



Journal of Educational Sciences

Journal homepage: <https://jes.ejournal.unri.ac.id/index.php/JES>



P-ISSN
2581-1657

E-ISSN
2581-2203

Ideological Analysis in the Novel "Pulang" by Tere Liye: Critical Discourse Analysis of the Van Dijk Model

Yayah Ratna Sari Dewi*, Teti Sobari

IKIP Siliwangi, Kota Cimahi, 40521, Indonesia

ARTICLE INFO

Article history:

Received: 10 Dec 2025

Revised: 24 Feb 2026

Accepted: 27 Feb 2026

Published online: 05 March 2026

Keywords:

Critical Discourse Analysis;

Van Dijk Model;

Ideology;

Pulang;

Indonesian Novel

* Corresponding author:

E-mail: yayahdewi04@guru.smp.belajar.id

Article Doi:

<https://doi.org/10.31258/jes.10.3.p.332-342>

This is an open access article under the [CC BY-SA](#) license.



ABSTRACT

This study investigates ideological representations in the Indonesian contemporary novel *Pulang* by Tere Liye through Teun A. van Dijk's Critical Discourse Analysis (CDA) model. The research aims to reveal how language in the novel functions as a medium of ideology and social critique. Using a qualitative descriptive approach, the analysis focuses on macrostructure, superstructure, and microstructure to interpret selected textual excerpts. The findings demonstrate that *Pulang* conveys three dominant ideologies. First, moral humanism, which highlights honesty, self-awareness, and humanity as guiding values. Second, social nationalism, which emphasizes family, local traditions, and homeland as moral foundations. Third, anti-capitalism combined with spirituality, which critiques materialistic dominance and underscores the pursuit of inner peace. These ideologies position the novel not only as a literary narrative but also as a discourse that reflects social criticism and offers moral and spiritual insights. The study concludes that *Pulang* contributes to understanding how contemporary Indonesian literature articulates ideological perspectives in response to modern social challenges.

1. Introduction

Literary works are reflections of human life that portray social, political, cultural, and spiritual dynamics existing within society (Setyaningsih, Mustofa & Sariban, 2025). In literary works, language functions not only as a means of communication but also as a medium for representing ideas, values, and power that reflect the author's worldview (Maulidiastuti & Ahmadi, 2025). Therefore, every literary work is essentially a product of a particular ideology. Through word choices, character construction, and narrative structure, authors often embed ideological perspectives they wish to convey to readers (Damayanti, 2021). In this context, the

novel serves as an effective medium for transmitting ideology, as its narrative form allows authors to construct a complex and meaningful symbolic world. One contemporary Indonesian literary work that contains strong ideological representation is the novel *Pulang* by Tere Liye. The novel narrates the life journey of the main character, Bujang, a boy from a humble family in the interior of Sumatra who later becomes part of a large organization known as the Tong Family. Bujang's journey illustrates a transformation from rural life to a harsh global world filled with power struggles and blurred moral boundaries. Through this character, Tere Liye presents not only a story of adventure and struggle but also a profound reflection on the meanings of power, honesty, humanity, and spirituality in modern life.

Thematically, *Pulang* is not merely a fictional adventure story but also a social representation that contains criticism of Indonesia's socio-economic and moral structure (Junyanti, 2024). Through this novel, Tere Liye highlights the paradoxes of life marked by the tension between good and evil, loyalty and betrayal, idealism and pragmatism. The ideology constructed in the novel reflects the values of moral humanism and social nationalism. The author seeks to demonstrate that true success is not achieved through power or wealth, but through honesty, hard work, and moral responsibility toward oneself and the nation. This makes *Pulang* a literary work rich in ideological messages and worthy of analysis through a critical discourse approach.

Critical Discourse Analysis (CDA) is a relevant approach for uncovering ideological meanings in literary texts, as it views language as a non-neutral social practice. One of the most influential models of CDA is the framework developed by Teun A. van Dijk. Discourse, according to this model, is not only related to linguistic structures but also to the social context and the author's cognition that influence text production (Silaswati, 2019). Consequently, discourse analysis of a novel can reveal hidden ideologies embedded in the text through macrostructures (themes and main topics), superstructures (textual organization or narrative schemes), and microstructures (lexical choices, sentence construction, and stylistic features).

