

REPRESENTATION OF WOMEN'S DISCOURSE IN RAGAM NI SI MARIAN BY NURMALA KARTINI SJAHRIR: A FEMINIST STUDY AND TEUN A. VAN DIJK'S CRITICAL DISCOURSE ANALYSIS

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Abstrak

Penelitian ini bertujuan untuk mendeskripsikan dan menganalisis representasi wacana perempuan dalam novel *Ragam Ni Si Marian* karya Nurmala Kartini Sjahrir melalui pendekatan feminisme sastra dan Analisis Wacana Kritis (AWK) Teun A. van Dijk. Penelitian ini dilatarbelakangi oleh belum adanya kajian yang mengintegrasikan kerangka linguistik tiga dimensi van Dijk dengan kritik feminis, sementara penelitian sebelumnya lebih berfokus pada feminisme eksistensial. Penelitian menggunakan metode deskriptif kualitatif dengan teknik dokumentasi. Data berupa kutipan naratif, dialog, dan unsur kebahasaan dikumpulkan melalui pembacaan intensif dan selektif. Selanjutnya, data dianalisis berdasarkan struktur makro, superstruktur, dan struktur mikro van Dijk, kemudian diinterpretasikan menggunakan perspektif feminisme sastra. Hasil penelitian menunjukkan bahwa struktur makro membangun wacana perempuan melalui tiga tema utama, yaitu perempuan sebagai subjek yang melampaui batas sosial, perempuan dalam negosiasi antara cinta, adat, dan kolonialisme, serta perempuan pada persilangan gender, ras, dan kelas. Pada tataran superstruktur, tokoh perempuan diposisikan sebagai subjek aktif melalui skema naratif ganda yang memberikan ruang setara bagi dua tokoh perempuan dari latar sosial yang berbeda. Struktur mikro, yang menjadi tataran paling dominan, memanfaatkan pilihan diksi, code-switching, dan strategi retorika untuk membangun sekaligus mengkritik ideologi patriarki dan kolonial. Secara keseluruhan, novel ini merepresentasikan wacana perempuan secara dialektis, yang memadukan subordinasi dan agensi dalam satu kesatuan.

Kata kunci: Novel *Ragam Ni Si Marian* Karya Nurmala Kartini, Deskriptif Kualitatif, Wacana Perempuan.

Abstract

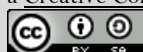
This study aims to describe and analyze the representation of women's discourse in *Ragam Ni Si Marian* by Nurmala Kartini Sjahrir using a feminist literary perspective and Teun A. van Dijk's Critical Discourse Analysis (CDA). The study is motivated by the absence of research integrating van Dijk's three-dimensional linguistic framework with feminist criticism, as previous studies have primarily examined the novel through existentialist feminism. Employing a descriptive qualitative method, the research collected data in the form of narrative excerpts, dialogues, and linguistic features through intensive and selective reading, supported by documentation techniques. The data were analyzed using van Dijk's macrostructure, superstructure, and microstructure before being interpreted from a feminist perspective. The findings reveal that the macrostructure constructs women's discourse through three interconnected themes: women as subjects transcending social boundaries, women negotiating love, tradition, and colonialism, and women positioned at the intersection of gender, race, and class. At the superstructure level, female characters are portrayed as active subjects through a dual narrative scheme that gives equal prominence to women from contrasting social backgrounds. The microstructure, identified as the dominant level, employs diction, code-switching, and rhetorical strategies to construct and simultaneously challenge patriarchal and colonial ideologies. Overall, the novel presents women's discourse as dialectical, combining both subordination and agency.

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Keywords: The Novel 'Ragam Ni Si Marian' by Nurmala Kartini, Qualitative Descriptive, Women's Discourse.

