economic pressure, unhappy marriage, or being influenced by friends. Sometimes being a night workers were not pleasant professions, especially in facing bad sitgma amongs of society. They honestly admitted that the job was mostly out of self-interest, but because of some triggering factors, such as: economy, sexual harassment, and unhappy marriage. However, there was also, concerning the security guard, which was an additional income on the orders of employer. Handayani (2017: 103-104) in "Male Gaze in Model Photography: Objctification and Commercialization of the Body of Women" said that the gaze system

in model photography represented women as images and men as gaze bearer. Women were positioned as objects of photographers and spectators. Through her gaze, a female stereotype was formed by a photographer. Women could be treated like women in photos, as well as women had to meet such criteria as women had in the photo. The female image had featured in model photographic genre. The camera had been conditioning as a way of looking at the man and his patriarchal ideology. Women then position themselves in a patriarchal culture as a *signifiant* for men. Thus, men could be out of their fantasies and obsessions through linguistic commands by imposing women as a silent image. women were eternity bounded in place as the bearer of meaning, not the meaning maker.

Sedyaningsing-Mamahit (2010) took prostitute life as a dissertation material by focusing on condom usage in Kramat Tunggak localization. The results of the research was being transformed into a book entitled *Women in Kramat Tunggak*. She (2010: 106) stated that the main reason that made women fell into the prostitution were because of four these things: being forced by the circumstances, following the flow, frustrated, and just as survival. The sufferings of these prostitutes were increasingly being connected into the necessity of condom usage. Most of the customers refused to use it. Inevitably in a state of urgency, the rejection was agreed. The threat of endemic such venereal disease causes the habitual action amongs prostitutes to use a variety of antibiotic medicines without the correct dosage, included drugs and other objects used for washing the vagina. Without their awareness, supported by their low educational background, the usage of those drugs, on the contrary, caused resistance to certain types of germs. Prostitutes mostly came from the economic problem, in addition to the psychological background due to trauma to a bad marriage or the impact of being sexually abused. Behind it all, most of her said that their profession was only temporary without determining when it would end. Only a handful of prostitute could enjoy the job and even wanted to improve their status as a pimp! Baker, one of UNICEF's staff (2015) wrote about the profile of a prostitute, Dewi, in a short article entitled "The Goddess Story: Prostitution House in Papua" at <http://indonesiaunicef.blogspot.co.id/> (downloaded October 1, 2016). The Story then revealed that the element of sanitation is less cared for. However, Dewi underwent the profession by laid out on the economic insistence and the ideals to save the preparation of the future. Nurfaidah (2016) in "PSK in the 2000s" concludes that the discussion of prostitution tends to be static, in general, related to the supporting factors that trapped women into prostitution. Or, the difficulties of them in carrying them out on their activities and in their retirement. The existence of prostitutes always has a dilemma. On the one hand, prostitutes were badly harassed, but on the other hand, they had been treated as slaves by such stakeholders in the prostitution. This research was one of the most popular subjects in the theme of prostitution, with a focus on research on literature that brings *male gaze* to prostitution, especially the prostitutes itself. Three focuses below: *Aku Seorang Pelacur* (A. D. Donggo), *Para Pelacurku yang Sendu* (Gabriel Garcia Marquez), and *Tuhan Izinkan Aku Menjadi Pelacur* (Muhidin M. Dahlan), showing female characters who worked as prostitutes and being underneath male gaze.

The male gaze came from two theories, namely psychoanalysis and feminism. Psychoanalysis saw that every human being thought and acted on the emotional and psychological factor which often beyond of one's consciousness (Baran and Dabis, 2012: 153). Baran and Dabis provided an example that if a man was looking at a woman, his sexual and emotional feelings will go beyond the view itself. It happened outside the man's own consciousness. Meanwhile, in feminist theory there was a concept to understand the nature of gender inequality (Brabeck and Brown, 1997: 15). Walby (1990: 4) said that gender inequality arose because of the patriarchal system--a system that dominated where men have power over women as benefiting from the persecution. If Mulvey saw male gaze in film, the view could also be seen in literary works. The three novels discussed here indicated the objectification of women especially from the facts inside of the story. Female characters in the novels were never left alone, but always be on contrary with male characters who act as her oppressors. Although female characters roled as the main character, but the dominance of female characters could still be felt by the reader. It was once said by Mulvey (in Budiman, 2000: 77) that women could not do other than be the object of male gaze.