Previous studies on Indonesian contemporary novels have generally emphasized thematic, moral, or socio-cultural aspects, but have not systematically applied Van Dijk's CDA model to reveal the layered ideological structures within the text. This limitation creates a research gap, as the ideological dimension of *Pulang* remains underexplored in terms of how discourse structures interact with social cognition and broader social realities. Addressing this gap, the present study explicitly focuses on uncovering the ideological forms embedded in the novel through Van Dijk's CDA framework, thereby offering a more comprehensive understanding of ideology in Indonesian literary discourse.

In the context of this study, the novel *Pulang* is viewed as an ideological representation rooted in the author's worldview toward Indonesian social realities. Tere Liye is widely recognized as a writer who consistently raises themes of morality, humanity, and criticism of unjust social systems (Prasetyawati, 2025).

Against the backdrop of Indonesian society characterized by economic inequality, corruption, and moral decline, *Pulang* can be read as a discourse of resistance against capitalist values and oppressive power structures. At the same time, the novel offers an alternative ideological perspective, namely humanism and spirituality, as pathways to restoring balance in human life. This phenomenon demonstrates that literary works are never created in a vacuum; rather, they are always closely connected to social contexts and underlying ideologies. By applying Van Dijk's critical discourse analysis model, this study seeks to reveal how ideology operates within literary texts and how authors construct social reality through language. This approach is significant because it highlights the interrelationship between text, the author's social cognition, and broader social structures. Thus, this research not only contributes to literary studies but also enhances understanding of how ideology functions within linguistic and cultural practices.

The primary objective of this study is to describe the forms of ideology contained in the novel *Pulang* by Tere Liye and to explain the social context and worldview underlying these ideologies. Additionally, this study aims to reveal how the discourse structures employed by the author contribute to the construction of ideological meaning within the text. By employing Van Dijk's critical discourse analysis model, this research is expected to systematically elucidate the relationship between text, social context, and ideology. This study holds both theoretical and practical significance. Theoretically, it enriches literary research by integrating critical linguistic approaches with ideological theory. Practically, the findings are expected to provide insights for readers, educators, and literary researchers regarding the importance of understanding literary works as forms of social communication that carry moral and ideological messages. Tere Liye's *Pulang* is not merely a form of entertainment or fictional narrative, but a reflection of national social conditions and an invitation to uphold humanistic values, honesty, and spirituality in real life.

2. Methodology

Research Design

This study employs a literature-based approach using the Critical Discourse Analysis (CDA) method developed by Teun A. van Dijk (2015). The CDA approach is selected because it positions language as a form of non-neutral social practice embedded with ideology and power relations. Van Dijk's model is applied to examine textual structures, the author's social cognition, and the social context that influences the production of literary works. The research adopts a qualitative content analysis design, focusing on the interpretation of latent meanings in literary texts rather than statistical measurement.

Data Sources

Primary Data: The main source is the novel *Pulang* by Tere Liye (Republika, 2015, 400 pages). This novel is chosen because it thematically contains strong ideological

messages related to humanity, morality, and social nationalism, while also presenting criticism of power relations, the global economic system, and the degradation of spiritual values in modern society. Secondary Data: Supporting references include books, scholarly articles, and academic journals related to ideology, critical discourse analysis, and the literary works of Tere Liye. These sources strengthen the interpretation of the social context and the author's social cognition.

Object of Analysis

The object of analysis in this study is the ideology embedded within the text of *Pulang*. Ideological elements are examined as manifested through narrative discourse, characters, settings, and plot conflicts. The researcher does not directly investigate the author's personal background but interprets ideological perspectives as they are represented in textual structures.