1. INTRODUCTION

Literary works function as social mirrors that record and reproduce the ideologies prevailing within society, including gender ideology (Omar & Alanazi, 2023; Sa'adah et al., 2021; Romadon et al., 2024). One of the most recent Indonesian literary works that positions women as both the center of the narrative and a vehicle for social criticism is *Ragam Ni Si Marian* by Nurmala Kartini Sjahrir. Developed through more than four years of library and field research, the novel was published by Kompas Book Publisher in March 2024. Consisting of 660 pages and 80 chapters, it is the first installment of a trilogy covering the period from 1900 to 1955. Its author, a doctor of anthropology and former Indonesian Ambassador to Argentina, Paraguay, and Uruguay (2010–2014), brings an exceptional level of historical and anthropological depth to this debut novel.

The novel intertwines fictional narratives with historical realities, portraying the social, political, economic, and interracial conflicts of the colonial era from 1900 to the post-independence period in 1956. Its protagonist, Marian Hasibuan, is an Indigenous Indonesian woman of Batak and Sundanese descent who grows up in an affluent family and receives a Dutch education. Positioned at the intersection of Indigenous identity, elite social class, and the colonial world, Marian represents a complex and problematic portrayal of Indonesian womanhood within the historical framework of colonialism.

The complexity of both the protagonist and the historical setting gives rise to the central issue addressed in this study. An earlier study by Briantiningsih and Sumartini (2025), which examined the novel from the perspective of existentialist feminism, identified four forms of female existence: women as workers, intellectuals, agents of social transformation, and individuals who reject being positioned as "the Other," as reflected in the characters Marian, Margriet, and Henrietta. However, this study did not address a more fundamental question: How is women's discourse constructed linguistically and ideologically within the text? This question serves as the primary point of departure for the present research.

Rahmah et al. (2026) argue that gender inequality continues to persist in Indonesian society and is reflected in literary works, making critical readings of literary texts increasingly necessary. Likewise, Maritdza and Martini (2024) emphasize that representations of women in literature and the arts should be critically examined to provide insights into women's struggles against restrictive social structures. In this context, Teun A. van Dijk's Critical Discourse Analysis (CDA) provides a relevant analytical framework because it examines discourse through three interconnected dimensions: text (macrostructure, superstructure, and microstructure), social cognition, and social context. Kurnia et al. (2025) demonstrate that this approach effectively uncovers discourses of violence and women's marginalization in Indonesian literature rooted in customary traditions, while Haryadi and Hamdani (2024) reveal that, at the level of social cognition, text production is influenced by cultural values that unconsciously reproduce gender stereotypes.

A review of previous studies clearly identifies the research gap addressed in this study. To date, no research has analyzed *Ragam Ni Si Marian* by integrating feminist literary criticism with Teun A. van Dijk's three-dimensional Critical Discourse Analysis. This study offers three main contributions. First, it examines *Ragam Ni Si Marian* (2024), a recent Indonesian historical novel that has not previously been analyzed using Van Dijk's CDA framework. Second, the combination of feminist criticism and CDA enables the analysis to explain not only what representations of women are presented but also how they are linguistically constructed and why they are ideologically produced. Third, the novel provides an opportunity to explore the intersectionality of gender, race, and class within the context of colonialism, an area that remains largely unexplored in Indonesian literary scholarship.

Based on these considerations, this study aims to describe and analyze the representation of women's discourse in *Ragam Ni Si Marian* by Nurmala Kartini Sjahrir through the perspectives of feminist literary criticism and Teun A. van Dijk's Critical Discourse Analysis. Specifically, the study seeks to reveal the ideological and linguistic constructions that shape the representation of women in a novel set in colonial Indonesia between 1900 and 1956. More specifically, the research examines: (1) the macrostructure, which identifies the global themes of women's discourse; (2) the superstructure, which analyzes the narrative framework and story schema that position female characters; and (3) the microstructure, which investigates the use of diction, figurative language, and rhetorical strategies in representing women throughout the novel.

