

Research Article

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The Hegemony of Social, Cultural, and Discourse Power Indonesian Language Literary Criticism Course Materials

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DOI: <https://doi.org/10.47353/ijedl.v1i5.32>

Abstract: One class dominates or is supported across numerous social aspects in hegemony. This study used critical discourse analysis to analyze data. This research aimed to analyze social hegemony in Indonesian literary criticism course materials. Thus, this study formulated problems as follows. (1) Social hegemony in Indonesian literary criticism course materials. (2) Persuasive cultural hegemony in Indonesian literary criticism course materials (3) Power hegemony in Indonesian literary criticism textbooks. In Indonesian literary criticism course materials, discursive practices, social identity, and social interaction are dialectical. Literary discourse is examined from three angles: the text, discourse practices, and the socio-cultural setting. Literary discourse as a manifestation of social interaction, its ability to regulate or manipulate behavior and material existence, and its role in establishing and maintaining power, status, and social roles are examined in the context of social hegemony. Critical examination of literary discourse in Indonesian literary criticism course materials is possible by considering cultural hegemony. According to the first assumption, symbols create meaning. b) Indonesian literary criticism textbooks link knowledge to values. Indonesian literary criticism course materials include cultural discourse from several fields. The hegemony of power is examined in Indonesian literary criticism course materials. a) Authority affects daily life. Power is coercive. Indonesian literary criticism course materials allow readers to criticize and disrupt social, cultural, and authority systems through literary discourse.

Keywords: literary discourse, literary criticism, liberation, hegemony

Introduction

The textbook authors exercise hegemony through discourse in Indonesian language textbooks. According to Gramsci in (Wing-Chun Ng, 2020) hegemony is a social condition in all aspects of social reality that is dominated or supported by certain classes. In Gramsci's view, the hegemony of power exercised by the state apparatus with precision and observance can make the people in its power become peaceful, and safe in its oppression. According to (MacKenzie, 2002) hegemony does not appear in a scary face, but subtly lures those around it, and in the end they are absolutely subdued in the hands of power.

The term "hegemony" within the realm of Indonesian language literary criticism pertains to the prevailing influence and control exerted by social, cultural, and discursive power structures on the discourse around Indonesian language literature. The concept of social hegemony refers

to the prevailing influence exerted by particular social groups or classes in the process of defining and governing the literary milieu in Indonesia. Various societal factions, including the privileged class, political figures, and esteemed authors, possess considerable authority over literary establishments, publishing enterprises, and prestigious accolades, hence exerting an impact on the selection, acknowledgment, and promotion of literary works. Cultural hegemony refers to the act of imposing certain cultural norms, values, and traditions onto literary works. This phenomenon may be observed in several manifestations, including the promotion of specific topics, genres, or narrative structures that are in line with prevailing cultural attitudes, while simultaneously marginalizing or rejecting other voices and perspectives. The concept of discourse power pertains to the significant role that language and communication practices play in influencing the field of literary criticism. The

analysis and interpretation of literary works can be shaped by dominant discourses and approaches. Individuals who possess authority over academic institutions, literary magazines, and critical reviews have the ability to influence the trajectory of literary criticism by favouring specific theoretical frameworks and perspectives, while simultaneously marginalizing other ones.

The marginalization of literary works from minority populations or those that contradict dominant views can occur as a result of the domination of specific groups and cultural norms. The process of homogenizing Literature can lead to the establishment of cultural hegemony, wherein specific genres or subjects are favoured and promoted as being "acceptable" or "appropriate" within the dominant cultural framework. Consequently, this can result in a dearth of diversity in the realm of literary expression. The dominance of specific discursive authorities might potentially restrict the variety of theoretical and analytical methods employed in the field of literary criticism, so impeding the investigation of novel and different viewpoints. The concept of hegemony has the potential to sustain and perpetuate social disparities and maintain asymmetrical power dynamics within the realm of literature. Consequently, this might result in restricted prospects for developing or underprivileged writers and critics. In order to confront the dominant influence of social, cultural, and discursive power in the realm of Indonesian language literary criticism, it is imperative to advocate for inclusion, foster a broader range of critical viewpoints, and stimulate the examination of alternative literary voices. This objective might be accomplished by implementing programs that provide assistance to independent publishers, promote the practice of critically engaging with varied literary traditions, and cultivate academic environments that prioritize interdisciplinary and creative methods of literary analysis. (Donoghue, 2018)

