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The Representation of Suffering in Linda Christanty's Short Story "Makan Malam" and Its Relevance as Literary Teaching Material in High School

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Abstract

This research aims to (1) describe the representation of suffering in Linda Christanty's short story "Makan Malam"; and (2) describe its relevance as literary teaching material in high school. The research employed a descriptive qualitative method. The research data consists of words and sentences containing the representation of suffering. The data source for this study is Linda Christanty's short story "Makan Malam." This short story will be analyzed using Stephen Greenblatt's New Historicism approach. The data analysis technique for this research utilizes Jonathan Culler's (1985) close reading. The stages of data analysis in this study follow Miles et al.'s (2014) interactive data analysis method. The results of this study indicate (1) the presence of suffering represented by the characters Aku, Ibu, and Ayah in the short story; this suffering takes the form of the characters' emotional sorrow stemming from their inability to ever gather as a complete family, which is depicted from the beginning to the end of the story; and (2) this short story is relevant for use as literary teaching material in high school.

Keywords: short story, suffering, new order, new historicism, teaching material

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Abstrak

Penelitian ini bertujuan untuk (1) mendeskripsikan representasi penderitaan dalam cerpen “Makan Malam” karya Linda Christanty; dan (2) mendeskripsikan relevansi sebagai bahan ajar pembelajaran sastra di SMA. Metode penelitian yang digunakan adalah deskriptif kualitatif. Data penelitian ini berupa kata dan kalimat yang mengandung representasi penderitaan. Sumber data penelitian ini adalah cerpen “Makan Malam” karya Linda Christanty. Cerpen ini akan dianalisis menggunakan pendekatan new historicism Stephen Greenblatt. Teknik analisis data penelitian ini menggunakan close reading Jonathan Culler (1985). Tahapan analisis data dalam penelitian ini menggunakan metode analisis data interaktif Miles., dkk. (2014). Hasil dari penelitian ini menunjukkan (1) adanya representasi penderitaan tokoh Aku, Ibu, dan Ayah dalam cerpen tersebut, penderitaan berupa emosi kesedihan dari tokoh karena tidak dapat berkumpul sebagai keluarga yang utuh sampai kapanpun digambarkan tokoh dari awal hingga akhir cerita; serta (2) cerpen ini relevan digunakan sebagai bahan ajar pembelajaran sastra di SMA.

Kata Kunci: *cerpen, penderitaan, orde baru, new historicism, bahan ajar*

Introduction

According to Nurjannah *et al.*, (2018) literary works are a form of imaginative work. Literary works are defined as the result of a writer's imagination on social symptoms that occur in the scope of his life, then used as an object for deeper study. Literary works have several types of genres, one of which is prose. According to Nurgiyantoro (2002), prose is divided into fiction and nonfiction. Nurgiyantoro argues that fiction has a nature that is contrary to the real world, so whether or not a matter discussed in a work is valid is what distinguishes a work of fiction from a work of nonfiction. So it can be concluded that works of fiction are imaginative, while nonfiction works are factual. Widayati (2020) argues that fictional prose is divided into short stories (short stories) and novels, while nonfiction prose is divided into essays, criticism, biography, and autobiography. In this study, the focus of the prose studied is the short story type of fictional prose.

According to Nurgiyantoro (2002), the truth in the real world and what is written in fiction are different. The truth in fiction is believed to be the truth in accordance with the author's perspective on life and its problems. The truth told in fiction does not have to be in line with the truth that occurs in the real world. Nurgiyantoro (2002) added that the world in fiction often contains various possibilities compared to the real world, depending on the author's creativity in describing events in a story.

Linda Christanty is an Indonesian writer known for her fiction and essays that raise social, political and humanitarian issues. Her works depict events and occurrences of social issues that require a critical attitude from the reader to understand her work. In her interview with TEMPO Channel (2016), Christanty mentioned that her works are written based on experiences she had lived as an activist. For example, the kidnapping of activists, but the narrator was her parents who did not understand politics. Through her interviews with other media, Linda Christanty revealed in her experience of being an activist, often hearing stories that she thought were magical. Many unfinished stories with mysterious endings eventually inspired her to write a work of fiction with a resolution that Christanty herself could imagine. Christanty said that this is valid in a work of fiction and cannot be written in a nonfiction work in the form of an essay because nonfiction works must rely on facts.

