

The Crucial Points of Subtextual Analysis in Contemporary Literary Criticism

Rommel Utungga Pasopati^{1✉}, Kusuma Wijaya², Devito Andharu³, Muhammad Reza Ishadi Fadillah⁴, Bintang Ryan Ananta⁵

¹²³⁴⁵ Universitas Dr. Soetomo, Surabaya, Indonesia

✉ email: rommel@unitomo.ac.id

Received:

September 28,
2024

Revised:

October 1, 2024

Accepted:

October 3, 2024

Published:

November 1,
2024

ABSTRACT

This paper explores the crucial aspects of subtextual analysis in contemporary literary criticism. Modern literary criticism tends to play on the definitional aspects of literary works, but subtextual analysis goes beyond by regarding implied meanings. The idea is that meanings are waiting to be revealed by the audience. Through explorative approach and qualitative method, the analysis of this article revolves on the strategies, the critical roles, and the instance of subtextual analysis in literary analysis. The strategies of subtextual analysis involve engaging the audience to foster a personal connection with literary works, synthesizing and correlating meanings within literary works, encompassing empathetic engagement with the narrative, and developing diverse perspectives from the audience's vantage point. The critical roles of subtextual analysis consist of facilitating deeper implications through insinuated meanings, enhancing meanings in intrinsic and extrinsic dimensions of literary works, unveiling repressions presented within the text, facilitating exploration of anticipated interpretations and underlying meanings, adopting interdisciplinary approach, engaging with societal dimensions of literary works, perceiving literary works beyond any definition, and propelling co-texts, hypertexts, hypo-texts, and intertexts. In conclusion, subtextual analysis underlines possibilities in literary analysis by comparing various implied meanings related to humans' identities in particular.

Keywords: implied meanings; literary criticism; subtextual analysis

INTRODUCTION

In a broader sense, literary analysis throughout both modern and contemporary eras places a pronounced emphasis on the greater examination of texts. This phenomenon is more frequently referred to as literary criticism, which indicates diverse perspectives inherent within literary compositions. A text is conventionally delineated as a work manifested in written form, as derived from the Latin term "texere," which signifies to weave or knit. Moreover, a text is subsequently perceived as an intricately woven variable of words, meanings, and signs that are systematically organized in a linguistic framework (Hanscomb, 2023; Seham, 2023). It is also enhanced by author's intellectual understandings with words as its fundamental medium.

Within a modern framework, texts that are deemed more significant as a mode of writing are interpreted both intrinsically and extrinsically within the realm of literary

criticism concerning the widened elements surrounded within them. In this regard, the text reveals its inherent duality. On one side, the text is apprehended in contemporary terms in relation to literary components such as character, conflict, plot, point of view, and setting (Hanscomb, 2023; Seham, 2023). Additional dimensions may be incorporated to augment the analysis, including the historical context during which the text was produced, the author's emotional state while crafting the text, or the publishing entity responsible for its release. The significance of a text can transcend its explicit definition, particularly when a text or literary work is examined within the framework of the everyday experiences of individuals who continuously engage with their identity.

Contemporary paradigms, extending into post-modernism and post-structuralism, tend to conceptualize texts as transcending mere written artifacts. The text is perceived more as a reflection of the lived experiences of human beings who constantly engage in the interpretation of their identity (Farooqi et al., 2023; Tyson, 2023). Every text fundamentally connects to the human condition within a cultural milieu. The text encompasses not solely written forms but also spoken language, dialogues, speeches, visual media, and societal discourse. In a similar manner, the comprehension of this text facilitates the evolution of critical thought in accordance with the progression of time. This understanding does not merely concentrate on the dichotomy of right and wrong or black and white; rather, contemporary literary criticism aspires to unravel the complexities of a text—its purpose for creation and its capacity to elucidate the everyday identity of human beings (Hanscomb, 2023; Seham, 2023).

One crucial component of modern text studies situated within the domain of literary criticism is the concept of subtext. The prefix "sub" in the term subtext denotes "beneath," "nearly," or serves to signify something of a secondary nature. Pointing to the textual composition, the subtext consequently conveys an alternative interpretation that exists behind the overt text itself. The significance is located beyond the explicit assertions made within the text (Farooqi et al., 2023; Tyson, 2023).

It can be posited that subtext facilitates a more profound comprehension of literary works by revealing their implicit, intricate, and nuanced dimensions. The significance embedded in subtext is neither static nor unequivocal. It is, in fact, poised to be unveiled and comprehended by the audience. Subtext represents a relative construct concerning its meaning. Furthermore, it expands a more adaptable space and even facilitates networking in alignment with the preliminary definition of the text, derived from the term *texere* (Hanscomb, 2023; Seham, 2023). Thus, the subtext does not attempt to diminish meaning; rather, it emancipates it in accordance with the comprehension of various potentialities for further interpretation within the realm of literary criticism studies.