2. METHOD

This study employed a descriptive qualitative method, which aims to describe, understand, and interpret phenomena in depth based on data in the form of words, sentences, narratives, and documents rather than numerical or statistical data (Sugiyono, 2023; Moleong, 2021). This approach was selected because the object of the study is a literary work whose data consist of words, phrases, sentences, dialogues, and narratives representing women's discourse, thereby requiring contextual interpretation instead of quantitative measurement.

The primary data source was the novel *Ragam Ni Si Marian* by Nurmala Kartini Sjahrir (Kompas Book

Publisher, 2024). Secondary data consisted of books, scholarly journal articles, and previous studies related to Teun A. van Dijk's Critical Discourse Analysis (CDA), feminist literary criticism, and studies on Batak culture and colonialism. The research data comprised narrative excerpts, dialogues, character descriptions, and linguistic elements including diction, sentence structures, figurative language, and metaphors that represent women's discourse.

Data were collected using the documentation technique through several stages: (1) conducting an intensive reading of the entire novel to understand its plot, characters, themes, and conflicts; (2) performing a selective reading to identify passages containing women's discourse; (3) highlighting relevant excerpts; (4) recording the selected data into a research data sheet; (5) classifying the data according to Van Dijk's three textual structures; and (6) coding the data to facilitate systematic analysis (Mauliddiyah, 2021; Daruhadi & Sopiati, 2024; Anufia, 2019).

The data were analyzed using Teun A. van Dijk's Critical Discourse Analysis (CDA) framework, focusing on three levels of textual structure: macrostructure (global themes), superstructure (narrative organization and schematic structure), and microstructure (semantic, syntactic, stylistic, and rhetorical features). The findings from these three analytical levels were subsequently interpreted through the perspective of feminist literary criticism (Yulianeta & Ismail, 2022; Latifi, 2021) to identify forms of subordination, marginalization, gender stereotypes, symbolic violence, silencing, as well as women's agency and resistance. Since the novel is situated within the socio-cultural context of Batak society, the interpretation also incorporated the framework of Batak patriarchy (Naibaho, 2023; Naibaho et al., 2024) and the concept of gender–race–class intersectionality (Crenshaw, 1989).

3. RESULT AND DISCUSSION

Result

A. Macro Structure: Global Themes of Women's Discourse

In Van Dijk's Critical Discourse Analysis framework, the macro structure refers to the global meaning or overarching theme that unifies the discourse. The analysis of *Ragam Ni Si Marian* identified three interconnected global themes that collectively construct a complex representation of women.

The first theme portrays women as subjects who transcend social boundaries. This finding is interpreted through Kabeer (1999) concept of women's agency, which defines agency as the capacity to make strategic and reflective choices despite structural constraints. Marian is represented as an Indigenous woman who refuses a subordinate position. She is depicted as a professional nurse, fluent in Dutch, and raised in an educated Batak–Sundanese elite family.

"Marian was actually overqualified to enroll in nursing school." (pp. 25–26)

The expression *overqualified* functions as a critical linguistic marker, indicating that Marian represents an anomaly within the colonial social order. Her agency is further demonstrated when she initiates a romantic confession to Jan-Pieter through a letter an action that significantly challenged prevailing social expectations for Indigenous women.

"It is not customary for women here to speak as openly as I do." (p. 106)

The second theme concerns women within the tension between love, tradition, and colonialism. This theme is examined through Crenshaw's (1989) theory of intersectionality, which argues that women's experiences cannot be understood through a single axis of identity but rather through the intersection of multiple systems of oppression. The novel presents two parallel narratives: Marian, an Indigenous woman, falls in love with Jan-Pieter, a Dutch man, while Margriet, a Dutch woman, loves Willem, a Batak man. Marian's dilemma is explicitly articulated by her father:

"The relationship between Marian and Jan-Pieter is a relationship between two people whose social positions are fundamentally unequal." (p. 112)

The third theme represents women at the intersection of gender, race, and class. Marian is repeatedly portrayed as an "anomaly," reflecting the inability of the colonial social system to categorize someone like her. She is too educated to become a *nyai* (colonial concubine), too

Indigenous to be fully accepted within European society, yet sufficiently "European" in appearance to receive partial recognition. These three themes complement one another, supporting Ahmadi and Jannah's (2025) argument that representations of women in literary works should be understood as interconnected thematic configurations rather than isolated issues.