In her interview with TEMPO Chanel (2016), her short story collection book entitled *Kuda Terbang Maria Pinto* was created based on Cristanty's experience as an activist supporting the referendum for an independent Timor-Leste. Her interest in the nation's problems, especially those

of the New Order era, is clearly illustrated in her works. One of them is the short story "Makan Malam" in her short story collection entitled *Kuda Terbang Mario Pinto*. The short story depicts a dark portrait of the life of Indonesian society during the New Order era (1965-1966), causing historical trauma as a result of the socio-political conflict at that time.

This research will examine the suffering described by the characters in the short story "Makan Malam" by Linda Christanty. The reason why the researcher chose this short story entitled "Makan Malam" is because this short story is in line with the problems that will be raised in this research. This short story tells about the suffering of a family affected by the riots of the New Order regime in 1965-1966. The representation of suffering is depicted in each character, namely the suffering of a father who became an exile, the suffering of a mother who has an exile husband, and the suffering of a child of an exile. According to Sumawiharja (2024), the events of the New Order in 1965 did cause many wounds for the Indonesian people, one of which was the exile group. Sumawiharja (2024) then explained that the exile group was Indonesian citizens (WNI) who were in socialist countries, such as Vietnam, China, and the Soviet Union in the context of state duties, diplomatic duties, and study assignments in the period 1965-1967 did not pass screening. Sumawiharja (2024) explained that screening was carried out to ensure that they were not involved in communist groups.

Based on the previous explanation, it is concluded that literary works created by authors can be influenced by historical processes. The representation of suffering from the impact of the crimes of the New Order regime (1965-1966) in the short story "Makan Malam" by Linda Christanty will be studied using the new historicism study expressed by Stephen Greenblatt. According to Greenblatt (1982), new historicism studies the relationship between text and history. Greenblatt (1982) explains that in previous new historicism studies, the historical approach in literary criticism tends to see literature as a passive and transparent reflection of culture and society. In the new perspective, then, literary works are considered to actively participate in articulating, building, and producing cultural norms and values through imagination. Budianta (2006) added that a text is indeed created from the socio-historical forces of its time, but at the same time a text can have a social impact. So, it can be concluded that the study of new historicism is a study that examines literary texts juxtaposed with non-literary texts that come from the same historical period. This study will examine the history contained in the short story "Makan Malam", then will be juxtaposed with historical non-literary texts with the same historical period and facts as the literary text.

The research that will examine the short story "Makan Malam" by Linda Christanty using the new historicism approach will later reveal historical facts that can be utilized to add insight into Indonesian history, so that the dark events of that time are not repeated in the future. Therefore, this short story can be utilized as teaching material in literature learning. According to the Education Curriculum and Assessment Standards Board (2022), literature learning aims as a means to hone language skills and develop students' characters. In literature learning in senior high schools (SMA) in the Merdeka Curriculum, short story texts are utilized as teaching materials in class XI SMA short story material (Phase F). Through this literary learning, students' language skills and character are expected to develop.

Research on the representation of character suffering in a short story has been conducted by Muhtarom and Meliasanti (2022), the results of their research describe the suffering of characters due to oppression during the New Order regime. The similarity between Muhtarom and Meliasanti (2022) and this research is that they examine the representation of the character's suffering during the New Order era in a short story. The difference between the two is that they

use different data sources. This study uses data sources from the short story "Makan Malam" by Linda Christanty, while Muhtarom and Meliasanti's (2022) research uses data sources from the collection of short stories *Malam Kelabu, Ilyana and Aku* by Martin Aleida.

Research on new historicism studies in fictional literary works has been conducted by Sahliyah (2017), the results of her research describe the history, culture, and economy in Ahmad Tohari's novel *Kubah*. The similarity of Sahliyah's research (2017) with this research is that it examines works of fiction literature using new historicism studies. The difference between the two is that they use different data sources. This research uses data sources from the short story "Makan Malam" by Linda Christanty, while Sahliyah's research (2017) uses data sources from Ahmad Tohari's novel *Kubah*.

Research that examines the collection of *short stories Kuda Terbang Mario Pinto* by Linda Christanty has been conducted by Fadhila & Adipurwawidjana (2024), the results of the study describe the forms of New Order era narratives contained in the collection of short stories *Kuda Terbang Mario Pinto* by Linda Christanty. The similarity between this research and Fadhila & Adipurwawidjana's research (2024), which examines the same collection of short stories. The difference between this research and Fadhila & Adipurwawidjana(2024), is that this research examines the collection of short stories using a literary sociology approach, while the research conducted by Fadhila & Adipurwawidjana (2024) examines the collection of short stories using a narratology approach.

