PROCEEDINGS
International Conference on Literature
Himpunan Sarjana-Kesusastraan Indonesia (HISKI)
E-ISSN 2988-4357

Whose body writes? Duras, Nh. Dini, and the limits of *écriture féminine*

Yeni Artanti[1]*, Malika Kaheraoui[2], Anwar Effendi[3]
[1,3]Universitas Negeri Yogyakarta, Indonesia, [2]Université de Poitiers, France
Email: [1]yenarta@uny.ac.id, [2]malika.kaheraoui@univ-poitiers.fr, [3]anwar@uny.ac.id

Abstract: *Hélène Cixous's* écriture féminine *promises that women who write from the body write their way out of phallogocentric language, yet the concept has rarely been tested against writing by women whose bodies were also marked by colonial difference. This study compares Marguerite Duras's* L'Amant de la Chine du Nord *(1991) and Nh. Dini's* Pada Sebuah Kapal *(1972), two novels of female desire written from opposite sides of the colonial encounter between France and Asia. Using a qualitative comparative method, passages concerning the body, desire, language, race, and money were read closely against three markers of* écriture féminine *and interpreted through postcolonial feminist theory. The results reveal a paradox. Duras realizes the markers almost fully, but each realization rests on colonial privileges of race, language, and money. Dini departs from all three: her narration is chronological, measured, and deliberate, and the second half of the novel, narrated by a French officer, exposes the colonial gaze that reads the heroine's body before she speaks. We argue that these departures are strategies rather than failures and propose the concept of mediated embodiment to describe them.* Écriture féminine *can travel, but only as a situated rather than a universal poetics.*

Keywords: écriture féminine*, mediated embodiment, postcolonial feminism, Nh. Dini, Marguerite Duras*

INTRODUCTION

The body has been one of the most contested categories in feminist literary studies. Since the 1970s, Hélène Cixous's call for an *écriture féminine*, a writing that proceeds from the female body and breaks with the phallogocentric order of language, has shaped the way critics read women's narratives of desire and selfhood (Cixous, 1975/1976; Jones, 1981; Moi, 1985). The idea that women free themselves by writing the body has become a familiar reading frame wherever women's literature is studied, Indonesia included. Yet the concept addresses "woman" in a universal grammar that postcolonial feminist critics have long contested (Mohanty, 1988; Spivak, 1988). The question it leaves open becomes urgent in narratives of the colonial encounter between Europe and Asia, where the female body is not only gendered but also racialized, exoticized, and exchanged, so that a woman who writes her own desire must write it against more than one system of reading.

Two novels by women make this problem unusually visible because they look at the same encounter from opposite sides. In Marguerite Duras's *L'Amant de la Chine du Nord* (Duras, 1991/1993), a French girl not yet sixteen crosses the Mekong on a ferry in colonial Indochina around 1930 and begins an affair with a wealthy Chinese man from Sadec. Duras had told the story in *L'Amant* (Duras, 1984) and retold it after learning of the lover's death, in a prose that circles, repeats, and refuses to settle. In Nh. Dini's *Pada Sebuah Kapal* (Dini, 1972/2018), written almost two decades earlier, a Javanese dancer named Sri, married to a French diplomat whose contempt corrodes the marriage, sails

*Corresponding author
How to cite (APA 7th): Artanti, Y., Kaheraoui, M., & Effendi, A. (2026). Whose body writes? Duras, Nh. Dini, and the limits of *écriture féminine. Proceedings 35th KIK, 35,* 128–138. https://doi.org/10.68634/kik.v35i.88

from Asia toward Europe and begins an affair with a married French naval officer. Duras writes as a daughter of the colonizing nation, formed in the colony; Dini writes as a daughter of the colonized nation, married into Frenchness. Both place a woman's body at the center of the narrative, and both draw on the author's own life.