Data Analysis Procedure

Data analysis follows the stages of Van Dijk's CDA model, consisting of three levels:

1. **Macrostructural Analysis:** Examines overarching themes and global topics in the novel that reflect ideological orientations, such as humanity, morality, and spirituality.
2. **Superstructural Analysis:** Investigates narrative flow, textual organization, and the arrangement of story elements to reinforce ideological messages.
3. **Microstructural Analysis:** Scrutinizes word choice, sentence structures, stylistic devices, metaphors, and discourse strategies (e.g., polarization, positive self-presentation, negative other-presentation) employed by the author to construct moral representations.

Analytical Considerations

These analytical stages are carried out systematically and complement one another. Throughout the process, the researcher interprets meanings by considering the social, cultural, and value systems prevailing in Indonesian society.

3. Results and Discussion

Research Results

The analysis was conducted using the Critical Discourse Analysis (CDA) model proposed by Teun A. van Dijk, which consists of three levels of analysis: macrostructure (global themes), superstructure (textual organization), and microstructure (word choice, sentence construction, and discourse strategies). These three levels were employed to uncover the forms and meanings of ideology embedded in the novel *Pulang* by Tere Liye.

1. **Macrostructure: Themes of Humanity and Morality** Quotation 1: "You may be skilled in fighting, Bujang. But no matter how strong your hands are, if you
-

cannot control your anger, you will be defeated by yourself.” (Tere Liye, *Pulang*, p. 45) The excerpt above is spoken by Tauke Besar to Bujang. At the macrostructural level, this statement reflects the central moral value of moral humanism, emphasizing that true strength lies in self-control and inner integrity rather than physical power.

2. Superstructure: Narrative Organization Quotation 2: “I was born in the middle of the forest, far from the hustle and bustle of the city. Yet, the outside world turned out to be harsher than I had imagined.” (Tere Liye, *Pulang*, p. 78) This excerpt is part of Bujang’s narration as he leaves his village. At the superstructural level, the passage introduces the protagonist’s transformation and follows a “departure–return” narrative pattern, symbolizing the ideological message of social nationalism rooted in family and homeland.
3. Microstructure: Lexical Choices and Discourse Strategies Quotation 3: “Money can buy everything, but it cannot buy inner peace.” This excerpt shows a semantic contrast between materialism and spirituality, highlighting an anti-capitalist stance through the opposition of “everything” versus “inner peace.” (Tere Liye, *Pulang*, p. 156)
4. Quotation 4: “Do you know the difference between a good person and an evil person, Bujang? Sometimes, an evil person thinks they are doing good.” (Tere Liye, *Pulang*, p. 203) This statement illustrates moral relativism, where the boundary between good and evil is framed as reflective reasoning rather than rigid dogma.
5. Quotation 5: “Returning home is not merely going back to one’s house, but also returning to a peaceful heart.” This excerpt, placed at the novel’s conclusion, reinforces the theme of spiritual humanism. The metaphor of “returning home” (Tere Liye, *Pulang*, p. 310) symbolizes introspection and inner balance, unifying the protagonist’s moral and social conflicts.

To further clarify the analysis results, the author displays a table of the Van Dijk analysis model scheme which can be seen in table 1:

Table 1. Van Dijk's analysis model scheme

Level of Analysis	Quote (Page)	Focus of Findings	Reflected Ideology
Macrostructure	“You may be skilled in fighting, Bujang. But no matter true power how strong your hands are, if you cannot control your anger, you will be defeated by yourself.” (p. 45)	A global theme of	Moral Humanism – emphasizes self-control and inner integrity
Superstructure	“I was born in the middle of the forest, far from the hustle and bustle of the city. Yet, the outside world turned out to be harsher than I had imagined.” (p. 78)	Narrative pola "departure–return"	Social Nationalism – akar moral pada keluarga, tradisi, dan tanah air
Microstructure	“Money can buy everything, but it cannot buy inner peace.” (p. 156)	Social Nationalism –Anti-Capitalism & the moral roots of the family, traditions, and homeland	Spirituality – a critique of the hegemony of materialistic values

Microstructure	“Do you know the difference between a good person and an evil person, Bujang? Sometimes, an evil person thinks they are doing good.” (p. 203)	Moral reflection of relativism	Moral Relativism – the good–bad boundaries are determined by moral consciousness
Macro/Super/Micro	“Returning home is not merely going back to one’s house, but also returning to a peaceful heart.” (p. 310)	Symbols of introspection and resolution	Spiritual Humanism – the purpose of life is inner peace

