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## **Critical discourse analysis of Fajriatun Nurhidayati's *Nyadran-Belajar* Toleransi pada Tradisi**

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Received:  
15 February 2023

Revised:  
7 June 2023

Accepted:  
9 August 2023

Published:  
31 August 2023

### **Abstract**

*Critical Discourse Analysis is a form of analysis that aims to reveal ideology, power, political attitudes, and gender. In this study, Critical Discourse Analysis is used to reveal the ideology and power contained in the language used by the author in Nyadran's book. Every discourse that discusses a topic of ideology and power always contains prejudice. This is what makes language expressions contain symbolic meanings. The critical discourse analysis that has been carried out in Nyadran-Belajar Toleransi pada Tradisi by Fajriyatun Nurhidayati can be concluded that to express ideology in a literary text, language cannot be placed in a closed manner. Nonetheless, the context within a literary text serves as a crucial factor in shaping discourse ideology. Furthermore, literary works are inherently intertwined with the author's creative circumstances, thereby rendering the interpretation of textual meaning inseparable from the employed language. Within this examination, it's evident that ideology in literary compositions and language itself defies rigid categorization, underscoring the significance of the contextual backdrop as a fundamental influencer on the ideology woven into the discourse.*

**Keywords:** *critical discourse analysis; nyadran's book; literary text*

### **INTRODUCTION**

Critical Discourse Analysis, frequently referred to CDA, is an investigative approach that seeks to depict a text as an endeavor to uncover forms of dominance, thereby revealing latent contexts rooted in underlying interests. The discourse analysis that is formed is indirectly influenced by several factors which are the background to the birth of the discourse. In addition, it is necessary to realize that discourse has a meaning that the writer wants to convey indirectly to the reader (Darma, 2013: 49). Critical Discourse Analysis is not a new approach. This approach arises from the existence of social theories associated with language. This has been expressed by a linguist,

Norman Fairclough in 1997. Critical discourse analysis is an analytical tool that emerged as a result of social theory and critical linguistics. In discourse analysis, the study of languages such as sentences or clauses will be connected with a wider social dimension (Santoso, 2006: 57). This relates to the opinion of Fairclough (1995) that critical discourse analysis is an attempt to examine social power, harassment, domination, and inequality that are deliberately created and maintained through texts that are linked to social and political contexts. Discourse in these two opinions can be seen as a form of language text, discourse practice, and sociocultural practice, or in other words, according to the use of language, both in spoken and written forms can be seen as a social practice (Azizah and Sulis, 2021: 223). Simply put, the essence of analyzing a discourse critically is to analyze the three dimensions of the discourse well. All three are integrated elements and cannot be separated from one another (Santoso, 2006). Furthermore, Hartanto et al. (2020) state that critical discourse analysis involves not only the study of language—although language plays a more dominant role—but also generates insights that can be utilized to uncover contextual aspects of language imbued with their respective purposes.

Critical discourse analysis is carried out by considering a context of discourse such as setting, situation, and conditions so that discourse can be understood, viewed, predicted, and analyzed in a particular context (Eriyanto, 2009). In addition, critical discourse analysis is widely used by researchers to reveal important facts through the language used in discourse. The language used can be used as a tool to obscure the analysis of reality, disguise ideas or concepts, and classify people. Indeed, the goals of this discourse analysis can be delineated through the examination of vocabulary, grammatical structures, and textual components within a discourse (Dijk, 1987: 258). The terms text and discourse in discourse analysis are not the same. Although the two tend to be used by many people simultaneously or alternately, clear distinctions are also often obscured (Kress, 1985). This is evident in the use of the term discourse in a discussion of discourse analysis. The term discourse places more emphasis on content, function, and social meaning in a language. On the other hand, the term text in this context refers to linguistic entities.

A literary text is a form of literary text written with an abstract structure (Kusniarti, 2011). Literary texts can be grouped into three, namely poetic texts/poems, narrative fiction texts, and dramatic fiction texts. Poetry texts are used to express feelings or views on life (Anderson, 1997). This includes various poetic genres, such as song lyrics, ballads, traditional poetry (rhymes, poetry, gurindam), and contemporary poetry. Narrative fiction text is used to tell stories/conflicts/fragments of everyday life. The narrative fiction genre has various types, namely short stories, flash short stories, novels and novelettes, fables, legends, and others. Dramatic fiction texts are used to convey ideas, experiences, and life stories through acting/staging. There exist several types of dramatic fiction genres, encompassing films, soap operas, theater, modern drama, traditional drama (ludruk, ketoprak, wayang orang), and others (Priyatni and Nurhadi, 2017: 121). *Nyadran's* book is included in the genre of narrative fiction. This book is a form of a literary text.