The research focused on those three novels. Therefore, in facilitating the research, I used intertekstuality. Kristeva in Culler (1981: 104) stated that the amount of knowledge that can make a text meaning, or intertextuality, was inevitably given the assumption of a text dependance on previous. The text was a permutation of another text. Kristeva (1980: 36-37) insisted that the text could dwell in a certain space; the text became the means of speech; the text could absorb a series of other texts, or the text could overlap or neutralize each other. Kristeva in Junus (1985: 87-88) gave the following points: (1) the presence of a text was another text; (2) there was always a clue indicating the relationship between a text and the preceding ones, (3) it was always be found that the author has read a series of such influential texts; and (4) the reader could not separate one text from another. Majidatul (2013, in yulis-majidatul-fib12.web.unair.ac.id) had pointed out that the intertextual approach also occurs when literary analysis was related to comparative literature, ie. product review, literature (literature and art) interrelated into the context of the theme aspect/ myths, types/forms/ technical writing, movements/trends, interrelationships between literary works with other works of art, or the linkage of theory and critical practice in comparisons based on approaches to literary works.

## **RESEARCH METHODS**

This research method was qualitative with comparative descriptive analysis. The analysis was conducted to examine the facts that exist within the research focuses and compared them with each other intertextually. Methods of data retrieval were done randomly, ie. novel written by male authors with the theme of prostitutes. The research method is done by the following stages: marking important points in research focuses related to the research theme; culminating in these important points in accordance with the corresponding theoretical concepts; arrange the results of processing these points into the form of a scientific article.

## THE RESULT

The result was divided into two parts: novel and author, and Prostitutes in male gaze of three novels. The novel and author's section was part of an introduction to the focus of research while the prostitutes in the male gaze were the result of research on all three novels.

## NOVEL AND THE AUTHOR

The theme took in the three novels was prostitute and prostitution. However, their characters were described differently. Marquez described the figure of Delgadina as underaged and naïf prostitutes who were inexperienced and still fearful towards their customers. Delgadina's came into the world of prostitution by poverty. It could be seen from her way of choosing perfume, wearing costumes or jewelry. Anyway, Donggo described a prostitute named Martini who was well-established because she had been described as living in a house and a maid. Martini stuck into the trap of the high-ranking officials who connected to each other. She was described as smart, proven by her critical attitude towards her customers.

*"Itu hanya dugaan Tuan. Saya memang pelacur. Saya kelihatan sopan dan mengucapkan kata-kata dengan baik hanya kebetulan. Pengalaman dan pergaulan telah mendidik saya," kataku. (Donggo, 2005: 13)*

"It's just your guess, Sir. I am a prostitute. I look polite and say the words politely just by chance. Experience and intercommunication have taught me," I said.

She was always hungry for an academic answer, but no one could give correct answers. Those customers just regarded her as a sexual desire commodity.

*"Saya pun dilecehkan dengan membiarkan saya menunggu semalam suntuk. Itu pun penghinaan. Mentang-mentang saya seorang pelacur diperlakukan seperti itu," tangkisku. (Donggo, 2005: 40)*

"It so humiliated for keeping me there all night. That was so disgusting. Just because I am a prostitute is treated like that, "I tackled.

*"Senang tidak senang. Saya mencoba memahami pelanggan saya. Termasuk Tuan Bakaradin. Tuan ini senang menerima, tapi tidak memberi. Seperti Saudara katakan, dia tokoh dari sebuah lembaga yang mewakili kepentingan rakyat, tapi mengeksploitasi kepentingan rakyat itu demi kepuasan dirinya sendiri. Demikian pula terhadap diri saya. Dia mengeksploitasi tubuh saya, tapi tidak mau memberi imbalan. Tapi sudahlah, kenapa Saudara tiba-tiba tidak lagi marah kepada saya?" pancingku. (Donggo, 2005:95)*

"Like or dislike. I tried to understand my customers. Including Mr. Bakaradin. This gentleman liked to be given, but not to give. As you said, he was one of those figure of legislative that had high attention to the people, but exploited the interests of the people for his own satisfaction. So it was with me. He exploited my body, but did not want to give rewards. But never mind, why are you suddenly no longer angry with me? "

Dahlan described the figure of Kiran, a young female who da'wah seeker and an activist who originally wanted to pursue the world of religion. However, her critical attitude was less acceptable to his fellow santri, both women and men, in the *pesantren* where she studied.