The success of hegemony is determined by the creation of an agreement. It is clear that the agreement is formed through a learning process. (Rahmania, 2022) Thus, hegemony is an educational relationship. It is this educational relationship that shapes attitudes which lies the basis of power. Textbook authors are not neutral,

but become the glue of hegemony internally bound to the ruling group. The state and political system tend to place education as an agent in shaping the reality of society, one of which is through textbooks that have been determined by the production, distribution and consumption by the government through education policy. The construction built by the state towards the ideology it understands is a comprehensive and comprehensive effort through discourse practices, both in the text aspect and in the teaching aspect. (Macgilchrist & Van Hout, 2011) mentions that as the official discourse of the state, educational texts contain social representations in which meaning can be considered not neutral because it is influenced by social forces that exist in society.

The discourse studied is literary text in the literature of Indonesian literary criticism course material according to the Merdeka Curriculum. The reason for choosing the literary texts contained in the textbook is to obtain a real picture of the hegemonic ideology reflected in the literature of the Indonesian literary criticism course material of the government's Merdeka Learning curriculum related to social, cultural, and power hegemony. Starting from the background of the problem, this research is entitled "The Hegemony of Social, Cultural, and Discourse Power Indonesian Language Literary Criticism Course Materials".

The focus of this research is to analyze the hegemony in literary discourse in the Literary Criticism course materials. The scope of this research is to analyze the social hegemony in the literary discourse of Indonesian language literary criticism course materials, analyze the cultural hegemony in the literary discourse of Indonesian language literary criticism course materials, and analyze the hegemony of power in the literary discourse of Indonesian language literary criticism course materials. (Macedo et al., 2015)

Method

Descriptive qualitative critical discourse was analyzed in this study. This descriptive research aimed for a methodical, factual, and accurate representation of the quality of the subject. According to (Somantri, 2005), descriptive qualitative research focuses on the properties, qualities, and interrelationships of

natural and human-engineered events. Descriptive research explained a situation without changing it. Observation, interviews, and documentation were the sole data collection tools. Nazir (1988: 34) also states that a descriptive approach was used to assess a group, an object, a condition, a system of thought, or an event. Descriptive research describes, illustrates, or draws facts, characteristics, and relationships of the phenomena under study. Descriptive research described a fact/phenomenon and identifies its relationship. (Sugiyono, 2015) stated descriptive qualitative research that seeks to explain social processes from the perspective of participants has limitations. The natural object of research has made the researcher the main tool. Qualitative research put meaning rather than generalization.

According to some of these experts, descriptive qualitative research describes natural made phenomena. The research emphasized meaning and looks for the relationship of the phenomena. Qualitative descriptive research, according to (Ansoriyah et al., 2023; Fadli, 2021), was (1) conducted in natural conditions or in a natural setting or in the context of a whole, (2) the researcher as the main data collection tool, namely with data collection methods based on observation and/or interviews, (3) data analysis was inductive based on the facts found and then constructed into hypotheses or theories, (4) data analysis was inductive based on the facts found and then constructed into hypotheses or theories, and (4) it was more directed towards the preparation of substantive theories derived from (5) data collected in the form of words, pictures, and not numbers so that the research report contained data quotations to provide an overview of the presentation of the report, and (6) the research results emphasized more on meaning.

Based on these limitations and characteristics, this research was classified as descriptive qualitative research because it attempted to describe social, cultural, and power hegemony in Indonesian literary criticism course materials. This research used facts, literary discourses from Indonesian literary criticism courses, and theories of social, cultural, and power hegemony. This research focused on data-driven substantive theory. Inductive research emphasizes meaning.