Literary texts as one of the concrete forms of literary works, literary works are not only working that can entertain someone, however, literary

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works can also be a source of character education. Character education through literary works that contain moral and cultural values can be used by a teacher for teaching materials with the right method (Firman and Aminah, 2017). In line with this, Harsanti (2017: 634-635) learning literature that is relevant to learning is literary texts that allow students to grow their awareness and get to know new values in life. Literary texts in learning literature for students are more synonymous with children's literature.

Children's literature is literature that is read by children with the guidance and direction of adult members of society, while the writing is also done by adults (Davis in Sarumpet, 2010:2). Practically speaking, children's literature is the best literature they read with the characteristics of various varieties, themes, and formats. We know works of children's literature specifically written for children aged infants, books introducing the alphabet, books recognizing numbers and calculations, books on concepts, and various other books that talk about the experiences of children of that age. In addition, what is very popular and in demand by children is picture reading books. Classical tales known as folk tales also exist. Then fantasy stories, poetry, realistic stories, historical fiction, biographies, and information books. Judging from the theme, children's literature is also very diverse. Research related to critical discourse analysis on a literary text has been carried out by several experts. Dewi Erantika and Asnawi's research (2021) with the title Sara Mills' Critical Discourse Analysis in the Novel Silence at Dada Sumirah by Artie Ahmad. This research examines the types, meanings, and functions of abstinence for prohibition, in the Malay community in Penarap District, Indragiri Regency. The researcher uses a qualitative descriptive method which is complemented by interview data and documents that are directly related to Abstinence. In this study, three functions of the expression were found, namely the function as an educational tool, the function of thickening religious emotions, and the function as an explanation that is acceptable to reason.

Subsequent research related to critical discourse analysis has also been carried out by Mella Andriana and Ngusman Abdul Manaf (2022) entitled Sara Mills' Critical Discourse Analysis in Ahmad Tohari's Novel Berkisar Merah. This study aims to describe the representation of women in the novel. The researcher uses a qualitative descriptive method to reveal the representation of women in the novel. Researchers use theories about feminism to find out the position of women in discourse. The results of the study show that women in the novel are shown more as subjects than as objects in the discourse.

Both studies are critical discourse analysis research on a literary text. Critical Discourse Analysis has been carried out in many different ways by linguists. However, all experts emphasize the goals and assumptions contained in the text. This analysis emphasizes that power cannot be separated from social relations in a realm of life. In other words, Critical Discourse Analysis is an approach that provides insight in the form of knowledge through a specific context in the discourse that exists around us. In discourse analysis, language becomes an important element. Language in discourse analysis is used as a means to see the inequalities that exist in a discourse. Simply put, language is the root of the whole problem.

This is what makes critical discourse analysis inseparable from the language in discourse. In literary works, expressions about the description of society and existing reality can be represented through language. This representation shows that humans want to describe themselves in a discourse. Indeed, this cannot be dissociated from the social aspect that serves as the backdrop for the genesis of this literary work (Eagleton, 1983: 5-10). Literary works depart not only from a void but from experiences or facts that are constructed into a story. Through literary works, an author also wants to provide valuable value for his reading community (Ervania et al, 2022). When a literary work is created by a writer, the writer uses a hidden strategy to respond, criticize, and describe a social situation that exists in society. These strategies are carried out by the writer through the choice of language whether words, phrases, clauses, sentences, or paragraphs are created in literary works. The result of this process is referred to as discourse or reality in the form of text or discourse. In addition to social situation factors, the dynamics of a writer's life also influence the process of forming a literary work. Internal and external factors from writers and readers also indirectly influence the birth of the discourse.

Therefore, a discourse is assumed to be a text that is influenced by various factors and contains the ideology of the interests of the person behind the discourse. Discourse analysis in literary works is a concrete form of applying linguistic theory. In the early stages, linguistic theories will come into contact with literary theory because the objects studied are both languages. In practice, discourse analysis can provide an approach that opens up new understanding or knowledge to the general public regarding language and ideology accompanying a discourse (Sciffrin, 1994: 31). This concept is used indirectly by researchers who connect discourse with literary works. The difference between ordinary discourse analysis and critical discourse analysis is that in critical discourse analysis, ideology related to social practice will be further and deeper discussed (Fairclough, 1997:14). Based on this background, the problem of this research can be formulated as follows. (1) What are the dimensions of the text in *Nyadran's* book? (2) What is the shape of the dimension of discourse practice in *Nyadran's* book? (3) What are the dimensions of social practice in *Nyadran's* book? The aims of this study were (1) to describe the dimensions of the text in *Nyadran's* book, (2) to describe the dimensions of discourse practice in *Nyadran's* book, and (3) to describe the dimensions of social practice in *Nyadran's* book.