To enhance clarity and readability, a visual representation of Van Dijk’s Critical Discourse Analysis model is provided below can be seen in Figure 1. This diagram illustrates the analytical flow applied in this study, starting from macrostructure (global themes), moving through superstructure (narrative organization), and culminating in microstructure (lexical choices and discourse strategies). Each level contributes to the identification of ideological meanings embedded in the novel *Pulang* by Tere Liye. The integration of these three levels reveals how the text constructs and conveys the ideologies of moral humanism, social nationalism, and anti-capitalism combined with spirituality.

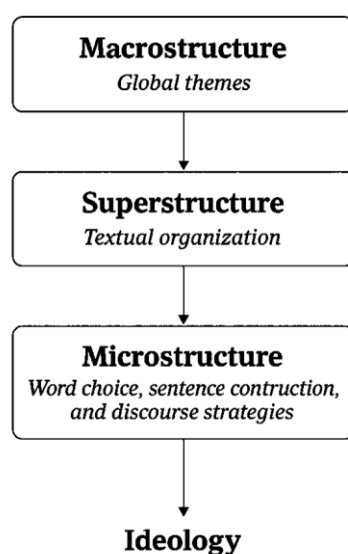


Figure 1. Van Dijk’s Model of Critical Discourse Analysis

To conclude the results section, the application of Van Dijk’s Critical Discourse Analysis model has successfully revealed three dominant ideological patterns in the novel *Pulang*: moral humanism, social nationalism, and anti-capitalism combined with spirituality. These ideologies are embedded across different levels of discourse—macrostructure, superstructure, and microstructure—through thematic construction, narrative organization, and strategic lexical choices. The integration of textual evidence and discourse levels demonstrates how ideology is not only present in literary content but also actively shaped through language and structure. The following discussion will interpret these findings within broader theoretical frameworks and Indonesian socio-cultural contexts, highlighting the significance of literary discourse as a medium of ideological critique and moral reflection.

Discussion

In this discussion, the author explains the findings in a descriptive manner. Moral Humanism Moral humanism is the dominant ideology in Tere Liye's novel *Pulang*. This ideology positions humans as ethical subjects who are responsible for their actions and life choices. In the novel, human success is not measured by physical strength, power, or social status, but by the ability to control oneself, maintain honesty, and uphold human values. These values are consistently conveyed through the dialogues and reflections of the protagonist, Bujang, forming the core moral message that guides the entire narrative. From the perspective of Teun A. van Dijk's Critical Discourse Analysis, moral humanism is clearly visible at the macrostructural level, which represents the global theme of the text. The themes of self-control and moral virtue function as an ideological framework directing readers in interpreting events and conflicts. Through these themes, the author constructs shared values or common knowledge assumed to be held by society that a moral person is one capable of restraining their ego and anger.

At the microstructural level, moral humanism is reinforced through lexical choices and reflective sentence structures. Advisory statements delivered by authoritative characters use simple language imbued with ethical meaning. According to Van Dijk, this strategy is called evaluative lexicalization, where word choice implicitly conveys positive evaluation of certain attitudes and negative judgment of other behaviors. In this way, readers are guided to internalize moral values without feeling lectured. Theoretically, the concept of moral humanism in this novel aligns with Erich Fromm's view that true humanity arises from ethical awareness and the capacity to love, rather than from domination or possession (Damayanti, 2021). Bujang undergoes a moral maturation process that emphasizes that true strength lies in self-mastery. This transformation shows that the novel not only conveys moral messages but also illustrates the psychological internalization of values (Setiawan, 2020).