B. Superstructure: Narrative Organization and Story Schema

The superstructure concerns how the narrative is organized, including plot development, character positioning, and conflict construction. This analysis is grounded in feminist narratology (Lanser, 1986), which argues that the narrative position assigned to female characters both reflects and shapes the author's perspective on gender power relations.

One of the novel's most significant superstructural strategies is placing Marian at the center of the narrative, as emphasized by the novel's title itself. Based on Greimas' (1966) actantial model, Marian consistently occupies the role of the subject (actor) rather than the object of rescue. At the beginning of the story, she serves as the nurse caring for Jan-Pieter, reversing the conventional patriarchal narrative that typically portrays women as passive recipients of male protection.

Another important superstructural feature is the double narrative structure, interpreted through Bakhtin's (1981) concept of dialogism, which emphasizes the coexistence of multiple equally legitimate perspectives. Marian's experiences in the Dutch East Indies unfold alongside Margriet's experiences in the Netherlands, with both narratives receiving balanced attention. This structure demonstrates that gender-related struggles are not exclusive to one social group but are experienced across different racial and cultural contexts.

The narrative is further driven by multiple layers of social obstacles analyzed through Greimas' (1966) concept of the opponent actant. These include customary marriage expectations, the stigma attached to the *nyai* institution, racial inequality, and Jan-Pieter's hidden engagement. Collectively, these obstacles represent distinct systems of power traditional customs, colonial morality, racial discrimination, and European class hierarchy indicating that the female characters' challenges arise from systemic structures rather than isolated personal conflicts.

C. Microstructure: Language Choice, Diction, and Rhetorical Strategies

The microstructure constitutes the most concrete and frequently occurring level of discourse throughout the novel. This analysis adopts the perspective of critical stylistics (Jeffries, 2010), which views linguistic choices as manifestations of ideology operating within the text.

The Batak expression "boru edang-edang" (beloved daughter) appears repeatedly throughout the novel. This expression embodies a dual meaning: it symbolizes affection and familial protection while simultaneously implying dependency and restriction. Consequently, family affection functions as a subtle ideological mechanism through which women's autonomy is constrained.

Similarly, the term "nyai" represents one of the novel's most ideologically charged lexical choices. It signifies the subordinate status historically imposed upon Indigenous women within the colonial system while simultaneously highlighting Marian's resistance to that imposed identity.

"Leaving Marian would mean killing his love; making Marian merely a 'kept woman' was unthinkable." (p. 198)

Mulvey's (1975) concept of the male gaze is also applicable in interpreting Marian's physical descriptions, which consistently reference European beauty standards. This recurring representation exposes a subtle form of colonial racism in which acceptance of Indigenous women depends not on their intrinsic worth but on their proximity to white European ideals of femininity.

Beyond diction, the study also identifies extensive code-switching among Dutch, Indonesian, and Batak languages, as well as rhetorical strategies such as internal monologue, irony, and confrontational dialogue. These linguistic devices function as the author's principal mechanisms for

expressing social criticism.

Based on the frequency of occurrence, ideological intensity, and the volume of textual evidence, the microstructure emerges as the most dominant discourse level in the novel, followed by the superstructure, while the macro structure functions primarily as the overarching thematic foundation. This finding supports Fairclough's (2003) argument that ideology in narrative texts is most explicitly realized through concrete linguistic choices at the micro level, whereas macro and superstructural elements provide the broader organizational framework.