## **METHOD**

This study uses a qualitative descriptive research method. Descriptive research aims to describe things that were happening at that time (Rilma, R, and Gani, 2019: 88), while qualitative research is a study that uses the philosophical foundation of Sugiyono's positivism (2015: 15). Furthermore, Sukmadinata (2012: 94) explains that qualitative research is widely used to understand various social phenomena that occur in society. Based on the opinions of the two experts, qualitative research is research conducted to find out social phenomena that develop in society.

The data in this study are words, phrases, clauses, and sentences in the novel entitled *Nyadran-Belajar Toleransi pada Tradisi* by Fajriyatun

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Nurhidayati. The primary data source for this study is the entire content of the novel, while the secondary data source for this research is other data that support the primary data. Secondary data in this study were obtained from the internet, newspapers, articles, and others. The data that has been collected will be classified and classified into data that describe the dimensions of the text, discourse practice, and social practice. The data analysis carried out in this research follows the critical discourse analysis from Fairclough (1995), namely the dimensions of the text, the dimensions of discourse practices, and the dimensions of social practices. In the text dimension, the analysis carried out in this study is to determine the word choices that construct *Nyadran-Belajar Toleransi pada Tradisi*. In addition to word choice, this study will also look at the clauses and sentences used in the novel. In the discourse practice dimension, the analysis focused on the interpretation of the text based on the context of the situation that has occurred so far. In social practice, the disclosure of the true meaning of Nyadran's book will be revealed based on the two previous analyzes.

**RESULTS AND DISCUSSION**

*Nyadran-Belajar Toleransi pada Tradisi* is a literacy book published directly by the Language Development and Development Agency. Nyadran's book has gone through a second printing process in 2022. This book tells the story of a boy named Sekar who lives in a religiously devout family. Apart from being obedient, the Sekar family also upholds traditions in society that have been passed down from generation to generation. One of the traditions held is the *Nyadran* tradition. This tradition is usually carried out by Javanese people in welcoming the month of Ramadan. In this book, Sekar as the main character explains to his friend Fatma who recently moved near his house. Sekar explained various things related to traditions in his neighborhood. *Nyadran-Belajar Toleransi pada Tradisi* by Fajriyatun Nurhidayati requires various social dimensions. This dimension is subdivided by Fairclough (1995) into three, namely the text dimension, the discourse practice dimension, and the sociocultural dimension. The three dimensions will be described as follows.

**Text Dimensions**

In the book entitled *Nyadran-Belajar Toleransi pada Tradisi*, there is an ideological word that is being fought for by the author. Through these words, the author wants to convey an ideology to the reader. The author invites the reader to indirectly interpret the word. The following data shows the author's ideological words in a book entitled *Nyadran-Belajar Toleransi pada Tradisi*.

*Hmmm, nyadran asalnya dari kata sadran yang artinya 'ruwah syakban'. Jadi, tradisi nyadran ini merupakan tradisi yang dilakukan sebagian masyarakat Jawa untuk menyambut datangnya bulan Ramadan. Selain itu, nyadran dilakukan sebagai bentuk rasa syukur kepada Tuhan. (Nurhidayati, 2022)*

Hmmm, *nyadran* comes from the word *sadran* which means 'spirit syaban'. So, this *nyadran* tradition is a tradition carried out by some Javanese people to welcome the coming of the month of Ramadan.

Apart from that, *nyadran* is done as a form of gratitude to God.  
(Nurhidayati, 2022)

The quotation above shows that the author in the book *Nyadran-Belajar Toleransi pada Tradisi* uses several word choices in Javanese culture. The word is the word *nyadran*. The word *nyadran* is interpreted as a Javanese tradition related to gratitude to God. Apart from the word *nyadran*, the author also uses other words related to the traditions of the Javanese people. The following is an excerpt of the use of words related to the traditions of the Javanese people.