Existing scholarship has read each novel within its own national frame. Studies of Duras have traced how the colonial discourse of her Indochinese texts shifts from *Un barrage contre le Pacifique* to *L'Amant de la Chine du Nord* (Hsieh, 1996), have placed her among French writers who figured Asia as Europe's other (Ha, 2000), have shown her work moving between complicity with colonial ideology and critique of it (Waters, 2006), and have read it as postcolonial cultural memory in postwar France (Winston, 2001). More recent studies have traced China's shifting position across her Indochinese cycle (McElhinny, 2023) and the colonial landscape through which her French women characters experience Indochina (Nguyen, 2024). Studies of *Pada Sebuah Kapal* have read it as a feminist novel about women's freedom in personal, domestic, and financial life (Nensilianti et al., 2024) or have compared it with other Indonesian novels, as in the analysis of gender discrimination in Dini's novel and Okky Madasari's *Entrok* (Syamsu et al., 2021), building on Hellwig's (1994) wider account of women in Indonesian literature. Priyatna (2023) places Dini within a "kebaya feminism" that resists patriarchal norms while remaining open to other cultures, and Chin (2023) shows Southeast Asian women writers reworking gendered bodies against regional stereotypes. In the studies consulted, however, the two novels have not been read together, and Dini's novel has been examined against Indonesian rather than French texts.

This article reads the two novels together as a test of *écriture féminine*. It addresses three problems. First, how does *L'Amant de la Chine du Nord* realize the markers of *écriture féminine*, and what colonial conditions make that realization possible? Second, how and why does *Pada Sebuah Kapal* depart from the same markers? Third, what does the comparison imply for the claim of *écriture féminine* to speak for women in general, and what concept is needed to describe a writing body shaped by more than one system of reading?

Read side by side, the novels produce a paradox. Duras, writing from within colonial privilege, realizes the Cixousian program almost fully, while Dini, for whom a liberating language of the body would seem most urgent, departs from it at every point. We argue that this departure is not a failure of application but evidence of the concept's provincialism, in Chakrabarty's (2000) sense: *écriture féminine* mistakes a European condition of possibility for a universal one. The novelty of the study is twofold. It brings a French and an Indonesian woman's novel of the colonial encounter into direct comparison, and it turns that comparison into a revision of a feminist concept, which we call mediated embodiment, rather than a further application of it.

LITERATURE REVIEW

Écriture féminine and its unmarked subject

In *Le Rire de la Méduse* or *The laugh of Medusa*, Cixous (1975/1976) argues that Western writing has been organized by a phallogocentric economy in which woman figures only as absence or lack, and she calls for a writing that would proceed from the female body itself. The essay opens with the imperative "Woman must write her self"

(Cixous, 1975/1976, p. 875). The program refuses definition, yet its markers are recognizable: syntactic rupture, the refusal of linear time, the primacy of voice over grammatical order, and an economy of excess opposed to masculine economies of property. Significantly, Cixous names Marguerite Duras among the very few French writers in whom she found an inscription of femininity (Cixous, 1975/1976). Any comparison that finds Duras close to the model must therefore acknowledge that the model was partly drawn from writing like hers.

The concept was contested almost at once. Jones (1981) asked whose body, formed under which material conditions, was being made the origin of writing, and Moi (1985) showed how the celebration of a feminine libidinal economy could slide back into biologism. Postcolonial critique turned the objection into a geopolitical one. Mohanty (1988) demonstrated how Western feminist scholarship produced a composite "Third World woman" through the very gesture of speaking about women in general; Spivak (1988) argued that the structures of representation that silence the subaltern woman are not suspended when the representing discourse is feminist; and Lugones and Spelman (1983) warned that a theory for women composed in one culture's terms demands that other women translate their lives into those terms. Recent work extends this line. Saxena (2024) argues against prescriptive ideas of what development should mean for postcolonial women in Malaysian fiction, and Talabi (2026) shows a postcolonial African novel rewriting the female body through oral forms rather than through a European model of bodily writing. Together these critiques frame the question put to *écriture féminine* here: is the writing body a body in general, or a particular body, white, European, and metropolitan, traveling incognito as the universal?