Results And Discussion

Social Hegemony

Literary discourse, as an author's social expression, is related to human life in social interaction. Literary discourse is created preceded by social interaction and will gain its meaning in that social interaction. Twenty-two literary discourses in the Indonesian literary criticism course materials reflect the relationships that arise when authors are deeply involved in social interaction. Social interaction in literary discourse is very visible in the use of language and word choice. (Handayani et al., 2021; Irawan et al., 2020)

The study of literary works as discourse emphasizes the issues of "content", "function" and "social meaning" of language use. Literary discourse is understood as units and speech forms of interaction that are part of everyday lingual behaviour but can appear equally in an institutional setting. Literary discourse in this study includes the notion of "text in context". Literary discourse contains the meanings of a broader context. Interpreting literary discourse as social practice implies a dialectical relationship between certain discursive events and the social situations, institutions and structures that surround them: discursive events are "shaped" by the social context, and vice versa, they also "shape the social context". The literary discourse will be socially "controlled" and socially "conditioned". Literary discourse, which consists of poetry, novels, plays, and essays, is seen from three dimensions: language texts, text production and interpretation, and sociocultural practices. (Dremel & Matic, 2014)

The poem "Sajak Anak Muda" by W.S. Rendra, reveals that the use of different linguistic codes creates and maintains the boundaries of power, status, and occupational roles and specializations that make up the fabric of our social life. Language in this poem reflects the usual and effective ways of exercising power, language is used to control and maintain social resources, and even acquire one's social resources. To master language is to master those social resources. Failing to master language means failing to master those social resources.

W. S. Rendra's "Sajak Anak Muda" is a discourse that reveals the realization of young

people's social interaction with their environment, education, science, and especially reflects the stuttering of social interaction among the younger generation. In W. S. Rendra's poem, it appears that the younger generation is part of a social hegemony that endures the bitterness of life: *We are a stuttering generation/ begotten by an arrogant generation/ We lack official education/ in matters of justice,/ because we are not taught politics/ and not taught the basic science of law//.*

With his poem, W. S. Rendra opens the reader's interpretation that the stuttering social interaction of young people is due to the weakness of school education. The school becomes an institution that controls the behavior of young people. The lives of young people are controlled to be obedient, without dialog, without critical thinking, and without life skills: *The basis of our education is obedience/ not the exchange of ideas/ school science is memorization/ and not the science of elaboration//.* By presenting the social reality of education as the control of young people's behavior, poets try to produce and change knowledge, identity, and social relations. Poet W.S. Rendra also utilizes poetry as a discourse that creates and maintains the boundaries of power, status, and roles of social life. He has created social criticism so that young people find empowerment in the face of social hegemony that shackles their lives. The poet presents suggestions to the reader so that the youngsters realize the confinement of power, and evoke the role of social life as an agent of social dynamics. These young people are looking for a grip on irrational social hegemony: *We are in a whirlpool of color / that is magical and indecipherable / We are in a prison of intoxicating fog / Our hands reach out to find a grip //.*

From the whole literary discourse that reveals social hegemony, it is packaged by writers to present the realization of social interaction, control behaviour and material life, and create and maintain the boundaries of power, status, and roles of social life. (Weissenrieder & Fairclough, 1997) In a discourse in the form of poetry, poets present symbols, and diction that require interpretation. In a literary discourse in the form of novels, writers present social interactions, ideological struggles and social hegemony in description and narration. In the discourse of

drama, the author presents the dialectic of social hegemony in dialogues that must be interpreted as causality and empathy content in it. The hegemony created, as Fairclough said, is a negotiation process that creates consensus about meaning. (Ansoriyah & Irawan, 2022; Leiliyanti et al., 2021) Discourse practice is seen as an aspect of the hegemonic struggle that contributes to the reproduction and transformation of the discourse order. Literary discourse with social hegemony contributes to the reproduction and transformation of liberation: (1) individuals against social hegemony that develops in society; (2) individuals break free from the authority of capital; (3) individuals who free themselves from ideologies that develop in society, (4) people who deal with the authority of ancestral social orders; and (5) people free themselves from institutions of power. (Wullweber, 2019)