This research aims to find out that short stories can not only be used as reading material, but also to (1) find out the representation of suffering in the short story "Makan Malam" by Linda Christanty; and (2) describe the relevance as teaching material for learning literature in high school. The results of this study are expected to add to literary studies, especially in the study of new historicism in literary works displayed in the short story "Makan Malam" by Linda Christanty. In addition, the study of new historicism in this short story is also expected to add insight into Indonesian history, so that the dark events of that time will not be repeated in the future.

Method

The method used in this research is descriptive qualitative method, this method is used to describe and reveal the representation of suffering in the short story "Makan Malam" by Linda Christanty and its relevance as literature learning in high school. The data are in the form of words and sentences that contain representations of suffering in the short story "Makan Malam". The data source of this research is the short story "Makan Malam" by Linda Christanty. The data analysis technique used is close reading technique (Culler, 1985), namely reading deeply and carefully. The steps of data analysis used the Miles *et al.* interactive data analysis method (2014).

Result and Discussion

In this research, the short story "Makan Malam" by Linda Christanty will be studied using the new historicism approach. Greenblatt (1982) explains that new historicism is an approach that examines the relationship between text and history. So, researchers will examine the history contained in the short story "Makan Malam", then will be juxtaposed with historical non-literary texts with the same historical period and facts as the literary text.

The short story "Makan Malam" in Linda Christanty's short story collection *Kuda Terbang Mario Pinto* tells the story of socio-political conflict and human rights violations in Indonesia during the New Order era (1965-1966). The narrative built in the short story reflects the cruel behavior of the regime in that era. In the short story entitled "Makan Malam", events and conflicts

related to human rights violations are linked to a family story. Christanty describes the suffering of a family affected by the New Order regime's riots in 1965-1966. The representation of suffering is depicted in each character of the story, namely the suffering of a father who became an exile, the suffering of a mother who has an exile husband, and the suffering of a child of an exile.

1. Analysis of the Representation of the Suffering of the Characters

The short story entitled "Makan Malam" by Linda Christanty begins with the character Aku describing his family that is not intact due to the impact of the state riots that occurred in 1965. My character and her mother were separated from her father for decades. The depiction of the story is illustrated from the narrative as follows.

"Why did he leave us?" Anger coagulated in my throat. "You'll ask him later. Why? That question has also been in my head for more than thirty years. Why?" Tears slipped down Mom's cheeks, which were starting to look saggy. (Christanty, 2004)

The representation of suffering is illustrated from the conversation between the characters Aku and Ibu above. From the snippet of the story, it can be seen that both of them suffer from the absence of a father figure as well as a husband who should be a whole family unit with them. The sentences 'anger clots in the throat' and 'why?' become a form of suffering described through emotions in the form of anger and sadness. From the snippet of the story, it is also known that the father figure as well as the husband, has left them for more than thirty years.

"Your father used to sing. His voice is melodious," Mom said. At night when Mom was pregnant with me, Dad liked to sing. His voice was clear. I was once lulled by my father and it made me feel peaceful. "What did Dad look like, Mom?" I didn't have a portrait of Dad. "He's recorded here," Mom pointed to her chest. Even for me, it can't be shared. (Christanty, 2004)

The representation of suffering from the fragment of the conversation is illustrated in the sentences 'what Father's face looks like', 'he is recorded here, while pointing to his chest', and 'even for me, it cannot be divided'. In these sentences, suffering is depicted in the form of longing for the character of Father, and the helplessness of the characters Aku and Ibu to let go of this longing. This is because, as previously described, the father character has left them for approximately thirty years. From the snippet of the story, it is also known that the father character was an artist at that time. This is described in the sentence 'father likes to sing, his voice is clear'. It can be concluded that the father character was an artist and joined an activist group at that time called Lekra or Lembaga Kebudayaan Rakyat. Evidence from non-literary texts is presented by Heryanto (1987), in his book explaining that Lekra became an important part of Indonesian cultural history in 1950-1965.