This article elaborates the importance of subtextual analysis in the realm of critical engagement with literary criticism. The primary assertion of this discourse is that subtext constitutes not merely a minor element of literary criticism, but fundamentally represents the essence of contemporary literary critique. The analysis of

subtext not only reveals alternative significances within literary works but also facilitates the exploration of meanings that extend beyond the limitations of conventional definitions. Subtext should not be perceived as a consumable product similar to fast food; instead, it necessitates excavation in accordance with the human identity embedded within literary compositions.

METHOD

By using qualitative method, certain concepts and written data are analyzed to answer the question in this paper. Analyzing the theme of subtextual analysis in literary analysis involves examining how the concept is portrayed, explored, and developed throughout the text. Written through description, online and offline scripts are used to explain the crucial aspects of subtextual analysis in literary criticism alongside literary concepts and philosophy ideas. Online and offline scripts are derived from books and journals to understand shown matters. The data towards its content analysis includes obtaining sources, reading sources carefully, comparing with other issues, quoting into paper, and writing down in reference lists.

FINDINGS AND DISCUSSION

The Posture of Critical Thinking in Literary Criticism

Within the domain of literary criticism, the essence of the discourse fundamentally revolves around the concept of critical thinking itself. The critical dimension in this context connects to specific evaluative processes, particularly relevant to the humanities. During the 1980s, the notion of critical thinking transcended its traditional boundaries within literary criticism. This critical dimension increasingly prioritizes the perception of literary works not solely as artistic expressions, but rather as manifestations of individual and collective identities within their broader interactions (Farooqi et al., 2023; Tyson, 2023). Consequently, critical thinking has shifted its emphasis towards uncovering the diverse values enclosed within literary texts.

A more nuanced exploration underscores the theme of violence as a pivotal focus within this critical inquiry. Rather than romanticizing the values associated with violence, the examination of this theme seeks to investigate how literary works can effectively elucidate meaning, operationalize definitions, and potentially establish certain universal values (Farooqi et al., 2023; Tyson, 2023). The evolution of critical thinking in literary criticism subsequently aims to enhance the audience's comprehension of a literary piece. This development emerges from a hermeneutic approach that integrates a more radical exploration of identity values. Literary texts are scrutinized to ascertain whether the interplay between the text and its audience reveals harmony, discord, or mutual challenges (Bennett & Royle, 2023; Campo et al., 2023).

Should a correspondence be identified, literary works find their reflections explicitly manifested. Conversely, in instances of discord, the audience is enabled to maintain broader interpretations through the lens of that literary work. When mutual challenges arise, the pliability of potential meanings can persistently be deciphered,

ultimately giving rise to layers of subtext. The expansion of critical thinking represents an initiative to transition literary criticism into a more interdisciplinary framework. This progression does not imply that literary theory is deficient or antiquated; rather, it signifies that an alternative perspective is essential to enrich the scholarly discourse. Literary works attain greater significance when they are anchored within broader academic inquiries (Bennett & Royle, 2023; Campo et al., 2023).

Some of those critical reflections connect to diverse dimensions. Initially, historical analyses empower literary works to perceive the setting as a fundamental basis of literary components. Through scrutinizing the framework of setting, literary criticism interprets culture not merely as an object but as a collection of values and ideas that enhance the comprehension of literary analysis (Bennett & Royle, 2023; Campo et al., 2023). In matter of literary criticism, culture is not a tool, but the essence of everyday life itself. It will never leave literary works at all since those works are reflections of people's everyday identities.

Moreover, philosophy enriches the exploration of literature through essential inquiries regarding the nature of truth itself. The intersection of philosophy and literature culminates in a stage that interrogates all facets of literary criticism, spanning from identity to the selection of linguistic points being employed (Best & Kellner, 2020; Bonnell & Hunt, 2023). In a similar vein, philosophy compels literary criticism to align itself with contemporary academic discourses, such as psychoanalysis and post-humanism.

Furthermore, post-structuralism and post-modernism advocate for literary criticism to devote greater attention to experiences and their significances rather than merely acquiescing to established definitions. This underscores the prominence of sociological implications in critical discourse (Bennett & Royle, 2023; Campo et al., 2023). The integration of social dimensions in literary criticism is inextricably linked to philosophical inquiries, particularly the interpretations of post-structuralism and post-modernism in relation to the wide perspectives of Nietzsche, Marx, and Freud.

Likewise, both intellectual traditions persist in critiquing and contesting grand and universal narratives, including those emerging from literary criticism itself. Furthermore, feminism broadens the scope of literary criticism to encompass the female viewpoint. By accentuating the female perspective, topics concerning sex and gender can be examined in greater depth. Consequently, the dynamics of familial contexts, the legacy of patriarchy, and even the manifestations of sexism remain subjects for ongoing literary investigation. These various concerns continually challenge and compel literary criticism to confront them.