*Khatam juga aku membacai dan memahaminya. Lalu apa lagi yang akan aku lakukan? Aku ingin sekali berdiskusi dan bertukar pikir, tapi dengan siapa. Sepertinya orang-orang sibuk dengan urusannya sendiri-sendiri. (Dahlan, 2010: 59)*

I reached the ending by reading and understanding it. So, what else should be done? I really want to have such interesting discussion and sharing with them, but with whom I should talk to. At least, people seem to be selfish here.

She was trapped into the separatist movement because it was considered as a way to excite her intelligence in preaching. Through her intelligence, she also geniously found the vagueness in organization that she occupaied. She then anxiously quitted the antimainstream organization. Encountering with one of the movement figures, making her fall in love, then, do series of extreme love affair with him. Then, there were series the same thing with another the activists. Kiran was known as the sex slave of many antimainstream activists who ironically aggressively voiced the religious struggle in the public domain. Unfortunately, Kiran then experienced quite severe disappointment with the sexual adventure, love, and lover.

*Setelah peristiwa itu aku merasakan hampa yang makin menjadi-jadi. Aku tak tahu bagaimana melukiskan perasaanku. Keperempuananku sudah ia lukai dan kini aku ditinggalkan begitu saja hanya karena sebuah salah paham, kalau benar dia cinta padaku, kok dia tega melukaiku, membuatku terkapar berkalang tanah seperti ini. (Dahlan, 2010: 133)*

Being out of the bad evidence, I thought I felt into extremely lonely. I couldn't have any idea to draw my own feelings. He took my virginity and now was left just because of our misunderstanding. If he really loves me, why should he let me into great suffering, keeping me into the darkness.

Her hatred of men was widened after having the same other affairs. She hated all boys who had slept with her. The destruction of her family then made it so depressed. God then was being subjected to be an ultimate anger, until finally she reached its climax. She totally hated God and all the rules He had created.

*Kalau memang Kau tidak mau menyapaku lagi, aku pun akan melakukan hal yang sama seperti yang Kau lakukan atasku. Aku juga tidak mau menyapa-Mu. Tidak, setitik pun tidak. Bulshit Tuhan, semua-mua bulshit janji pahala, jihad, kesucian yang telah Kau tanam dan tumbuhkan dalam hatiku. (Dahlan, 2010: 102)*

If you really do not want to greet me anyway, I'll do the same thing you. The same thing you did to me. I do not want to greet to you either. No, not in a smallest speck anyway. God... you're a bulshit! All are the bulshit promises ... reward, jihad, holiness .... All that you have long being planted and grown in my heart.

Kiran decided to leave normal life full of ethics and norms. Working with her lecturer who had also been long involved in prostitution, Kiran stepped herself into the professional level of high-cost prostitute.

The three authors provided a political background in his work. The story that emerged in all three focuses were the behavior of bad rulers: corruption, collusion, nepotism, and scandal. Things that connected to sexual desire and material long tended to be the main goal in human lifes. Meanwhile, the place setting that appeared in Marquez's novel was Latin America, precisely in Columbia with its high rates of crime. Sex had been long prime necessity in man's life. Cano, as the main chasacter of Marquez novel, had his first sex on his twelve, and since then never stopped.

*"Belum pernah aku naik ke ranjang dengan seseorang perempuan yang tidak kubayar, dan beberapa perempuan yang tidak bekerja sebagai pramuria telah kubujuk, entah dengan alasan entah dengan paksaan, untuk menerima uang walaupun kemudian hanya dibuang ke tempat sampah," katanya.*

*"Ketika usiaku dua puluh tahun, aku mulai menyimpan catatan berisi nama, usia, tempat, dan catatan singkat tentang keadaan dan gaya bercintaku. Pada usiaku yang ke lima puluh, ada 514 perempuan yang setidaknya pernah bercinta denganku satu kali. Aku berhenti mengisi daftar itu ketika ragaku tidak memungkinkan lagi untuk bercinta dengan begitu banyak perempuan dan aku mencatatnya tanpa kertas," katanya pada sebuah ingatan. (Marquez, 2010: 18--19)*

"I have never gone to bed with a woman I didn't pay, and the few who weren't in the profession I persuaded, by argument or by force to take money even if they threw it in the trash," he said.