*Setelah semua makanan matang, acara selanjutnya adalah munjungi. Munjungi merupakan tradisi mengantarkan makanan nyadran kepada para kerabat dan tetangga. Isi punjungan tersebut adalah nasi golong, pindhang, dan lauk-pauk. Semua dibungkus dengan daun pisang. Nanti tuan rumah tinggal mengambil saja. (Nurhidayati, 2022)*

After all the food is cooked, the next event is visiting. *Munjungi* is a tradition of delivering *nyadran* food to relatives and neighbors. The contents of the pavilion are *golong* rice, *pindhang*, and side dishes. All wrapped in banana leaves. Later the host just takes it. (Nurhidayati, 2022)

The term *munjungi* originates from the Javanese language, signifying the act of providing food to those in the vicinity as an expression of gratitude towards higher powers. The food offered is distinct from regular fare, as each type of food holds a unique significance within Javanese tradition. Words in other Javanese traditions are also found in the following quotations.

*“Sudah selesai. Paling nanti sore acaranya kenduri. Kenduri ini sebagai penutup acara nyadran. Kami mengundang para tetangga untuk makan dan berdoa bersama di rumah.” Aku menjelaskan tanpa diminta. (Nurhidayati, 2022)*

“It's finished. Maybe later in the afternoon, there will be a feast. This *kenduri* is the closing of the *nyadran* event. We invite neighbors to eat and pray together at home.” I explained without being asked. (Nurhidayati, 2022).

The word *kenduri* is interpreted by the Javanese people as the process of gathering and praying in a house to ask God Almighty for safety and health. Although in different ways, Javanese people interpret *kenduri* as something obligatory to draw closer to God and ask for safety and health while in the world. The words *nyadran*, *mujungi*, and *kenduri* are three words that come from the Javanese tradition. In *Nyadran-Belajar Toleransi pada Tradisi*, the choice of words related to Javanese tradition directly indicates that the author wants the reader to know and understand the Javanese tradition that has developed in society. In addition, even though this tradition is only carried out by the Javanese, the surrounding people who live in the area are still invited

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and asked to follow the traditions that take place in the community. Simply put, the author wants to show that Javanese culture is a culture that does not look at regional origins and does not look at race in carrying out traditions in society. All groups of people are allowed to follow this tradition properly.

**Discourse Practice Dimensions**

Through *Nyadran-Belajar Toleransi pada Tradisi*, the author can develop a discourse and critical ideas that contain ideology. The author indirectly defends and stands up to the social order that he believes to be the right thing. In *Nyadran-Belajar Toleransi pada Tradisi*, traditions in Javanese society such as *munjung* are considered one of the best traditions. However, some people do not carry out this tradition properly. The following is an excerpt from *Nyadran-Belajar Toleransi pada Tradisi*, which shows that the *Munjung* tradition is not properly understood and implemented by the whole community.

*"Kamu bilang munjung itu tujuannya berbagi ke semua tetangga tanpa memandang siapa mereka. Lalu, kenapa Nek Iroh tidak boleh diberi? Itu tidak pas dengan ceritamu tadi, tahu! Tidak boleh membedakan. Seperti kata ibumu tadi, Nek Iroh juga tetangga kita." Fatma mengomel panjang lebar. (Nurhidayati, 2022)*

"You said that visiting is the goal of sharing with all neighbors regardless of who they are. Then, why can't Grandma Iroh be given it? That doesn't fit with your story earlier, you know! Can't discriminate. As your mother said earlier, Grandma Iroh is also our neighbour." Fatma grumbled at length. (Nurhidayati, 2022)

The sentences in the book are no different from the informative sentences we usually hear in other discourses. This sentence functions to inform the reader that the tradition must be carried out properly without discriminating between one group and another. The appearance of a sentence structure that is easily understood by the reader provides an opportunity for the reader to interpret that the Javanese tradition is very good and is able to accept all groups in its implementation. This can be proven by the figures who are able to coexist with people from other religions and from other groups during the tradition. In simple terms, the reader wants to present the positive side of the *Nyadran* tradition from Javanese society.

**Social Practice Dimensions**

This dimension is dimension that shows the social struggle that occurs in a discourse. This becomes the assumption that text and social structure are reflected by the social context in a discourse. *Nyadran-Belajar Toleransi pada Tradisi*, was born from a tradition of the Javanese people which is still widely practiced in the lives of the Javanese people. The Javanese community is very open to the *Nyadran* tradition which involves the whole community around it. The conflict in society related to the *nyadran* tradition is the background to the conflict in the book *Nyadran-Belajar Toleransi pada Tradisi*. The following is an excerpt of the conflict in the book.