In addition, numerous contemporary discourses arise from the extensive realm of feminism itself (Best & Kellner, 2020; Bonnell & Hunt, 2023). One such domain includes environmental studies or environmentalism, which examines the Gaia theory, conceptualizing the Earth as a maternal entity. Similarly, post-feminism fosters the development of ideas that interrogate how individuals navigate their identity in relation to their embodiment, addressing both individual and societal dimensions concurrently. By stating so, literature may also widen its perspectives towards various spirits of the

age. It may include ideas of Artificial Intelligence (AI) in which technological machines and computers arise.

Texts, Subtexts, and the Continuity of Literary Criticism

Subtexts possess a capacity for meaningful flexibility that surpasses definitive interpretations. They are associated with a multitude of potential meanings rather than a singular certainty of definition. Subtext, in one stable indication, is recognized as an essential component that contributes to the profundity of character and plot, which are the two principal elements in the realm of literary criticism (Best & Kellner, 2020; Bonnell & Hunt, 2023). Furthermore, subtexts enclose diverse representations that allude to unspoken significances, including those that are subtly concealed beneath the surface. The subtext resides deeply beneath the observable, as it constitutes a complex variable of meaning interwoven with an array of emotions inherent in the intricacies of characters (Jenkins, 2024; Nordquist, 2020).

Similarly, the subtext represents an independent reality that is concurrently contingent upon the text itself. It not only enriches the text but possesses intrinsic richness as well. As a phenomenon, subtext fulfills the function of imparting meaning to the voids present in literary compositions. These voids may very well be intentionally left by the author for the reader's discovery. Conversely, the voids may also reflect the socio-cultural context of the time, thereby addressing a particular identity that was marginalized during that era. In short, it is precisely the subtext that fortifies the connection between the audience and the text itself (Jenkins, 2024; Nordquist, 2020).

Upon the author's demise, or in reference to the concept of the death of the author as stated by Roland Barthes, the subtext emerges and evolves, revitalizing the text and fostering a more expansive interpretation by the audience. Subtexts transition from a mere definition of genre to encompass various layers of meaning that become increasingly intricate within the analysis of the text itself. Through the examination of literary works, the focus on meaning can be investigated beyond the mere adherence to definitions established by literary theory. This approach is consistent with Cultural Studies, which tends to adopt an interdisciplinary perspective rather than concentrating on a singular concept (Baxter, 2007; Heckmann, 2023; MasterClass, 2021).

By engaging with the concept of subtext, literary works can be aligned more closely with reality, reflecting the nuances of everyday life. This underscores the importance of understanding literary works as texts. Subtexts extend the text beyond mere written language to encompass images, cultural paradigms, and the intricate interactions between individuals and their sociocultural environment (Baxter, 2007; Jenkins, 2024). By indicating what is happening under or behind the text, subtextual analysis finds its significance in its novelty to show how meanings are never unitary. Meanings are always interwoven by concepts and contexts, rousing indications of eagerness to discover further gathered ideas.

By integrating subtext into the domain of literary criticism, literary texts exhibit increased adaptability in their interpretation, allowing for the examination of

alternative significances that may be embedded within. The notion of meaning, as articulated through subtext, is inherently multifaceted rather than singular, and is articulated via constructive practices of identity formation. This observation aligns with the inherent complexity of subtexts, which are characterized not by clarity but by obscurity. Subtexts within literary criticism persistently motivate individuals to uncover the latent significances that lie beyond the superficial narrative (Baxter, 2007; Heckmann, 2023; Seger, 2017).

In this context, the literary work is further enhanced through the elucidation of its implicit meanings stated by subtextual analysis. The investigation of these implied significances fosters the understanding that every action is underpinned by a deeper rationale. Such underlying factors may manifest as motivations, suppression, influence, conflict, resistance, and other elements, transcending mere choices (Heckmann, 2023; Jenkins, 2024; Nordquist, 2020). A pivotal approach to discerning the concealed meanings within diverse literary creations involves illuminating their subtextual elements. This subtext operates with a less overt definitional clarity while simultaneously embodying a spectrum of potential interpretations.

Similarly, subtext traverses all forms of indication. It persists in its role as a showcase of diverse possibilities waiting to be revealed further by the audience (Baxter, 2007; Jenkins, 2024). It is often articulated so subtly that both the audience and researchers must possess a comprehensive understanding prior to engaging in discourse regarding a specific issue. In numerous instances of subtext, the language employed is metaphorical, whereas in other contexts, it may be largely denotative, yet still conveys an implied significance connecting to profound experiences. The subtext underscores the notion that any literal text may point out to multiple interpretations. Subtext facilitates the emergence of meanings that are not strictly literal in nature. Furthermore, subtexts enable the audience to navigate and engage with concealed realities, including those connecting to violence as perceived in various contexts (Baxter, 2007; Namaziandost, 2023).