From double colonization to mediated embodiment

The most direct precedent for this question is the notion of double colonization, which describes women in colonial societies as subordinated by imperial power and by patriarchy at once (Holst Petersen & Rutherford, 1986). The notion names a double oppression but says little about how that oppression shapes the form of a woman's text. This article therefore proposes "mediated embodiment" for a related but distinct condition: a body whose every entry into language is routed simultaneously through two systems of legibility, sexual difference and colonial difference. Drawing on Grosz's (1994) account of the body as a surface of social inscription, the concept adds that such inscriptions do not merely accumulate; they interfere, so that a strategy resisting one may feed the other. Its object is style rather than oppression as such.

To make the comparison testable, three markers of *écriture féminine* are used as criteria. The first is the relation to language: the Cixousian writer is at home enough in the dominant tongue to break it from inside. The second is temporality: writing the body means writing against chronology through fragment, repetition, and an eternal present. The third is the economy of disclosure: the body is written through excess, and confession is treated as liberation rather than risk. Each marker, we suggest, presupposes a subject whose social survival does not depend on controlling how her body is read.

METHOD

This study uses a qualitative, descriptive, and comparative approach grounded in postcolonial feminist literary criticism. The data sources are *L'Amant de la Chine du Nord* by Marguerite Duras, in the Folio edition, Gallimard (Duras, 1991/1993), and *Pada Sebuah Kapal* by Nh. Dini, in the Gramedia Pustaka Utama edition, tenth printing (Dini, 1972/2018). The novel was first published by Pustaka Jaya in 1972, and the second Pustaka Jaya printing (Dini, 1976) was also read. Page numbers for Dini refer to the Gramedia edition. *L'Amant de la Chine du Nord* is chosen rather than *L'Amant* because Duras presents it as the story that the earlier book had not had time to tell (Duras, 1991/1993, p. 11), and the rewriting makes the colonial conditions of the affair far more explicit. Because Dini's novel predates Cixous's essay, the comparison tests the theory against the novel, not the novel against the theory. The data are words, sentences, and passages concerning the body, desire, language, race, and money, collected through repeated close reading and recorded with page numbers. Quotations are given in French or Indonesian, followed by our English translations; quotations longer than three lines are set as separate paragraphs. The data were analyzed in three steps: classification according to the three markers, comparison of how each marker is realized or refused in the two novels, and interpretation through postcolonial feminist theory. Validity was sought by checking every quotation against page images of the editions used and through discussion between the two authors.

RESULTS AND DISCUSSION

Result

The reading yields two contrasting profiles (Table 1). *L'Amant de la Chine du Nord* (Duras, 1991/1993) realizes all three markers, and each realization rests on a colonial privilege of race, language, or money. *Pada Sebuah Kapal* (Dini, 1972/2018) departs from all three, and each departure answers a double reading of Sri's body by patriarchal convention and by the colonial gaze. The second half of Dini's novel, narrated by the French officer Michel, supplies direct evidence of that gaze, while Sri's voice, reported within his narration, contests it.

Table 1. Markers *of Écriture Féminine in the Two Novels*

Marker	***L'Amant de la Chine du Nord*** (Duras, 1991/1993)	***Pada Sebuah Kapal*** (Dini, 1972/2018)
Relation to language	French is unquestionably hers; she excels in French yet hates France (p. 36).	Sri is accepted because she speaks French well, yet she withholds her feelings (p. 138).
Temporality	Present tense, verbless fragments, open rewriting of *L'Amant* (pp. 11, 35–36, 41).	Chronological retrospection opening with a dated fact; two symmetrical first-person parts (pp. 10–11, 221).
Economy of disclosure	Desire narrated without moral frame (pp. 36, 79).	Desire reasoned with, chosen deliberately, or displaced into dance (pp. 123, 162, 173, 180).

Marker	***L'Amant de la Chine du Nord*** (Duras, 1991/1993)	***Pada Sebuah Kapal*** (Dini, 1972/2018)
Racial gaze	The white girl looks; the lover is named by his race (pp. 36, 79, 84, 170).	Sri is looked at and named by her race (pp. 224, 229, 346).
Money	Whiteness survives poverty; the family takes the lover's money (pp. 65, 133, 179).	Money is the condition of a wife's freedom (pp. 328–329).

Note. Page numbers refer to Duras (1991/1993) and Dini (1972/2018).