From Van Dijk's social cognition perspective, the moral humanism promoted by Tere Liye reflects the author's belief system, rooted in religious and Eastern cultural values. This ideology is built on the assumption that readers share similar social experiences, such as concerns over rising violence, individualism, and declining social ethics. Consequently, the novel's discourse functions as a means to reinforce social norms perceived as eroding. In the Indonesian social context, moral humanism in *Pulang* also serves as a critique of the culture of power and aggressive masculinity that glorifies violence as a symbol of strength. Ideologically, Tere Liye rejects this paradigm and offers a more humanistic moral alternative. This perspective aligns with Michel Foucault's critique of repressive power, in which self-control is considered more meaningful than domination over others (Ridwan, 2022). Therefore, moral humanism in *Pulang* is not merely an individual message, but also a social discourse that invites readers to reconsider the meaning of success and strength in modern life. Through a systematic discourse structure, the novel positions morality as the core of humanity, serving as a foundation for shaping ethical and civilized Indonesian individuals.

Social nationalism in the novel *Pulang* appears as an ideology that honors local values, family, and homeland as the primary sources of morality. The nationalism depicted is not political nationalism in a narrow sense, but rather cultural nationalism, emphasizing the emotional and ethical bonds between individuals and their places of origin. The concept of “returning home” becomes a central symbol representing a return to these fundamental values. Within Van Dijk’s superstructural framework, the ideology of social nationalism is realized through a narrative organization of departure and return. This pattern is not merely a plot device but a discourse strategy conveying ideological messages. By positioning the return as the resolution’s climax, the author conveys that true morality is found not in centers of modern power, but in social spaces rich with traditional and familial values. Antonio Gramsci’s theory of hegemony helps explain this ideology’s function. Modernity and globalization introduce dominant values that measure success through material wealth and status (Raharusun, 2021). *Pulang* presents social nationalism as a form of counter-hegemony, attempting to challenge the dominance of global values by reviving local values deemed more humane and ethical.

At the microstructural level, this ideology is reinforced through spatial metaphors such as “forest,” “village,” and “home.” These terms carry symbolic meaning as moral spaces, in contrast to the big city, depicted as harsh and cruel. According to Van Dijk, this semantic strategy creates a clear opposition, helping readers distinguish between ideal and problematic values. From Pierre Bourdieu’s perspective, social nationalism in *Pulang* can also be read as the formation of habitus (Husen & Mardiah, 2022). Family values, simplicity, and social solidarity are instilled as dispositions shaping the characters’ ways of thinking and acting. This habitus ultimately becomes symbolic capital more valuable than material wealth.

However, the social nationalism in the novel is not exclusive or chauvinistic. Tere Liye presents local values not as static or closed, but as a moral foundation that can engage with changing times. This is important to avoid interpreting the novel as rejecting modernity entirely. Thus, social nationalism in *Pulang* serves as a cultural critique of modern human alienation. This ideology invites readers to reconstruct more humane social relations through strengthening the values of family, community, and homeland as the moral basis of collective life. The ideology of anti-capitalism and spirituality in *Pulang* emerges as a response to the dominance of materialistic values in modern life. The novel does not reject economic activity or material success outright but opposes when these values become the primary goals, neglecting inner peace and humanity. Through Bujang’s reflections, readers are invited to see the dark side of power and wealth when unaccompanied by spiritual values.

In Van Dijk’s microstructural analysis, this ideology appears through sharp semantic contrasts, such as the opposition between “money” and “inner peace.” Sentence structures juxtaposing the capabilities and limitations of money function as a polarization strategy, separating two value systems ideologically. Readers are guided to recognize materialism’s limitations in fulfilling human inner needs. Karl

Marx's concept of alienation helps to understand this message. Marx argued that capitalism alienates humans from themselves, others, and the meaning of life (Raharusun, 2021). In *Pulang*, this alienation is depicted through the protagonist's inner unrest despite having power and material access, demonstrating capitalism's subjective impact on human inner life. Spirituality in the novel appears as an alternative solution to this alienation. It is not presented as formal religious doctrine, but as inner awareness, calmness, and purity of heart. This perspective aligns with spiritual humanism, emphasizing harmony between worldly and inner aspects. Tere Liye asserts that the meaning of life is found through balance, not accumulation.