Subtexts infiltrate the cognitive realm, compelling them to emerge. Subtexts disconcert the audience through their semi-visible and tacit comprehension. Moreover, it constitutes an element of psychological introspection, achievable solely through an exploration of the unconscious mind. The subtext does not adhere to a linear trajectory. Within numerous literary compositions, the subtext resides in how the interpretation of significance within the literary work influences the context of dialogue. It transcends the role of literature as a simplistic source of entertainment (Heckmann, 2023; Namaziandost, 2023; Seger, 2017). Subtexts may manifest as wholly ambiguous; however, their significance should not be underestimated. Subtexts do not ascend; rather, they descend, preoccupying the audience with the authentic implications of the literary work.

In many aspects, subtexts also work as foreshadowing. It gives clues to the audience about what is going on. It gives nuance of indications to be revealed. It may be usual, but the depths of meanings are somehow quite unpredictable. Indeed, subtexts may also point out like a plot twists that are beyond expectations (Heckmann,

2023; Namaziandost, 2023; Seger, 2017). Subtexts are never explicit, but many times so hidden under what is lexically written.

Strategies of Subtexts as a Literary Approach

Subtext is not merely a concept, but also serves as a methodological approach for the interpretation of literary works within critique. Prior to the application of the subtextual strategy, literary criticism must employ close reading as a methodological tool for textual analysis. This technique attempts to diminish the divide between the text and its audience. Likewise, the elements of the subtext are not confined to the text itself but extend to any entity that embodies cultural significance in the continuum of its relevance (Heckmann, 2023; Seger, 2017). Each cultural dimension embodies an aspect of identity, mirrored in literary works in alignment with human existence. Consequently, the parameters for analyzing literary works can be broadened to incorporate a multitude of potential meanings.

The methodology of subtext comprises several pivotal elements. The first strategy entails engaging the audience to foster a personal rapport with literary works as texts (Clyde, 2003; Heckmann, 2023). The primary objective is to diminish the distance and immerse the audience in the reality of the literary work itself. Consequently, the audience, as a subject, will progressively interact with the text. The second strategy involves synthesizing and correlating meanings within literary works (Clyde, 2003; Heckmann, 2023). This capability encompasses cognitive processes that enrich meaning beyond mere linguistic concerns. By employing more rational perspectives, a text can be examined more profoundly to unveil its genuine intent. Emphasizing the cause-and-effect relationship may also prove instrumental in elucidating the implied meaning. Thus, fidelity to the text can be preserved.

The third strategy encompasses the enhancement of empathetic engagement with the characters presented in the narrative (Clyde, 2003; Seger, 2017). Empathy serves as a conduit for comprehending the psychological and even the subconscious emotional states of characters through their verbal exchanges. Additionally, empathy signifies the audience's investment in enriching the relational dynamics between the characters. The fourth strategy entails the cultivation of diverse perspectives from the audience's vantage point (Clyde, 2003; Xu, et al., 2023; Zwiers & Crawford, 2023). Consequently, the diverse backgrounds of the audience members are also integral to illustrating the broader implications of a text. Intersubjective analyses of both primary and secondary data consistently enhance the subtextual dimensions of a literary work. An interdisciplinary approach, along with its corresponding methodologies, can further facilitate a robust understanding aimed at expanding and deepening the interpretive layers of the subtext (Best & Kellner, 2020; Bonnell & Hunt, 2023; Heckmann, 2023). Furthermore, the subtext functions as a linkage between the narrative's reality and the quotidian experiences of the audience.

The Critical Roles of Subtext in Literary Criticism

From the various elaborations presented above, it is evident that subtext constitutes more than a mere element residing beneath the surface of the text. Subtexts assume a pivotal role in augmenting, reinforcing, and enriching the comprehension of the text within the realm of literary criticism. The importance of subtext manifests in several dimensions. The first one is that subtext facilitates literary criticism's exploration of deeper implications through insinuated meanings (Heckmann, 2023; Kellner, 2020; Storey, 2021). Furthermore, subtextual meaning transcends simplistic cause-and-effect relationships, instead resonating profoundly with the audience's imaginative faculties. Consequently, subtext also bears the responsibility of amplifying the reader's imaginative capacity regarding the realities presented in other texts. It engenders a realm of possibilities, as opposed to certainties, for the re-examination of the inherent flexibility of meaning within literary compositions.