Discussion

The body unbound in "L'Amant de la Chine du Nord" (Duras, 1991/1993)

L'Amant de la Chine du Nord meets the Cixousian specification closely, and its form shows it. The *récit* is written in the present tense, breaks into verbless fragments, and slides between the "je" of the preface and the "elle" or "l'enfant" of the story. It also rewrites its predecessor in plain view, as the ferry scene shows:

C'est le fleuve. C'est le bac sur le Mékong. Le bac des livres. Du fleuve. […] De la limousine noire est sorti un autre homme que celui du livre […]. Elle, elle est restée celle du livre. (Duras, 1991/1993, pp. 35–36)

[It is the river. It is the ferry on the Mekong. The ferry of the books. Of the river. (…) Out of the black limousine has stepped another man than the one in the book (…). She, she has remained the one from the book.]

The lover is recast while the girl remains, and memory is re-performed rather than recovered. The same paratactic rhythm returns throughout: "Ils cessent de rire. Regardent ailleurs. Dehors, à perte de vue, les rizières. Le vide du ciel" [They stop laughing. Look elsewhere. Outside, as far as the eye can see, the rice fields. The emptiness of the sky] (Duras, 1991/1993, p. 41). Duras describes the labor of writing in terms of bodily excess, "le bonheur fou de l'écrire" [the mad happiness of writing it] (Duras, 1991/1993, p. 11), and introduces the girl as "folle de lire, de voir, insolente, libre" [mad about reading, about seeing, insolent, free] (Duras, 1991/1993, p. 36). Rupture, breath, and return are all present.

The conditions of this freedom deserve attention. The family is poor, the mother ruined by the colonial land administration, yet the novel shows that poverty does not touch the girl's racial position. At the Saigon boarding school, she and her friend "sont de race blanche" [are of the white race] and are exempt from the walk imposed on abandoned mixed-race girls "parce que blanches, si pauvres que soient leurs familles" [because white, however poor their families may be] (Duras, 1991/1993, p. 65). The lover, by contrast, is introduced first through race and then through signs of wealth:

Lui, c'est un Chinois. Un Chinois grand. Il a la peau blanche des Chinois du Nord. Il est très élégant. Il porte le costume en tissu de soie grège et les chaussures anglaises couleur acajou des jeunes banquiers de Saigon. (Duras, 1991/1993, p. 36)

[Him, he is a Chinese man. A tall Chinese man. He has the white skin of the Chinese of the North. He is very elegant. He wears the raw-silk suit and the mahogany English shoes of the young bankers of Saigon.]

The category precedes the person, and the girl's desire names the category: "C'est beau un homme chinois" [A Chinese man is beautiful] (Duras, 1991/1993, p. 79). Even the lover's tenderness is racialized, "une douceur magnifique, chinoise" [a magnificent,

Chinese gentleness], beside "cette enfant blanche de l'Asie" [this white child of Asia] (Duras, 1991/1993, p. 84). The novel does not endorse this order uncritically. The slur "Sale Chinetoque" [dirty Chink] is the elder brother's, exposed rather than shared by the narration (Duras, 1991/1993, p. 170), and the lover's father refuses the marriage "parce qu'elle n'est pas chinoise aussi" [because she is not Chinese, too] (Duras, 1991/1993, p. 133). This ambivalence, which Waters (2006) traces across Duras's Indochinese writing and whose evolution Hsieh (1996) follows, is real. The same page, however, lists her youth among the reasons, and the age difference belongs to the economy the novel narrates rather than standing outside it. That economy is finally settled in money: alone with the envelope sent by the lover's father, the girl weeps because "avec la mère elles ont fait ça : elles ont pris : l'argent" [with the mother they did this: they took: the money] (Duras, 1991/1993, p. 179). The girl transgresses class and race, but the transgression is underwritten by the hierarchy it appears to flout; she risks reputation, not legibility.

This is the sense in which Duras's writing body is unmarked. French is so unquestionably hers that the girl can be "première en français tout le temps partout et détestant la France" [first in French all the time, everywhere, and hating France] (Duras, 1991/1993, p. 36). Mastery of the language and contempt for the nation coexist because nothing requires her to earn a place in either. Her excess is costly, but the colonial order subsidizes the interiority that her prose presents as unconditioned. The novel thus exemplifies *écriture féminine* and, at the same time, displays the concept's hidden conditions.