Cultural Hegemony

Cultural studies is a theory emerging from thinkers who view the production of theoretical knowledge as a political practice. Knowledge is never a neutral, value-free, or objective phenomenon, but always bound to certain values. Knowledge will always be more a matter of positionality, a matter of nowness-lateness and a matter of hereness-thereness, a matter of where one speaks from, to whom one speaks, and for what purpose one speaks. (Donoghue, 2018)

Cultural studies is a scientific movement and cultural praxis that tries to intelligently and critically capture the spirit of cultural theories that are biased in favour of cultural elites and power while embracing cultures that have been untouched or unrecognized by the established traditional humanities social sciences. (Lephen, 2021) Because of its critical nature, cultural studies has a disciplinary and methodological nature that is very different from the established sciences which are generally disciplinary. Cultural studies is interdisciplinary or post-disciplinary. Cultural studies is more eclectic or combined. Its mission is to understand and empower people who are confined by the power of knowledge as a political practice. Cultural studies always shows extra-specific attention to oppressed marginalized groups caused

successively by class, race, gender, ideology, nationality, ethnicity, class, age group, and so on.

The poem "Mother" by D. Zawawi Imron's poem "Mother" is a literary discourse that reflects cultural hegemony in contact with gender and ideology. As a discourse, the poem "Ibu" by D. Zawawi Imron is written with symbols and figure of speech that must be interpreted. In the discourse of this poem, meaning is produced symbolically. He utilizes symbols such as "sky", "earth", "ocean", and "moss" D. Zawawi Imron also utilizes similes and metaphors to express the cultural hegemony he faces. The use of symbols and figure of speech in D. Zawawi Imron's poetry requires readers to make interpretations that open up ambiguities of meaning. However, the interpretation of the symbolic meaning and figure of speech has the possibility to reveal the cultural context of this poetry discourse more contemplatively.

In the following poetry excerpt, the symbols used by D. Zawawi Imron become more full of cultural reflections: *If I migrate / then comes the dry season / the wells are dry, / the leaves fall with the twigs / only the spring of your tears mother / which still flows smoothly / if I migrate / delicious kopyor your milk / and ronta my mischief / in the heart there is mayang siwalan / playing sarisari / the leaves fall with the twigs / only the spring of your tears mother, / which still flows smoothly //*.

The meaning of the poem's discourse is symbolically produced to glorify the mother, liberation from patriarchal culture. D. Zawawi Imron uses the point of view of a boy who forges himself to "wander", freeing himself from the institution of family, and finding an arid life, material difficulties, difficult to find sustenance, which is symbolized by: "dry season", "dry well", "fallen leaves". The suffering of the mother becomes a source of blessing for the glory and sustenance of the child who separates from the family institution. Love, sacrifice, spaciousness of heart, are the roots of life that mothers always glorify when maintaining their affection for their children. D. Zawawi Imron presents the culture of the mother's sacrifice with the sincerity of her love, for the sake of the continuity of better offspring.

Traditions that instill the value of nobility of character, sacrifice, and love of mothers for their

children become part of the literary discourse created by D. Zawawi Imron. Zawawi Imron. Even the mother is a figure who forges a child to improve his existence to become an adult and tough to face the challenges of life. It is the mother who lays down the philosophy of life for a child and also teaches love. It is the mother who teaches her son to respect the father (symbolized by "sky"), and then respect the mother (symbolized by "earth"): *Mother is my hermitage cave / and it is she who put me here / when the flowers spread the smell of love/mother points to the sky, then the earth / I nodded even though I didn't understand//*.

The poem "Mother" is an interdisciplinary cultural discourse, as it deals with nautical myths. The diction, symbols, and figures of speech it develops are derived from maritime myths and knowledge: "ocean", "sea", "moss", "trawl", "pearl": *if your love is like the ocean / the narrow sea is shady / where I bathe to wash the moss on myself / where I sail, spread the trawl and throw the anchor/whiting, pearls and seaweed are all for me//*. By utilizing knowledge of the maritime world, the reader's understanding of maternal love becomes more concrete, profound, and full of contemplation. D. Zawawi Imron restores the majesty of a mother's heart as a vast ocean, where a child cleanses himself of sins and defilements throughout the journey of life. The mother becomes the starting point for a child to find livelihood and rest. It is the mother who has a pearl-like glory in a child's life.