Secondly, the realm of possibility inherent in subtext promotes the enhancement of meaning in both intrinsic and extrinsic dimensions of literary works. Subtext permits analyses to transcend the dichotomy of depth versus breadth, instead accommodating both; it furnishes additional interpretive latitude for the text in accordance with contemporary contexts or audience predilections (Xu, et al., 2023; Zwiers & Crawford, 2023). The nature of truth is becoming increasingly contingent, yet it simultaneously refrains from gravitating towards absolutism. Subtexts can retain their objectivity while simultaneously embracing the duality of their inherent differences. In terms of intrinsic elements, the interplay between characters and plot, for instance, can be enriched by the setting, and conversely. Extrinsic factors illustrate how the contextual conditions prevalent at the time of a work's creation can shape its intrinsic meaning.

Thirdly, subtexts also serve to unveil various forms of repression present within the text. They further facilitate an exploration of realms that are often deemed unspeakable or are frequently categorized as taboos. Indeed, the act of revealing taboos constitutes a fundamental function of subtext, allowing for an examination of how violence manifests not only in physical and verbal forms but also culturally and structurally (Xu, et al., 2023; Zwiers & Crawford, 2023). Subtexts regard taboos not as adversaries but as societal phenomena warranting further investigation, probing into the dimensions of cultural unconsciousness within the psychoanalytic framework.

Fourth, similar to the notion of taboo, subtext facilitates literary criticism's exploration of the divergence between anticipated interpretations and underlying meanings. The explicit meanings are typically superficial and overtly articulated. Conversely, the clandestine meanings delve deeper and frequently embody specific presuppositions within literary texts (Kellner, 2020; Storey, 2021). This phenomenon is often labeled as a *cliché*, which, while perceived as conventional, ultimately encloses a prevalent perspective or common understanding that elevates one concept while diminishing another.

Fifth, literary criticism has the potential to adopt a more interdisciplinary approach by engaging with studies connecting to subtexts. The greater the

interdisciplinary nature of the analysis, the more varied the truths it encompasses. The investigation increasingly underscores the manner in which literature evolves beyond its confines. It possesses the capacity to amalgamate disciplines such as psychology, sociology, law, and even astronomy within the framework of literary analysis. Likewise, the epistemological dimensions of literature fluctuate in accordance with the appropriateness of literary analytical methodologies and other domains of knowledge (Bennett & Royle, 2023; Campo et al., 2023). Only through this mechanism can the ethical and ontological dimensions of literary works transcend their fundamental existence on the page.

Sixth, the incorporation of subtext broadens literature's engagement with its societal dimensions; literary works can no longer be perceived solely as art for art's sake. From its inception, literature has possessed inherent social relevance. Through the engagement with literary texts, individuals can comprehend social realities in alignment with their own lived experiences (Bennett & Royle, 2023; Campo et al., 2023). This intersection further enhances the individual facets of social actions, which are mirrored in the components of literary works and their accompanying literary criticism.

Seventh, the text is no longer perceived merely as a definition situated within the subtext. Moreover, the subtext facilitates the expansion of literary criticism into discursive contexts. Discourse, or the interplay of discourses, is comprehended prior to the establishment of theoretical frameworks. Nonetheless, the discourse exhibits a greater dynamism as it encloses the tensions inherent in literary works in relation to the realities of the world (Kellner, 2020; Storey, 2021). The subtext serves as an exemplar of the inseparability of values in literature from social structures, despite the fact that literary themes frequently portray the most extreme manifestations of human existence.

Eighth, the incorporation of subtexts within literary criticism additionally propels this investigation to examine analogous textual forms such as co-texts, hypertexts, hypo-texts, and intertexts. Co-text refers to the accompanying text that complements the primary text. Frequently, co-text is conceived to be parallel to or even more expansive than the text itself, although it can never achieve greater depth than the text in question (Kellner, 2020; Storey, 2021). In a similar vein, hypertext reveals alternative texts that extend beyond the principal discourse. This phenomenon also illustrates the interconnected nature of the primary text. Hypo-texts are regarded as texts that hold a subordinate position relative to the main text. Indeed, it functions as a footnote to a text that, in reality, possesses its own significance, often as rich as the meaning conveyed by the primary text. Intertextuality facilitates various cross-cultural and generational analyses that present texts to be interpreted in a more dialogical fashion. Intertextuality is indeed more engaging as it possesses the capacity to invert meanings, with subtext serving as a principal characteristic in the pursuit of more concrete interpretations. This perspective subsequently emphasizes processes, akin to the quest for concealed meanings within subtexts.

Instances of Subtextual Analysis in Literary Analysis

As stated above, subtextual analysis is both concept and context. In plays beyond audience's imagination as it employs hidden meanings exemplified in meanings behind the texts. In literary analysis, subtextual analysis is also such methodology in which its intention is to reveal another meaning behind what is stated literary and even explicitly. It is more than simple implied meanings in literary works. Subtexts go beyond definitions as those indicate further indications of otherness in cultural senses (Kellner, 2020; Storey, 2021). It brings logics to taboo and it shows understandings towards the unexpected meanings.