The body negotiated in "Pada Sebuah Kapal" (Dini, 1972/2018)

Pada Sebuah Kapal is built on a symmetry no Cixousian reading would predict. Its two first-person parts are titled after their narrators' vocations, "Penari" [The Dancer] for Sri and "Pelaut" [The Sailor] for Michel (Dini, 1972/2018, pp. 10, 221). Sri's narration opens not with desire but with a dated fact, "Umurku tiga belas tahun waktu ayahku meninggal" [I was thirteen when my father died] (Dini, 1972/2018, p. 11), and proceeds in ordered retrospection through her training as a dancer, the death of her fiancé, and her marriage to Charles Vincent. Its sentences are complete and its disclosures rationed.

This composure is not the absence of a body. Desire is present but reasoned with. Of her husband Sri reports that "tak sedikit pun rasa berahiku tergugah" [not the slightest desire was stirred in me] (Dini, 1972/2018, p. 123). At the threshold of the affair she stages her hesitation as a sequence of questions before conceding:

Mengapa aku tidak lagi memiliki kekuatan? Mengapa aku selemah ini? Mungkinkah orang mempunyai kehendak sekuat ini untuk melabuhkan diri pada suatu pengalaman yang tak berkeesokan? [...] Tapi aku tidak bisa menipu diriku lagi. Dada yang penuh dan berahi terpendam telah merangsangku untuk berkata yang sebenarnya. (Dini, 1972/2018, p. 173)

[Why did I no longer have any strength? Why was I so weak? Could a person have a will so strong as to cast herself into an experience with no tomorrow? (…) But I could no longer deceive myself. A full breast and a buried desire had driven me to speak the truth.]

Desire appears here as the cause of an utterance, *berkata yang sebenarnya* [to speak the truth], rather than as its overflow. The transgression itself is narrated as an act of will: "Biarlah kami dimabukkan oleh dosa yang sengaja kami teguk" [Let us be intoxicated by the sin we drink deliberately] (Dini, 1972/2018, p. 180). Sri describes her change within the marriage in the same terms: "Aku merasa bahwa diriku berubah karena aku mau berubah" [I felt that I had changed because I wanted to change] (Dini,

1972/2018, p. 132). Where her body does speak without restraint, it speaks through a coded form. Dancing on board the ship, she imagines herself as "seorang anak raja yang berdandan menghias diri dengan berahinya" [a king's daughter adorning herself with her desire] (Dini, 1972/2018, p. 162). Desire is not suppressed but displaced into Javanese dance, a form whose codes she controls, in a move comparable to the rewriting of the female body through local oral forms that Talabi (2026) identifies in postcolonial African fiction.

What distinguishes this body from the Durassian one is therefore not intensity but condition. Sri's body is read twice before she speaks: by patriarchal convention, Javanese and French alike, and by the colonial gaze. The second half of the novel lets the reader watch the second reading happen. At the captain's reception, Michel's first response to her is a question about her race, "Wanita Vietnamkah dia?" [Is she Vietnamese?], and the ship's doctor replies that "kita tidak pernah bisa menduga orang-orang Asia Tenggara ini" [one can never tell with these Southeast Asians] (Dini, 1972/2018, p. 224). Michel's adoration begins from "warna kulitnya yang tembaga" [her copper-colored skin] (Dini, 1972/2018, p. 229), and the doctor later sums up the gaze: "Mungkin tipe wanita-wanita Timur yang ada dalam impian kita laki-laki Barat" [Perhaps the type of Eastern woman we Western men dream of] (Dini, 1972/2018, p. 346).