Father was traveling abroad when the big commotion broke out. Before disappearing into a long silence, Father sent Mother a postcard with pictures of old buildings in Moscow. There was a university that Dad wanted me to go to. Patrice Lumumba. In fact, I was still curled up in my mother's womb, not knowing whether I would be born alive or dead. (Christanty, 2004)

The representation of suffering from the story piece is described in the sentence 'before disappearing into the long silence, Father sent Mother a postcard'. From this sentence, suffering can occur to both Mother and Father. The Mother character suffers from being abandoned by her husband because he became an exile and disappeared for more than thirty years, while the Father character suffers from having to leave his pregnant wife and become a group of exiles and cannot

return.

In the narrative, it is explained that the father character goes to the Soviet Union which is described in the sentence 'where I will study later, Patrice Lumumba' which Patrice Lumumba is one of the universities in Moscow, Soviet Union. After that, in the sentence 'before the big commotion happened' became a depiction of the commotion in 1965. Sumawiharja (2024) explained that the exile group was Indonesian citizens (WNI) who were in socialist countries, such as Vietnam, China, and the Soviet Union in the context of state duties, diplomatic duties, and study assignments in the period 1965-1967 did not pass screening. Sumawiharja (2024) explained that screening was carried out to ensure they were not involved in communist groups. From the non-literary text data, it can be concluded that the father character became an exile because he did not pass the screening so that his citizenship was removed and could not return to Indonesia. The factors that caused the father character to not pass the screening were because the father character was an activist of the Lekra group, which was said to be a communist group, and the father character went to a socialist country, the Soviet Union.

In a report made by the Coalition for Justice and Truth or KKP (2014), it is explained that in 1965 artist activists became one of the fugitive targets in the case of enforced disappearances. The father character was told to go abroad, then did not return and disappeared without news for decades, which made his family think that his father had died as a result of the riots at that time.

Early one morning, after repeated radio broadcasts of the coup news, a group of people came to the house looking for Father. Mother was five months pregnant. They ransacked Father's study, took books and documents and burned them. (Christanty, 2004)

From the snippet of the story above, the representation of suffering can occur to both the Mother and Father characters. Mother suffers because in the midst of her sadness of being abandoned by her husband, she has to face the government's men who are looking for her husband, who is an activist. The representation of Father's suffering is that he became a group of exiles and could not return to the land of his citizenship, because his citizenship had been revoked due to not passing the screening. The sentence 'taking books and documents and burning them' is a form of removing traces of his citizenship.

The sentence 'the radio repeatedly broadcast news of the coup' describes the situation in 1965, 'a group of people came to the house and looked for Father.' shows that the character Father was someone who was targeted as a fugitive at that time. The incident has been summarized by KKP (2014) in its report that during the period 1965-1967, sweeps of activist groups and enforced disappearances have sacrificed hundreds of thousands of people. One of these victims came from a group of artist activists, of which the father figure belonged to the group of activists so that his existence was eliminated.

The next day, when it was still dark, Mother left the house and went to Grandmother's village. The slanders began to intensify. Many people were killed. Bodies were floating in the river. Mother decided to return to the city. (Christanty, 2004)

The quote above is a form of representation of the suffering of the character Mother in the sentences 'Mother left the house' and 'Mother decided to return to the city'. In these two sentences, the suffering of Ibu's character is in the form of confusion of not having a safe place for the spouse of an exile. In 1965-1967, it was a very dark year because the extermination of the PKI and leftist groups was being carried out intensively. In the story snippet, the sentences 'going to grandma's village' and 'dead bodies floating in the river' seem to describe the situation in Grogol Village, Sukoharjo, Central Java in 1965. The KKP report (2014) explains that the incident occurred at

Bacem Bridge, Grogol Village. Under the bridge, a tributary of the Bengawan Solo River flows. KKPK (2014) reported that a former member of the Solo Lekra witnessed the massacre at the bridge, and that he and the residents around Bacem Bridge were forced to carry out orders to wash the bodies of the massacre victims into the middle of the river.

"I already know," I said, poignantly, as I hugged Mom. "We lost contact with your father a long time ago. Last week I got a call from a friend's wife, who said he was alive and wanted to come home." (Christanty, 2004)

The representation of suffering in the story fragment above is depicted in the characters Aku, Ibu, and Ayah. The character Aku represents suffering in the form of sadness because he laments the fate of his family, and has just learned the facts about the story of his mother and father. Mother represents suffering in the form of longing for her husband who became an exile and wanting him to return home. Then, the father character represents his suffering as an exile group who wants to meet his family.