There are some examples of subtextual analysis taken from various previous studies. The researches may not explicitly state subtext and even subtextual analysis in its titles, but the contents interweaves with current issues of literary theories and cultural studies in particular. The examples are stated as follows. First in a paper written by Annasai et al. in 2024 entitled *The Noteworthiness of Meteion's Will to Power in Naoki Yoshida's Final Fantasy XIV: Endwalker*. This article is interesting since it analyzes a character in video game. It is still rare and even quite unexplored in literary research. Its novelty is also shown in how the character employs indications of Nietzsche's perspectives in life.

This paper explores the concept of Meteion's Will to Power, a central concept in Friedrich Nietzsche's philosophy, in the narrative of Final Fantasy XIV: Endwalker. Meteion, an *entelech* created by scientist Hermes, and her sisters, known as the Meteia, were made to find the purpose of life but ended up wanting to destroy all existence after seeing too much destruction (Annasai et al., 2024). The paper analyzes the relationship between Meteion's actions and Nietzschean nihilism, where the disintegration of values leads to a perception of life as meaningless. Nietzsche's perspective posits the will to power as the primary driving force in humans, emphasizing self-determination and the exertion of one's will on the environment.

Meteion's journey, marked by despair and a wish to end all suffering, shows how Nietzsche's idea of the Will to Power can lead to nihilism, moving from a passive to an active form. In conclusion, Meteion's actions highlight Nietzsche's belief that overcoming nihilism needs a re-evaluation of values, showing the Will to Power's role in facing existential despair (Annasai et al., 2024). Nihilism is the recognition of the long waste of strength, the agony of the "in vain" insecurity, and the lack of any opportunity to recover and regain composure. It is the feeling of being embarrassed or ashamed because it seems like one has been lying to themselves for too long. This viewpoint emerges when a person's core values and beliefs are methodically broken down, resulting in a sense of loss and unsureness.

This paper highlights the importance of Meteion's Will to Power and its reflection within the game's universe, as it serves as a profound case study for the effect of Friedrich Nietzsche's concept of the Will to Power on nihilism (Annasai et al., 2024). That importance shows how Meteion's issues are analyzed in subtextual realm. Meteion may be evil, but it is only in surface. Regarding subtextual issue, the article indicates that Nietzsche's perspective could understand what Meteion eventually

intends to do. By indicating empathy to the character's deeds, it is clear that what Meteion does is a possibility of piled repressions that she feels all along her life. Her deed is not instant, but as such an effect from anything bad that she feels. Indeed, that result could only be obtained by postponing her evil and indicating subtextual issues on her unconscious psychological feelings.

Second is an article by Anadza et al. in 2023 entitled *Cultivating Religious Tolerance in Indonesia: An Orientational Pluralism of Barasuara's Hagia*. This article explores the contribution of Barasuara's song *Hagia* to promoting religious tolerance and orientational pluralism in Indonesia. The study uses qualitative methods and Heim's theoretical frameworks to show that the lyrics of *Hagia*. This writing also shows a diverse and pluralistic ethos by focusing on various points of view and themes that help create an environment where religious tolerance can thrive (Anadza et al., 2023). The study results indicate that cultivating a pluralistic understanding through music can foster acceptance and inclusivity among individuals of different religious backgrounds.

Hagia transcends relativism by advocating for active consideration and recognition of others' beliefs, suggesting that a pluralistic understanding can aid individuals in becoming more accepting and inclusive of their religion as well as others, or what can be called religious tolerance. This study contributes to a more nuanced comprehension of societal responsibilities in fostering a more inclusive and tolerant society (Anadza et al., 2023). It facilitates a more comprehensive understanding of the subject matter at hand. It also indicates such logics through cohesive values such as Pancasila, unity, and enhanced comprehension serve as driving forces. The key concept lies in tolerance is the pivotal principle and rationale behind this nation's ability to promote religious tolerance and orientational pluralism.

The study points out that cultivating a pluralistic understanding through music can foster acceptance and inclusivity among individuals of different religious backgrounds. It is such subtextual understanding dug from the essence and existence of the song lyric. Indeed, there is such continuation between literary work and real world in song of *Hagia* (Anadza et al., 2023). By stating so, this song is not merely about melodies or even author's pretence to make audience believe, but it contains messages regarding plural condition of Indonesia. It also puts effort to say that literary analysis should always be interdisciplinary in order to cover various issues. Literary theories are never enough to explain any literary aspect (Anadza et al., 2023). Therefore, subtextual analysis may provide broader definition as intertwinements of interdisciplinary understandings in critical yet crucial literary analysis.