The readership of the novel, however, was not this European one. Dini wrote in Indonesian for Indonesian readers, for whom a married woman narrating her own adultery in the first person was a transgression in its own right. The colonial gaze operates inside the story, while the gaze of the actual readers is a moral and patriarchal one. Sri's restraint answers both. Excess would confirm the European fantasy that the narrative stages, and it would expose the narrator to the moral reading of her own society. Restraint could also be attributed to Javanese ideals of refinement or to the moral climate of the early 1970s, and these contexts certainly matter. Yet Sri herself presents her reticence as a choice rather than an inheritance:

Umumnya mereka menerimaku dengan baik karena aku berbicara bahasa mereka dengan cukup lancar [...]. Dengan hati-hati aku menyimpan segala perasaan yang kumiliki pada suatu saat. Aku terlalu tinggi hati untuk memperlihatkan kepada orang-orang lain, juga kepada Charles bahwa aku merasa terasing di tengah-tengah orang-orang itu. (Dini, 1972/2018, p. 138)

[On the whole they received me well because I spoke their language fluently enough (...). Carefully I kept to myself whatever I was feeling at any moment. I was too proud to show others, Charles included, that I felt estranged among those people.]

Admission to the European circle depends on linguistic competence, and feeling is withheld out of pride. This is budgeted disclosure stated as a principle. The two-part structure extends the strategy by placing the European man's narration beside hers rather than around it, which exposes his narration to judgment. Michel's tenderness is proprietary: "Aku tidak pernah menyebut namanya. Bagiku dia adalah penariku, bonekaku" [I never spoke her name. To me she was my dancer, my doll] (Dini, 1972/2018, p. 328). He explains her remorse as the "adat kesetiaan" [custom of fidelity] of a "keluarga Timur" [Eastern family] (Dini, 1972/2018, p. 328). Sri's reply, recorded within his narration, is not a confession of tradition but an analysis of power:

Tetapi kau laki-laki. Kukira apa pun juga yang diperbincangkan, selalu laki-laki yang memiliki kelebihan. [...] Kau dengan sendirinya yang menerima uang dan membagi-bagi untuk bermacam

keperluan. Jadi kau yang memiliki. [...] Untuk mencari kebahagiaan di luar rumah, artinya yang tidak merupakan kesalahan, memerlukan uang. (Dini, 1972/2018, pp. 328–329)
[But you are a man. I think that whatever is being discussed, it is always the man who has the advantage. (…) You are naturally the one who receives the money and divides it up for all kinds of needs. So you are the one who owns. (…) To seek happiness outside the home, I mean happiness that is not a wrong, requires money.]

What Michel reads as Eastern custom, Sri names as the gendered economy of marriage. Her departures from the Cixousian markers are thus systematic and motivated: she writes between codes rather than breaking one from inside, orders time because dissolution is a luxury of those whose coherence is never questioned, and budgets confession because, unlike the girl on the Mekong ferry, she has legibility itself at stake.

Mediated embodiment: toward a situated poetics of the body

The comparison clarifies the concept proposed in the literature review. Michel's reading of Sri's remorse is a precise instance of interference: a constraint she traces to marriage and money is re-inscribed in his narration as an ethnic trait. Patriarchy and the colonial gaze do not simply add up; each rewrites what the other has written, and Dini's strategies of restraint, symmetry, code management, and displacement are a poetics shaped by that interference. This is where mediated embodiment differs from double colonization (Holst Petersen & Rutherford, 1986). The point is not only that Sri is oppressed twice but that the form of her narration records a negotiation between two reading regimes.

The concept also explains the paradox with which this article began. Cixous's writing body is mediated as well, since no body enters language raw, but it is mediated once, by a sexual difference her writing can confront directly. Rupture, overflow, and confession are rational strategies for a singly mediated body and hazardous ones for a doubly mediated body. The contrast is visible in how each text handles the gaze: Duras's girl looks and names what she sees by its race, whereas Sri is looked at and named by her race before she speaks. The theory fits the colonizer's daughter because it was, in part, modeled on writing like hers. To say so is not to discard *écriture féminine* but to provincialize it, relocating it from the universal to the situated. Mediated embodiment is not Spivak's subaltern silence either: Sri is educated, mobile, and articulate, and Dini published under her own name. The question is not whether such a woman can speak but through how many filters her speech must pass, and at what cost to its form.