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*Aku hanya menyengir dengan salah tingkah. "Iya, sih, tetapi Nek Iroh 'kan rumahnya juga jauh. 'Kan tidak bakal tahu kalau keluargaku nyadran." Aku masih kukuh dengan pendapatku. (Nurhidayati, 2022)*

I just grin awkwardly. "Yes, really, but Grandma Iroh's house is also far away, won't know if my family is a nyadran." I'm still firm in my opinion. (Nurhidayati, 2022)

The quote shows that the *nyadran* tradition is not interpreted by everyone in the same way. Some people interpret this tradition as only giving to people they like and know. However, someone who is not liked will not get food during the *nyadran*. In the book, it appears that there is an ideology that is being highlighted by the author. The author deliberately raises this as a conflict in the story and provides a solution for the conflict, namely the main character continues to give food to people he doesn't like during the *nyadran* tradition. Apart from conflicts related to food in *nyadran* tradition, the author also presents other religious figures who continue to follow the *nyadran* of Muslim groups in that environment. The following is a quote showing the participation of other religious groups in the *nyadran* tradition.

*Aku menggeleng. "Keluarga Pak Martinus memang tidak melakukan nyadran, Fat. Namun, beliau selalu mau datang setiap diundang kenduri tetangga-tetangganya, kok." (Nurhidayati, 2022)*

I shook my head. "Pak Martinus' family doesn't really do nyadran, Fat. However, he always wants to come whenever his neighbors invite him to have a feast." (Nurhidayati, 2022)

In the book, Mr. Martinus, as one of the figures from other religions, takes part in a feast at the main character's house. This was done by Mr. Martinus as a form of mutual respect among fellow citizens. Indirectly, the author wants to show that the *nyadran* tradition is a tradition that is usually carried out by Muslims in the Java region. However, non-Muslim communities can also take part in this tradition. The contradictions between Muslim and non-Muslim characters melt in the story because all the characters sit together and eat the food that has been served by the owner of the house. This is deliberately shown by the author to show a positive image of Muslim society in the *nyadran* tradition in the story. The Javanese who carry out this tradition does not necessarily leave people of other religions, but all the surrounding communities are embraced as one in the *nyadran* event which is usually celebrated once a year.

## **CONCLUSION**

In the textual dimension, several words such as *nyadran*, *munjungi*, *nyadran gedhe*, and so on, indicate ideology. The use of words related to the traditions of the Javanese people is deliberately presented by the author to show some Javanese traditions that are present in the surrounding community, especially on the island of Java. In the dimension of discourse practice, the author presents a conflict that is directly related to the *nyadran* tradition in Javanese



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society. The main character, being of Javanese descent, does not want to give food to other people he doesn't like. This is the battle in the text. The habits of the people who often rule out people they don't like are brought up as a problem in the story. In the dimension of social practice, the author intentionally presents figures who are of a religion other than Muslim to show that the *nyadran* tradition as a Javanese tradition is not only devoted to Muslims but also embraces non-Muslim figures to participate in this tradition.

The critical discourse analysis that has been carried out in *Nyadran-Belajar Toleransi pada Tradisi* by Fajriyatun Nurhidayati can be concluded that to express ideology in a literary text, language cannot be placed in a closed manner. However, the context in a literary text is also important as an element that forms an ideology in discourse. In addition, literary texts also depend on the circumstances of creation made by the author so that the meaning contained in the text cannot be determined through the language used. By considering the choice of words used in this book, the context of communication that the author intentionally builds is clear with the depiction of the *nyadran* tradition in the story. *Nyadran* as one of the Javanese traditions is considered to have many positive values because it can embrace all parties, both Muslim and non-Muslim communities. This context at the same time shows the author's partiality towards the Muslim community in Java, especially the people who still adhere to the *nyadran* tradition in their daily lives.

### AUTHOR STATEMENT

Author 1: Conceptualization, analyzing data, writing the manuscript, and compiling references. Author 2: analyzing data, writing the manuscript Author 3: manuscript editing, and proofreading.

### ACKNOWLEDGEMENTS

We send gratitude to LPPM Universitas Islam Sultan Agung for funding this research.

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**Conflict of Interest Statement:** The authors declare that the research was conducted in the absence of any commercial or financial relationships that could be construed as a potential conflict of interest.

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