Discussion

The findings demonstrate that the representation of women in *Ragam Ni Si Marian* is neither singular nor linear; rather, it is inherently dialectical, simultaneously embodying both subordination and agency in a dynamic tension. This finding supports Solehah et al. (2025), who argue that literary texts function not only as instruments for reproducing dominant ideologies but also as spaces for questioning and resisting them. At the macro-structural level, women's subordination is reflected through themes such as the restriction of Marian's aspirations and the stigma associated with becoming a *nyai* (colonial concubine), whereas agency is represented through Marian's pursuit of emancipation and her rejection of arranged marriage.

From the perspective of feminist literary criticism, this dialectic reflects the historical reality of Indonesian women in the early twentieth century, who negotiated between restrictive customary traditions and the opportunities created by colonial modernity through education and employment. Yulianeta and Ismail (2022) argue that feminist criticism should not merely identify women's oppression but also examine the emergence of female agency as a form of negotiation against patriarchal structures. Marian exemplifies this process by consistently asserting her autonomy despite the multiple social constraints surrounding her.

Beyond the dialectic of subordination and agency, the findings also highlight the significance of intersectionality (Crenshaw, 1989). Marian's identity as a highly educated Batak–Sundanese woman from an elite family cannot be understood through a single category of identity. Similarly, Margriet, a Dutch woman who falls in love with a Batak man, possesses racial privilege as a white European woman; however, that privilege simultaneously becomes a source of social pressure because her relationship is perceived as diminishing the dignity of her own community. This parallel construction reinforces Van Dijk's argument that power does not operate through a single axis of domination but rather through multiple intersecting relations of power.

At the level of the superstructure, the social obstacles that drive the narrative are consistently systemic rather than personal. This finding is consistent with Latifi (2021), who contends that women's subordination in literary texts should be interpreted as the product of broader social systems rather than the consequence of individual weakness or personal choice. Moreover, the author does not allow patriarchal discourse to remain uncontested. Through confrontational dialogues, Marian repeatedly challenges her father's authority and questions Jan-Pieter's decisions, illustrating how rhetorical strategies function as powerful mechanisms of resistance within literary discourse (Putri et al., 2023).

Although the novel is set during the colonial period (1900–1956), its ideological construction remains highly relevant to contemporary gender discourse in Indonesia. As emphasized by Rahmah et al. (2026), gender inequality continues to persist within Indonesian society and is repeatedly reflected in literary works, making critical readings of literature increasingly necessary. Marian's characterization as "a woman ahead of her time" continues to resonate with the experiences of many contemporary Indonesian women, who still negotiate the tensions between professional aspirations and traditional gender expectations.

4. CONCLUSION

This study demonstrates that *Ragam Ni Si Marian* by Nurmala Kartini Sjahrir is an ideologically rich literary work. By integrating Van Dijk's three-dimensional Critical Discourse Analysis with feminist literary criticism, the study reveals that women's discourse is constructed through multiple interconnected layers. At the macro-structural level, the novel presents a dialectical representation of women through three complementary global themes that simultaneously portray subordination and agency. At the superstructural level, women are positioned as the central actors of the narrative through a dual narrative structure, while social barriers are represented as products of systemic power rather than individual conflicts. At the microstructural level—the most dominant

discourse level in the novel the author employs lexical choices, code-switching, and rhetorical strategies to articulate subtle yet powerful critiques of patriarchal and colonial ideologies.

These findings confirm the novelty of this research. The integration of feminist literary criticism with Van Dijk's three-dimensional Critical Discourse Analysis, which has not previously been applied to *Ragam Ni Si Marian*, provides a deeper and more comprehensive interpretation than approaches relying on a single theoretical perspective. Furthermore, the analysis of the intersection of gender, race, and class within a colonial setting contributes a new perspective to Indonesian historical literary studies. Future research is recommended to examine the second and third volumes of the trilogy through a diachronic approach, to fully incorporate Van Dijk's dimensions of social cognition and social context, and to compare the representation of women in this novel with those found in other Indonesian colonial literary works.

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