"Makan Malam" this time was the three of us. Me, Mom, and Dad. There was no classical music. Mom bought the best food from an expensive restaurant. However, the atmosphere was odd. Mom and Dad didn't dare to look at each other. (Christanty, 2004)

The representation of suffering in the story fragment is in the word "Makan Malam". "Makan Malam" in the story fragment can be interpreted as the last meal before they part again. As explained in the continuation of the story piece above as follows.

I glanced at Mom who was bowed in silence. "Are you planning to stay here?" "I don't know yet. Maybe not. I have a life there too." For some reason, I wanted to cry. "So, why come back?" She looked at me. The bones of his jaw hardened. "I want to settle things with your mom."

"Why?"

"He already has two children there. He came here just to apologize to us. He felt bad for you and apologized," Mom said, holding me close. We hugged. Me and Mom. Dad left home that night. (Christanty, 2004)

From the story snippet, the representation of the story character's suffering is described until the end of the story. The representation of suffering in the story snippet is described in the form of emotions in the form of sadness from all the characters who cannot gather as a complete family until whenever.

Based on the depiction of the story by Christanty in her short story entitled "Makan Malam", there is a representation of the character's suffering from the beginning to the end of the story due to the dark events that occurred in the New Order era that separated their families. The depiction is accompanied by presenting the characteristics of the atrocities of the New Order regime in 1965. Through the characters in the short story, it reveals the suffering felt by the people affected by the conflict during the New Order era. One of these impacts is that many families became incomplete as a result of the incident.

2. The Relevance of the Representation of Suffering of the Characters in the Short Story Makan Malam Karya Linda Christanty as Teaching Material for Literature Learning in High School

According to the Education Curriculum and Assessment Standards Agency (2022), Indonesian language learning in the Merdeka Curriculum aims to improve communication and literacy skills in the Indonesian social and cultural context. Literature learning is one of the

important components in Indonesian language subjects. Literature learning aims to form receptive and productive literary skills. (Badan Standar Kurikulum dan Asesmen Pendidikan (2022) explains that literature learning teaches students to understand, appreciate, respond, analyze, and create literary works. This ability can support the formation of students' character. So, it can be concluded that in addition to acting as a means to hone language skills, learning literature can also play a role in developing the character of students.

In learning literature in senior high schools (SMA), the Merdeka Curriculum uses various types of media to be used as teaching materials, one of which is literary works in the form of short stories. Short story texts can be utilized as teaching materials, especially in the short story material for class XI SMA (Phase F). One of the objectives of this learning is that students can be able to write various types of literary works using their background experience and can make an assessment of other literary works that are read and viewed.

The short story "Makan Malam" by Linda Christanty tells about the impact of the 1965 riots. The suffering of the characters in this short story is not only personal, but also a picture of the trauma of this dark event. Making this short story suitable to be used as teaching material in high school, considering the importance of understanding history in students. Through this short story, students can understand a story that highlights victims with long-term psychological trauma. This can encourage students to think critically, not easily accept only one version of history, and seek truth from various points of view. Literary works have an important role as a reflection of history, as well as Linda Christanty who uses literary works to voice the truth of history. This teaches students that literature is not only for entertainment, but also as a tool to reflect, criticize, and document social reality.

After reading the short story, students are invited to identify and analyze how the suffering experienced by the characters in the short story is related to the events of 1965 (for example, loss of family members, life difficulties, or prolonged trauma). Then, discuss these issues with students, by encouraging students to ask questions, share opinions from the point of view and feelings of students without cornering any party. After that, students are asked to write a short story about the impact of history that describes the suffering caused by political events. After this learning is implemented, students are expected to understand the nation's history, develop empathy, and foster critical awareness of various perspectives in a complex historical event. So, not only can students' language skills be honed, but they can also develop students' character.

Conclusion

Based on the research results that have been presented, it is concluded that the short story "Makan Malam" by Linda Christanty (1) Represents the suffering of the characters Aku, Ibu, and Ayah in the form of emotions of sadness for not being able to gather as a whole family forever. This representation of suffering is described by the characters from the beginning to the end of the story. (2) This short story is relevant to be used as teaching material for literature learning in high school, through the historical insights displayed in the short story which is utilized as teaching material.

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