From the overall literary discourse that presents cultural hegemony, it is packaged by writers to create symbolically produced meanings. Knowledge is bound to certain values, and cultural discourse is interdisciplinary. In the discourse of poetry, poets present symbols and diction that require interpretation. In essay discourse, writers present social interactions, ideological struggles and cultural hegemony in description, narration and argumentation. In the discourse of the essay, the writer presents the dialectic of cultural hegemony in suggestions that must be interpreted as causality and the content of meaning in it. The hegemony created, as Fairclough says, is a negotiation process that creates consensus about meaning. Discourse practice is seen as an aspect of the hegemonic struggle that contributes to the reproduction and

transformation of the discourse order. (Chitty, 2020)

Literary discourse with cultural hegemony contributes to the reproduction and transformation of liberation: (1) individuals against the stagnation of cultural hegemony that develops in society; (2) individuals break away from patriarchal cultural authority; (3) individuals who free themselves from cultural ideologies that develop in society, (4) society dealing with the authority of the cultural order. (Anggini et al., 2022)

Power Hegemony

The term "power" is a very abstract concept, but it is an important one that affects people's daily lives. Power is the ability of a person or institution to control or control the behaviour and material lives of others. In this context, power is a matter of reciprocal relations between the "ruler" and the "ruled". Meanwhile, in (Attas et al., 2021) power conceptually has two meanings, namely (1) asymmetry between participants in discourse events, and (2) inequality of capacity in controlling how a text is produced, distributed, and consumed in a particular socio-cultural context. Fairclough's view emphasizes the relationship between participants, namely the "rulers" and the "ruled".

In (Handayani et al., 2022) analysis, it is stated that discourse practices contribute to the creation and reproduction of unequal power relations between social groups - for example, between social classes, women and men, minority groups and ethnic majorities. Such effects are understood as ideological effects.

As an approach critical discourse analysis considers the Foucauldian view of power as a force capable of creating subjects and agents - that is, as a productive force - rather than as a property owned by individuals that is imposed on others. The approach deviates from Foucault because it includes the concept of ideology to theorize the subjugation of one social group to submission to another. The focus of critical discourse analysis research is thus the discourse practices that construct representations of the world, social subjects and social relations including power relations and the role that discourse practices play in furthering the interests of specific social

groups. Fairclough defines critical discourse analysis as an approach that seeks to systematically investigate the often subtle causal and determining relationships between discourse practices, events and texts, and broader cultural and social structures.

Fairclough's approach essentially states that discourse is an important form of social practice that reproduces and transforms knowledge, identities and social relations that include power relations and are simultaneously shaped by other social structures and practices. (Anwar, 2010) Ideology, for Fairclough, is meaning that serves power. He understands ideology as the construction of meaning that contributes to the production, reproduction and transformation of relations of domination. Ideologies are created in societies. Relations of domination are based on social structures such as class and gender. Discourse can be more or less ideological, an ideological discourse that contributes to efforts to maintain and transform power relations. Ideology as a practice operates in the process of producing meaning in everyday life, otherwise meaning is mobilized in order to maintain power relations.

Aming Aminudin's poem "I Tore the Blue Cloth on the Flag" is a discourse constructed from power that affects people's daily lives. The context of power that becomes the poet's obsession colors the creation of this poem. The red-white-blue flag is the national flag of the Netherlands, which is symbolized as the hegemony of colonial power that must be removed. Aming Aminudin raises the reality of power during the Dutch occupation, and the liberation of getting rid of the colonials. The poet expresses the liberation of the hegemony of Dutch power at the Yamato Hotel in Surabaya, September 19, 1945, as in the following excerpt from the poem: *thousands of people moved along the road/ shouting towards the Yamato hotel in the middle of the city/ the red-white-blue flag fluttering/ thundering the bubbling of antipathy in the heart// thousands of people moved along the road/ moving towards the Yamato hotel in the middle of the city/ thousands of people climbed the hotel, and you/ had torn the blue cloth on the flag/ thousands of people cheered, thundering/ "Merdeka negeriku! Merdeka Indonesiaku!//*

