



Daftar Pustaka

- Admin. (2019, April 9). *Keren, Wanita Driver Ojek Online Lulus dengan Nilai Cum Laude*. Transonlinewatch. <https://www.transonlinewatch.com/keren-wanita-driver-ojek-online-lulus-nilai-cum-laude/>
- Anderson, W. (Director). (1996). *Bottle Rocket* [Film]. Sony Pictures.
- Anjungroso, F. (2018, November 27). Terungkap Bila Driver Ojek Online Perempuan Sering Ditolak Penumpang. *Tribunnews.com*.
<https://www.tribunnews.com/otomotif/2018/11/27/terungkap-bila-driver-ojek-online-perempuan-sering-ditolak-penumpang>
- Aripitstop. (2014, October 21). *Kumpulan Cewek Saat Mengendarai Motor R-15, Piye Perasaanmu?*. Aripitstop.com. <https://www.aripitstop.com/2014/10/21/kumpulan-cewek-saat-mengendarai-motor-r15-piye-perasaanmu/>
- Ascher, S., & Pincus, E. (2013). *The Filmmaker's Handbook: A Comprehensive Guide for The Digital Age*. Fourth Edition. A Plume Book.
- Basuki, R., & Setiawan, D. (2012). Reinterpreting Ramayana: The (Re) Production of the Meanings of Power in Ramayana, an East Javanese Shadow Puppet Performance Text. *K@ta*, 14(1), 7-14. <https://repository.petra.ac.id/id/eprint/16050>
- Baudry, L., & Cohen, M. (2009). *Film Theory and Criticism*. Seventh Edition. Oxford University Press
- Brod, H., & Kaufman, M. (1994). *Theorizing Masculinities*. SAGE Publications.
- Cambridge Dictionary. (n.d.). Stand-In. In Cambridge Dictionary.
<https://dictionary.cambridge.org/dictionary/english/stand-in>
- Coltrane, S. (1994). Theorizing Masculinities in Contemporary Social Science. In Brod, H., & Kaufman, M. (Eds.), *Theorizing Masculinities*. SAGE Publications.
- Crawford, M. (n.d.). What Is a Bridging Shot In Film: Essential Guide To This Shot Type. *filmlifestyle.com*. <https://filmlifestyle.com/what-is-a-bridging-shot/>
- Darwin, M. (1999). Maskulinitas: Posisi laki-laki dalam masyarakat patriarkis. *Center for Population and Policy Studies Gadjah Mada University*, 4, 1-10.
- de la Prida, R. (2023). It's not funny!—On Wes Anderson's comedy and genre hybridizations. *Comedy Studies*, 1-17. <https://doi.org/10.1080/2040610X.2023.2187747>
- Demme, J. (Director). (1991). *The Silence of the Lambs* [Film]. Orion Pictures.
- Dictionary. (n.d.). Avant-garde. In *Dictionary.com*.
<https://www.dictionary.com/browse/avant-garde>
- Edgar-Hunt, R., et al. (2010). *Basics Film-Making 04: The Language of Film*. AVA Book.
- Fevriera, S., de Groot, H. L., & Mulder, P. (2021). Does Urban Form Affect Motorcycle Use? Evidence from Yogyakarta, Indonesia. *Bulletin of Indonesian Economic Studies*, 57(2), 203-232. <https://doi.org/10.1080/00074918.2020.1747595>
- Fisher, W. R. (1985). The narrative paradigm: An elaboration. *Communications Monographs*, 52(4), 347-367. <https://doi.org/10.1080/03637758509376117>