Third is a journal written by Pasopati et al. in 2024 entitled *The Significance of Phallocentrism as Illustrated on Grace Paley's Wants*. This article explores the concept of phallocentrism in Grace Paley's short story, *Wants*. Phallocentrism plays a significant role in shaping the values of males against female beings. In *Wants*, a woman's perspective is slow and simple, with her ex-husband having a certain dream to achieve, but she only wants to be a good mother and be happy (Pasopati et al., 2024).

The subtextual analysis of this text underlines that it is not merely the woman's needs that are crucial, but it is actually the total control of the man that limit the physical and psychological movements of the woman. Moreover, that article depicts an analysis to the dictation of a man to his ex-wife. The woman has done many intangible things, but those meant nothing for the man as he wants tangible ones (Pasopati et al., 2024). The man wants to run, while the woman prefers to walk. Both are lost in time of being together since the ex-husband's side is too dominant for the ex-wife's part.

Through subtextual indications, feminism may rise to reveal hidden meanings in this short story of Paley. Women's roles are often emphasized beyond any men's cultural dictations. Dualism between men and women is eroded by feminism, which emphasizes the importance of women as objects of value limited by men (Pasopati et al., 2024). This situation is known as phallocentrism, where there is a full ability from men to regulate matters of everyday social life, including women. In *Wants*, the friction between a woman and her former husband continues after the divorce. The man has a big dream ahead, while the woman only wants simple hope. The man determines what is good for them, but the woman always insists to be otherwise.

Phallocentrism is how subtextual analysis is done in the dominance of men over women in Grace Paley's *Wants*. The story highlights the importance of dialogue and understanding between men and women, as well as the potential for overcoming societal barriers (Pasopati et al., 2024). The subtextual sense in this article is clear as it reveals the empathy for the woman to realize what she actually wants. The short story does not speak about a weak woman, but a dictated one. To reveal its hidden meanings, subtextual analysis employs phallocentrism to bring further possibilities of other meanings in the text. By saying so, personal connection between the audience and the text could be prolonged as it may reveal further indications of otherness in literary text.

Fourth is a writing written by Susanto et al. in 2023 entitled *Homo Sacer as Illustrated on Kya on the Film Where The Crawdads Sing*. The article discusses the concept of *Homo Sacer* in the film of *Where the Crawdads Sing*. The film is based on the novel and is directed by Olivia Newman. The story revolves around Kya, a girl who lives in a marsh with her family and is later called 'The Marsh Girl' by the townspeople (Susanto et al., 2023). By employing *Homo Sacer* as a tool to analyze Kya's identity in the film, subtextual understanding could be gained to understand the stereotype given to the character in the film.

Homo Sacer is those who are outcasted, cursed, neglected, and taboo. The stereotype also refers to the condition where someone who has no influence in society and no one considers their existence. The article highlights how film relates to the identity of each person's character, particularly Kya, the leading character in the film *Where the Crawdads Sing* (Susanto et al., 2023). The film focuses on Kya, who has been isolated since childhood, lives without a family, and supports herself alone.

In this way, the film highlights the ways in which society can strip individuals of their legal rights and reduce them to mere biological life. It also shows how certain groups, such as outsiders and minorities, are more vulnerable to being treated as *Homo*

Sacer and denied the protections and rights that are afforded to others (Susanto et al., 2023). Kya is just a victim of domestic abuse who is tired of living her life as a 'Marsh Girl'. The truth is that a *Homo Sacer* just wants a 'sufficient life' instead of a 'happy life'. Whoever the person is, and with whatever background, people must not be placed as an object. Thus, every human being actually has a guarantee of all these rights as a citizen's basic rights and as a full subject defined by their own values alongside with others' appreciations.

By the indications above, stating subtextual analysis may bring certain indications to revealing the hidden identities of *Homo Sacer*. The character in that film never wants it happen, but she keeps it down below her unconscious mind (Susanto et al., 2023). In that aspect, subtextual method could gain more what is being defined to the girl. It is the society that makes her to be so. She is not wrong, yet her label as 'Marsh Girl' or *Homo Sacer* keeps going on. This is such way for people to put aside anyone. Yet, it is normalized but should never be done in any case of disregard whatsoever.

CONCLUSION

The examination of subtexts holds considerable importance in the realm of literary criticism, as it fosters the advancement of critical analytical skills within the literary domain. By incorporating subtext into literary criticism frameworks, literary compositions attain a greater degree of adaptability in their progression, as they may be scrutinized to reveal alternative significances that could be present. Subtexts persist in serving as diverse implicit potentials awaiting revelation by the audience. Through the lens of subtext, each literal text possesses the capacity to convey multiple interpretations. In a comparable manner, subtext enables the audience to accompany and interact with concealed scenarios that may even provoke the imagination to emerge. Furthermore, subtexts are crucial in investigating the implicit significances on both the intrinsic and extrinsic dimensions of literary studies, dismantling taboos, exploring clandestine meanings, referencing social and interdisciplinary facets of literary studies, and accentuating discourse along with the examination of additional texts such as co-texts, hypertexts, hypo-texts, and intertexts.