From Gramsci's perspective, the critique of capitalism in the novel can be read as an effort to build critical consciousness against materialistic hegemony (Maulidiastuti & Ahmadi, 2025). However, the resistance offered is cultural and moral, not political-structural. The novel works on the level of individual awareness rather than direct economic system change. From the social cognition perspective, anti-capitalism and spirituality reflect collective societal anxiety regarding social inequality, corruption, and moral crises. The novel's discourse serves as a medium for social reflection, translating these concerns into personal narratives easily comprehensible and relatable to readers.

Thus, the ideology of anti-capitalism and spirituality in *Pulang* functions as an ethical critique of materialistic modernity. The novel encourages readers to reassess life orientations and prioritize inner peace as a more meaningful ultimate goal than mere material success. Van Dijk's Critical Discourse Analysis model allows for a deeper reading of the ideological layers of the novel by connecting the text, the author's cognition, and the social context. Therefore, *Pulang* is not merely the story of Bujang's journey, but a metaphor for the moral journey of Indonesian humans toward social and spiritual awareness.

Ratnawati (2026) explains that discourse interaction reflects underlying social cognition and patterns of dominance embedded in language use, which corresponds closely with Van Dijk's model emphasizing the relationship between text, cognition, and social context. In addition, Putri, Rahmawati, and Kartini (2025) demonstrate that narrative texts function as interpretative arenas where readers actively negotiate meaning and internalize values conveyed implicitly through storytelling. This perspective strengthens the assumption that novels, including *Pulang* by Tere Liye, contain ideological messages that extend beyond plot and characterization, operating through narrative discourse structures.

From a structural and interpretative standpoint, Nofitasari and Nugraha (2025) highlight that genre organization and schematic text structures influence how meanings and perspectives are communicated, aligning with Van Dijk's concepts of macrostructure and superstructure in discourse analysis. Islami, Eliwarti, and Syarfi (2026) further show that meaning construction is shaped by contextual and multimodal elements, reinforcing the CDA view that discourse is socially situated and ideologically loaded. Complementing these findings, Wardhani, Indrawati, and Asyiah (2025) emphasize the role of critical literacy in enabling readers to uncover implicit assumptions and ideological positions embedded within texts. Taken

together, these studies provide a coherent theoretical basis for examining ideological representation in *Pulang*, as they collectively affirm that discourse, narrative structure, and reader cognition interact dynamically in producing and reproducing ideology within literary works.

4. Conclusion

Based on the analysis conducted using Teun A. van Dijk's Critical Discourse Analysis model, it can be concluded that Tere Liye's novel *Pulang* contains three main forms of ideology. First, moral humanism, which emphasizes the importance of self-awareness, honesty, and human values as the true measure of human success. Second, social nationalism, which honors local values, family, and homeland as the moral foundation, while also serving as a cultural critique of modernity that leads to human alienation. Third, anti-capitalism and spirituality, which reject the dominance of materialistic values and highlight the importance of inner peace and harmony between worldly and spiritual life.

The analysis shows that the macrostructure, superstructure, and microstructure of the novel work synergistically to convey these ideologies. The macrostructure emphasizes global themes and moral messages, the superstructure organizes the protagonist's journey as a reflection of ideological transformation, and the microstructure uses word choice, sentence structures, and discourse strategies to build value oppositions and highlight ethical meanings. Thus, *Pulang* is not merely a fictional story about the protagonist's journey, but also a metaphor for the moral journey of Indonesian humans toward social and spiritual awareness. The novel conveys that true strength, morality, and inner happiness are not measured by power or wealth, but by integrity, self-control, and concern for others. This study reinforces the understanding that literary works can serve as an effective medium for conveying ideology, social critique, and reflections on human values relevant to contemporary society.