- Ford, M., & Lyons, L. (2012). Introduction. In Ford, M., & Lyons, L. (Eds.), *Men and Masculinities in Southeast Asia*. Routledge.
- Gender di Pontianak. *Journal of Feminism and Gender Studies*, 3(2), 146-158.
<https://doi.org/10.19184/jfgs.v3i2.39734>
- Griffin, E. (2012). *A First Look at Communication Theory*. Eighth Edition. McGraw-Hill.
- Gurkan, H. (2015). Cinema as an Alternative Media: Offside by Jafar Panahi. *Global Media Journal*, 13 (24).
- Hall, S. (1998). Introduction. In Hall, S. (Eds.), *Representation* (pp. 1-12). SAGE Publications.
- Harrington, C. (2021). What is "toxic masculinity" and why does it matter?. *Men and Masculinities*, 24(2), 345-352. <https://doi.org/10.1177/1097184X20943254>
- Hasyim, N. (2017). Kajian maskulinitas dan masa depan kajian gender dan pembangunan di Indonesia. *JSW (Jurnal Sosiologi Walisongo)*, 1(1), 65-78.
<http://dx.doi.org/10.21580/jsw.2017.1.1.1938>
- Katz, E., & Nolen, R. D. (2012). *The Film Encyclopedia 7th Edition: The Complete Guide to Film and the Film Industry*. Collins Reference.
- Kidd, J. (2016). *Representation*. Routledge.
- Kompas.com. (2021, November 3). Yamaha Aerox Punya Warna Baru. Otomotif.kompas.
<https://otomotif.kompas.com/read/2021/11/03/150100515/yamaha-aerox-punya-warna-baru>
- Lindsey, L. L. (2015). *Gender Roles: A Sociological Perspective*. Routledge.
- MacDowell, J. (2012). Wes Anderson, tone and the quirky sensibility. *New Review of Film and Television Studies*, 10(1), 6-27. <https://doi.org/10.1080/17400309.2012.628227>
- Mosse, G. L. (1996). *The Image of Man: The Creation of Modern Masculinity*. Oxford University Press.
- Munroe, R. M. (2009). *How Not to Make a Short Film*. Hyperion Ebook.
- Mursalina, A., et al. (2023). Perempuan Driver Ojek Online Bentuk Kesetaraan
- Nilan, P., & Demartoto, A. (2012). Patriarchal residues in Indonesia: Respect accorded senior men by junior men. *European Journal of Social Sciences*, 31(2), 279-293.
https://www.researchgate.net/profile/Pam-Nilan/publication/286015804_Patriarchal_residues_in_Indonesia_Respect_accorded_senior_men_by_junior_men/
- Pratista, H. (2017). *Memahami Film*. Edisi Kedua. Montase Press.
- Rabiger, M. (2008). *Directing: Film Techniques and Aesthetics*. Fourth Edition. Focal Press.
- Ramadhana, M. B., et al. (2020). Representasi Identitas Maskulinitas dalam Iklan Rokok Gudang Garam Pria Punya Selera. *Jurnal Audiens*, 1(2), 229-236. <https://doi.org/10.18196/ja.12028>
- Sacks, B. (2020, September 27). *What is Realism vs. Formalism?* [Video].
<https://youtu.be/ni2PKwnN2W0>
- Schreibman, M. A. (2007). *The Film Director Prepares: A Complete Guide to Directing for Film and TV*. Potter.



- Setiyarini, A. (2014). *Analisis Budaya Berkendara Sepeda Motor Dalam Perspektif Gender Di Kecamatan Depok Kabupaten Sleman*. Skripsi. Universitas Negeri Yogyakarta: Yogyakarta.
- Smith, M. W. (2001). *Reading simulacra: Fatal theories for postmodernity*. SUNY Press.
- Spottiswoode, R. (Director). *Tomorrow Never Dies* [Film]. United International Pictures.
- Studio Antelope. (n.d.). *Offline Vs Online Editing: Pelajari Perbedaannya*. Studioantelope.com. <https://studioantelope.com/perbedaan-online-dan-offline-editing/>
- Syevtiandini, et al. (2021). Kendala Perempuan Sebagai Driver Ojek Online di Kota Padang. *Jurnal Pendidikan Tambusai*, 5(3), 6963-6970. <https://doi.org/10.31004/jptam.v5i3.2073>
- Tarantino, Q. (Director & Writer). *Once Upon a Time in Hollywood* [Film]. Sony Pictures.
- Theatre Styles: Naturalism. (n.d.). [Paper presentation]. Flegg Ormiston Academy. <https://fleggormistonacademy.co.uk/admin/wp-content/uploads/sites/35/2023/04/Y9-Drama.pdf>
- Uyun, Q. (2002). Peran gender dalam budaya Jawa. *Psikologika: Jurnal Pemikiran dan Penelitian Psikologi*, 7(13), 32-42.
- Villarejo, A. (2007). *Film studies: The basics*. Routledge.
- Wandi, G. (2015). Rekonstruksi maskulinitas: menguak peran laki-laki dalam perjuangan kesetaraan gender. *Kafaah: Journal of Gender Studies*, 5(2), 239-255. <http://dx.doi.org/10.15548/jk.v5i2.110>
- Warde, W. B. (1976). The Short Story: Structure of a New Genre. *The South Central Bulletin*, 36(4), 155-157. <https://doi.org/10.2307/3188318>
- West, R., dan Turner, L. (2010). *Introducing Communication Theory, Analysis, and Application. Fourth Edition*. McGraw-Hill.