REFERENCES

- Anadza, H., Pasopati, R. U., Syarifuddin, S., & Zaimudin, A. B. (2023). Cultivating Religious Tolerance in Indonesia: An Orientational Pluralism of Barasuarra's Hagia. *Wawasan: Jurnal Ilmiah Agama dan Sosial Budaya*, 8(2), 161-174.
- Annasai, A. A., Pasopati, R. U., Wijaya, K., Hariyono, H., & Kartiningsih, R. (2024). The Noteworthiness of Meteion's Will to Power in Naoki Yoshida's Final Fantasy XIV: Endwalker. *Madani: Jurnal Ilmiah Multidisiplin*, 2(2).
- Baxter, C. (2007). *The Art of Subtext: Beyond Plot*. Minneapolis: Graywolf Press.
- Bennett, A., & Royle, N. (2023). *An introduction to literature, criticism and theory*. Routledge.
- Best, S., & Kellner, D. (2020). *The postmodern adventure: Science technology and cultural studies at the third millennium*. Routledge.

- Bonnell, V. E., & Hunt, L. (Eds.). (2023). *Beyond the cultural turn: New directions in the study of society and culture* (Vol. 34). Univ of California Press.
- Campo, L., Galindo-Domínguez, H., Bezanilla, M. J., Fernández-Nogueira, D., & Poblete, M. (2023). Methodologies for fostering critical thinking skills from university students' points of view. *Education Sciences*, 13(2), 132.
- Clyde, J. A. (2003), Stepping inside the Story World: The Subtext Strategy: A Tool for Connecting and Comprehending, *The Reading Teacher*, 57 (2), pp. 150-160.
- Farooqi, F., Mukul, S. K., Saluja, V. K., Yamang, C., & Srivastav, (2023), A. Reading between the Lines: Subtext in English Literature. *Samdarshi*, 16 (5), pp. 1071-6.
- Hanscomb, S. (2023). *Critical thinking: the basics*. Routledge.
- Heckmann, C., (), *What is Subtext – How to Use Subtext in Screenwriting*,
<https://www.studiobinder.com/blog/what-is-subtext-definition/>.
- Jenkins, P., (2024), *What is Subtext? A Writer's Essential Overview*,
<https://brilliantio.com/what-is-subtext-a-comprehensive-guide-for-writers/>.
- Kellner, D. (2020). *Media culture: Cultural studies, identity, and politics in the contemporary moment*. Routledge.
- MasterClass, (2021), What is Subtext, <https://www.masterclass.com/articles/what-is-subtext-learn-the-definition-and-role-of-subtext-in-writing-plus-5-tips-to-better-incorporate-subtext-in-your-work>.
- Namaziandost, E., Heydarnejad, T., & Azizi, Z. (2023). To be a language learner or not to be? The interplay among academic resilience, critical thinking, academic emotion regulation, academic self-esteem, and academic demotivation. *Current Psychology*, 42(20), 17147-17162.
- Nordquist, R., (2020), *Understanding Subtext*, <https://www.thoughtco.com/subtext-definition-1692006>.
- Pasopati, R. U., Pujimahanani, C., & Putri, A. (2024). The Significance of Phallocentrism as Illustrated on Grace Paley's Wants. *ELTALL: English Language Teaching, Applied Linguistic and Literature*, 5(1), 64-76.
- Seger, L., (2017), *Writing Subtext: What Lies Beneath*, California: Michael Wiese Productions.
- Seham, A. (2023), Improvising Between the Lines: Enhancing the Script by Embodying Subtext. In *Embodied Playwriting* (pp. 11-26). Routledge.
- Storey, J. (2021). *Cultural theory and popular culture: An introduction*. Routledge.
- Susanto, V. N. A., Anasai, A. A., & Pasopati, R. U. (2023). Homo Sacer as Illustrated on Kya on the Film Where the Crawdads Sing. *Jurnal Sosial Humaniora dan Pendidikan*, 2(1), 21-28.
- Tyson, L. (2023). *Critical theory today: A user-friendly guide*. Routledge.
- Xu, E., Wang, W., & Wang, Q. (2023). The effectiveness of collaborative problem solving in promoting students' critical thinking: A meta-analysis based on empirical literature. *Humanities and Social Sciences Communications*, 10(1), 1-11.
- Zwiers, J., & Crawford, M. (2023). *Academic conversations: Classroom talk that fosters critical thinking and content understandings*. Routledge.