References

- Damayanti, C. (2021). Imajinasi Untuk Merawat Kemanusiaan: Pemikiran Martha Nussbaum Dalam Pendidikan Humaniora. *Studia Philosophica et Theologica*, 21(1), 45–66.
- Husen, A., & Mardiah, E. (2022). Pengaruh Keteladanan Guru Terhadap Akhlak Peserta Didik Pada Mata Pelajaran Akidah Akhlak: (Studi di MIS Mathla'ul Anwar Langensari Kecamatan Saketi Tahun Pelajaran 2021/2022). *Al-Authar (Jurnal Pendidikan Dan Hukum Islam)*, 1(1), 25–44.
- Islami, A. P., Eliwanti, E., & Syarfi, M. (2026). Developing an interactive e-module as multimodal learning strategy in fostering English proficiency for high school students. *Journal of Educational Sciences*, 6(1), 200–214. <https://doi.org/10.31258/jes.6.1.p.200-214>
- Junyanti, E. (2024). Analisis Komparatif Representasi Aspek Psikologis Dan Sosial Dalam Novel Ronggeng Dukuh Paruk Dan Bumi Manusia: Implikasi Pada
-

- Pembelajaran Sastra Di Sekolah Menengah Atas. *Pragmatik: Jurnal Rumpun Ilmu Bahasa Dan Pendidikan*, 2(2), 134–148.
- Maulidiastuti, S. F., & Ahmadi, A. (2025). Representasi Hegemoni Gramsci dalam Novel 'Teruslah Bodoh Jangan Pintar' Karya Tere Liye. *EUNOIA (Jurnal Pendidikan Bahasa Indonesia)*, 5(1), 50–64.
- Nofitasari, N., & Nugraha, S. I. (2025). Using a genre-based approach for differentiated instruction to enhance students' writing skills. *Journal of Educational Sciences*, 9(6), 6749–6761. <https://doi.org/10.31258/jes.9.6.p.6749-6761>
- Prasetyawati, A. E. (2025). *Pespektif Moral dan Nilai Pendidikan Karakter dalam Karya Sastra*. CV. Pustaka El Queena.
- Putri, T., Rahmawati, M., & Kartini, D. (2025). Students' perception of interactive read-aloud strategies in learning narrative texts. *Journal of Educational Sciences*, 9(3), 1619–1625. <https://doi.org/10.31258/jes.9.3.p.1619-1625>
- Raharusun, J. H. (2021). Makna Kerja Menurut Karl Marx: (Sebuah Kajian dari Perspektif Filsafat Manusia). *Media: Jurnal Filsafat Dan Teologi*, 2(1), 121–144.
- Ratnawati, D. (2026). Unpacking classroom talk: A systematic review of thematic discourse analysis in English language teacher–student interaction. *Journal of Educational Sciences*, 10(1), 1547–1559. <https://doi.org/10.31258/jes.10.1.p.1547-1559>
- Ridwan, A. B. (2022). *Implementasi Kurikulum Pendidikan Agama Islam dan Budi Pekerti Berbasis Moderasi Beragama di SMA NU Al Ma'arif Kabupaten Kudus* [IAIN Kudus]. repository.iainkudus.ac.id.
- Setiawan, H. (2020). Membaharui Dunia Lewat Semangat Persaudaraan Global. *Mitra Sriwijaya: Jurnal Teologi Dan Pendidikan Kristen*, 1(2), 1–22.
- Setyaningsih, E., Mustofa, M., & Sariban, S. (2025). Representasi Masyarakat Indonesia dalam Novel Rindu Karya Tere Liye (Analisis Strukturalisme Genetik). *Listra: Jurnal Linguistik Dan Sastra Terapan*, 2(3), 80–88.
- Silaswati, D. (2019). Analisis wacana kritis dalam pengkajian wacana. *Metamorfosis| Jurnal Bahasa, Sastra Indonesia Dan Pengajarannya*, 12(1), 1–10.
- Van Dijk, T. A. (2015). Critical discourse analysis. *The handbook of discourse analysis*, 466–485.
- Wardhani, I. S., Indrawati, I., & Asyiah, I. N. A. (2025). AI-enhanced digital literacy in science learning: A systematic literature review. *Journal of Educational Sciences*, 9(4), 1957–1970. <https://doi.org/10.31258/jes.9.4.p.1957-1970>

How to cite this article:

Dewi, Y. R. S., & Sobari, T. (2026). Ideological Analysis in the Novel "Pulang" by Tere Liye: Critical Discourse Analysis of the Van Dijk Model. *Journal of Educational Sciences*, 10(3), 332-342.