"When I was twenty, I began to keep a records listing name, age, place, and brief notation on the circumstances and style of lovemaking. By the time I was fifty, there were 514 women with whom I had been at least once. I stopped making the list when my body no longer allowed me to have so many and I could keep track of them without paper," he told a memory.

While, Donggo revealed the dark side of the megapolitan city, Jakarta, while Dahlan shew the dark environment at pesantren and educational environment in Yogyakarta. Situation setting that emerged in the work of Dahlan precisely in the era of the rise of separatist movement under the guise of da'wah in the New Order. While, Donggo featured a bureaucratic environment that tended to misappropriate their power: an eternal culture among bureaucrats who could not hold their own oath. Then, Marquez displayed the middle class and poor neighborhoods in some parts of Latin America.

### **PSK in Male Gaze Three Novels**

Donggo shew two prominent prostitute: Martini and Dina. Martini was a well-established one because she already had the house and a loyal maid. Martini had been depicted as a beautiful and intelligent woman. It looked at the way she argued. In contrast to Dina who was unable to do anything when she was snared by her own husband to serve his colleagues. Dahlan then displayed ex-smart activist prostitute, Kiran, who had extreme conflict so choose to leave God and religious doctrines that had been learned during these time. Her heart had broken when she was unable to solve her problem with series boy who actually could only seen her as slave of desire. As the conflict escalated, it resolved by reaching into the world of professional prostitution. She then let her being undercontrol by her lecture—now as her pimp, while extremely abandoning all the norms and ethics.

*Jujur saja kukatakan, aku kaget. Sangat kaget, ia seorang dosen yang sangat menjaga wibawa di depan kelas mahasiswanya. Ia juga sudah menduduki posisi tinggi di kampusku, khususnya jurusanku. Dan ia juga masih terdaftar sebagai anggota DPRD dari fraksi yang selama ini kutahu aktif mengkampanyekan tegaknya syariat Islam di Indonesia. Ah, Dunia! Sudah gelapkah dunia? (Dahlan, 2010: 216)*

Honestly I said, I was shocked. I was so surprised, founding the fact that he was a lecturer who whose great authority in front of the class. He had also occupied a high position on my campus, especially in my faculty. And he was also still registered as a member of parliament from the party that I really knew actively campaigning the establishment of Islamic law in Indonesia. Oww, the World! Had it been so dark?



While Marquez conveyed a Delgadina character who had been forced to undergo the profession since the age of 12 years. By her poverty reason, Delgadina got into the trap of Rosa Cabarcas, the manager of a brothel.

The marginality of prostitute figures still clearly seen. Martini who was being trapped into the chain of scandalous bureaucrats and apparatus, still were being humiliated and used as a free sex slave. Two of his customers, Karmin and Bajari gave her more attention, but did not make her more special than a slave. For the rest, Martini's customers thoughts he was nothing more than rubbish with its bad smell. When Martini tried to defend her rights, she was suspected as a dissident and it eventually led to a well-organized execution. Dahlan displays prostitute figure who held deep hatred on men, norms, ethics, religion, and God.

*Sejak saat itu aku sudah mati rasa dengan lelaki. Dan aku semakin absurd: tentang Tuhan, tentang agama, tentang cinta, tentang laki-laki. Semuanya tak bisa aku nalar. ( Dahlan, 2010: 135)*

Since then, I had been drowned into deep figidity to woman. And I was getting absurd: about God, religion, love, men. All were unreasonable.

She considered the solution of the longlasting conflict by living in darkness. While, Delgadina had been decribed as a silent prostitute and has no desire to voice her wishes. She was very obedient. Delgadina's attitude made Cano to find his true love and willing to inherit his property for the young girl later if he died. Eventhough, the presence of Delgadina was especially to fulfill his mother missing by ask her to accompany him overnight after his mother's death. He always felt that there was something or someone will attacked him while was sleeping.