Poets also view power as a coercive force that must be resisted with liberation movements. Poets present poetry as a discourse of colonialism that must be resisted with equal force. Poets present military war, when the strategic goal - destroying the enemy's forces and occupying its territory - is achieved, then peace ensues. In order to start a war and end it, the strategic goal must be potentially achieved: in other words, there must be no doubt in the military that they can no longer fight, and that a military victory will allow them to take control of the enemy's territory. Political struggle is more complex: in certain cases, it can be compared to colonial wars or ancient wars of conquest - the winning side occupies, or intends to occupy, all or part of the conquered territory permanently. While the losing side is disarmed and disbanded, the struggle continues on the political plane and military preparations. The political struggle against an occupying enemy force can be achieved by three forms of warfare: *movement warfare, positional warfare, and underground warfare. Passive resistance is a war of position, which at certain moments turns into a war of movement, as a coercive force: thousands of people moved along the streets/ shouting towards the Yamato hotel in the middle of the city/ their cheers were getting louder/ "This is my country, my beloved country/ One Republic, Indonesia Raya//hai drunken nation, owner/ of the red-white-blue flag/ if you don't get out of my country, the pointed bamboo/ will point at you! / if you don't leave, I offer my spirit / and our blood vomits, let our bodies / bleed, but you must / surrender. you must surrender//*

In Aming Aminoedin's poem, the political struggle of thousands of people as resistance to the coercive power of the colonizers. In the movement, the resistance to power embodied in coercive force is an expression of movement war. The movement war with troops to expel the colonizers is symbolized by the symbol of the red, white and blue flag. The people's political struggle was also accompanied by coercive power. The people's struggles were to expel the colonials. Bloodshed became part of the struggle to expel the colonials. This is a poem that shows that the perspective that coercive power must be faced with coercive power to conquer the opponent. The people did not relax the coercive power, but on the

contrary, carried out armed resistance - entered the battlefield, and they had a task: to keep the state in legality and thus reconstitute the hegemony of state power without the colonials.

The hegemony of power in the overall literary discourse confronted ideology, national ideals, and liberation against colonialism of the colonizers as part of the expression of the writers. Figures emerge who legitimize the liberation of the hegemony of power, or even figures who dismantle the hegemony of power. Liberation from the hegemony of colonialism became a dominant part of literary discourse.

Power is maintained and seized by the coercive power of (1) movements of figures who liberate the hegemony of power, (2) movements of people who resist colonial coercive power, (3) rulers who destroy the hegemony of power of other rulers. The movement of the coercive power of the hegemony of power is full of conflict, deception, and alliances between human groups.

Literary discourse has given readers awareness of the meaning of liberating hegemony of power, catharsis, or even ideas of struggle to form an independent nation. This awareness of liberating the hegemony of power becomes dominant with coercive force, military or police, and does not rely solely on ideology.

Conclusion

From all literary discourses in Indonesian literary criticism course materials, there are 5 with social hegemony, 5 with cultural hegemony, and 12 with power hegemony. The hegemony of power receives more attention than social and cultural hegemony. Coercive power becomes dominant in maintaining power or dismantling power. As a sociocultural practice, literary discourses related to the hegemony of power, especially coercive power, make up the majority of what is presented in textbooks.

The discussion of literary discourse in social hegemony analyzes (a) discourse as a realization of social interaction, (b) discourse controls or controls behaviour and material life, and (c) discourse creates and maintains the boundaries of power, status, and roles of social life. The discussion of literary discourse in cultural hegemony analyzes (a) meaning is symbolically produced, (b) knowledge is bound to

certain values, and (c) cultural discourse is interdisciplinary. The discussion of literary discourse in the hegemony of power analyzes (a) power affects daily human life, and (b) power is seen as a coercive force.

The liberation of social, cultural, and power hegemony becomes open after discourse practices are analyzed. Especially the liberation of the hegemony of power and coercive power becomes the main obsession of the writers of literary works examined in the material of the literary criticism course, showing the reality of the discourse context in everyday life. Our society is still controlled by the hegemony of power and coercive power as its supporters.

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