Through male gazes on the three novels, women were no more than objects. At the beginning of the story, Marquez through the character of Cano saw adult prostitute as the real lust.

*“Pada usiaku yang kesembilan puluh, ingin kuhadiahi diriku sendiri dengan satu malam yang berluapan cinta liar bersama seorang perawan dewasa.” (Marquez, 2016: 1)*

The year I turn ninety, I wanted to give myself the gift of a night of wild livo with an adolescent girl.

Both in silence or in motion, they had never been a single subject in the position of the main character. Martini was described as a well-established prostitute. However, Donggo saw her as a ping-pong ball that bouncing Martini here and there when he meets along the chain of her customers. Martini got bad death showing that the marginality would not be separated from her profession.

*Namun, sebelum aku memberikan reaksi, dengan tangkas dan secepat kilat tangan Halimin menangkap batang leherku, persis di tenggorokanku sangat kuat dan kian mengeras. Aku mencoba berteriak, tapi suaraku tidak keluar. Dalam beberapa saat aku pun lemas. Jantungku berhenti berdetak. Maka berakhirlah sudah. Rohku yang dikaruniakan Tuhan itu berpisah sudah dari tubuhku. Roh itu kembali ke Tuhan? Tak tahu aku. Setelah itu mayatku dilempar keluar dari mobil. (Donggo, 2005: 111)*

However, before got reaction, so swiftly and so fast, Halimin hand grabbed my neck so tightly. I tried to scream, but my voice did not come out. In a few moments I was limp. My heart stopped beating. Then it was over. My soul then left from my body. My soul had returned to God? I didn't know. After that my corpse was thrown out of the car.

Dahlan, Donggo, and Marquez, they saw women as creatures that had many weak spots, especially when she got into trouble. Women were not a good problem solver, but as good sufferer. Women were described as ambiguous and forever dilemma lover. Dahlan displayed Kiran who many times met dead ends or struggling in an incredible innerside of contradiction. However, Kiran was described as women who unable to think clearly and liked drowning in permanent darkness. Although, Cano had fall in love to Delgadina, but the man glorified the girl's position.

*Akhirnya, itulah kehidupan yang nyata, dengan hatiku yang tenteram dan dikutuk untuk mati karena cinta yang bahagia pada hari yang gembira, kapanpun, setelah hari ulang tahunku yang keseratus. (Marquez, 2016: 117)*

Finally, that's the real life, with my tranquilized heart and cursed to die for a happy love on a happy day, whenever, right after my hundredth birthday.

Cano never wanted to a marriage her.

*"Aku merasa seakan-akan kau memintaku untuk meminangnya. Dan bicara soal itu, katanya dengan nada biasa, kenapa kau tidak menikahinya? Aku tercengang. Aku serius, ia menekankan, akan lebih murah. Lagi pula, pada usiamu ini, masalahnya bukan kaumampu atau tidak mampu, tapi kaubilang padaku bahwa masalah itu sudah terpecahkan. Aku memotong: Seks adalah pelipur lara yang kaumiliki ketika kau tidak punya cinta." (Marquez, 2016: 72)*

"I feel as if you asked me to ask for her, and talk about it, she said in a casual tone, "Why do not you marry her?" I'm stunned, I mean, she

stressed, it would be cheaper, and besides, at your age, not able, but you say to me that the problem is solved. I cut "Sex is the solace you have when you have no love."

Delgadina was actually needed to replace his mother who always accompanied him to sleep when he was a little boy.

*Setelah ibuku meninggal, aku sering terjaga oleh terror bahwa seseorang mungkin menyentuhku saat aku tidur. (Marquez, 2016: 82).*

After my mother's death, I was often awakened by a terror that someone might touch me while I was sleeping.

## CONCLUSION

Male gaze was a male way of looking into standardized women criteria in a media, both on print and visual. A similar gaze in this study was focused into prostitutes in various situation settings. All has shown that prostitutes figures had static values, among others, as a despicable women and hardly ever to be located into a noble place. In fact, among females or their own family environment, prostitutes won't ever get a chance. They were permanently trapped into their marginality.

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