CONCLUSION

The three problems can now be answered. First, *L'Amant de la Chine du Nord* (Duras, 1991/1993) realizes the markers of *écriture féminine*, namely rupture, a permanent present, and desire without moral frame, because the body that writes it is at home in the metropolitan language and singly mediated; the colonial order of race and money is the condition of that excess, not its obstacle. Second, *Pada Sebuah Kapal* (Dini, 1972/2018) departs from the same markers because its writing body is doubly mediated, by the colonial gaze staged within the story and by the moral gaze of its Indonesian readers. Its restraint, symmetry, budgeted disclosure, and displacement of desire into dance form a poetics of composure as sovereignty. Third, the concept of

writing the body does not collapse under the comparison but becomes plural. *Écriture féminine* can travel, but only as one situated poetics among others, and mediated embodiment names the condition under which other poetics arise.

These findings have implications for the teaching of women's literature in Indonesia and elsewhere. Frameworks imported from French feminist theory should not be used to measure how "feminine" or how "liberated" an Indonesian woman's text is. They are more productive as instruments of comparison that reveal the conditions under which each text was written and the strategies each writer devised in response. Further research could test mediated embodiment against other Indonesian women writers whose work stages encounters with Europe, as well as against Dini's other novels.

REFERENCES

Chakrabarty, D. (2000). *Provincializing Europe: Postcolonial thought and historical difference*. Princeton University Press.

Chin, G. V. S. (2023). Woman becoming… Gender possibilities in selected speculative short stories of Intan Paramaditha and Isabel Yap. *Wacana: Journal of the Humanities of Indonesia, 24*(1), 150–173. https://doi.org/10.17510/wacana.v24i1.1163

Cixous, H. (1976). The laugh of the Medusa (K. Cohen & P. Cohen, Trans.). *Signs: Journal of Women in Culture and Society, 1*(4), 875–893. https://doi.org/10.1086/493306 (Original work published 1975)

Dini, N. H. (1976). *Pada sebuah kapal* [On a ship] (2nd printing). Pustaka Jaya.

Dini, N. H. (2018). *Pada sebuah kapal* [On a ship]. Gramedia Pustaka Utama. (Original work published 1972)

Duras, M. (1984). *L'amant* [The lover]. Les Éditions de Minuit.

Duras, M. (1993). *L'amant de la Chine du Nord* [The North China lover]. Gallimard. (Original work published 1991)

Grosz, E. (1994). *Volatile bodies: Toward a corporeal feminism*. Indiana University Press.

Ha, M.-P. (2000). *Figuring the East: Segalen, Malraux, Duras, and Barthes*. State University of New York Press.

Hellwig, T. (1994). *In the shadow of change: Images of women in Indonesian literature*. Centers for South and Southeast Asia Studies, University of California at Berkeley.

Holst Petersen, K., & Rutherford, A. (Eds.). (1986). *A double colonization: Colonial and post-colonial women's writing*. Dangaroo Press.

Hsieh, Y. Y. (1996). L'évolution du discours (anti-)colonialiste dans *Un barrage contre le Pacifique*, *L'amant* et *L'amant de la Chine du Nord* de Marguerite Duras [The evolution of (anti-)colonialist discourse in Marguerite Duras's *Un barrage contre le Pacifique*, *L'amant*, and *L'amant de la Chine du Nord*]. *Dalhousie French Studies*, (35), 55–65. https://ojs.library.dal.ca/dfs/article/view/9748

Jones, A. R. (1981). Writing the body: Toward an understanding of l'écriture féminine. *Feminist Studies, 7*(2), 247–263. https://doi.org/10.2307/3177523

Lugones, M. C., & Spelman, E. V. (1983). Have we got a theory for you! Feminist theory, cultural imperialism and the demand for "the woman's voice." *Women's Studies International Forum, 6*(6), 573–581. https://doi.org/10.1016/0277-5395(83)90019-5

McElhinny, P. (2023). "Notre Chine": China's shifting position within Marguerite Duras's *Cycle indochinois*. *French Cultural Studies, 34*(2), 175–190. https://doi.org/10.1177/09571558221098003

Mohanty, C. T. (1988). Under Western eyes: Feminist scholarship and colonial discourses. *Feminist Review, 30*(1), 61–88. https://doi.org/10.1057/fr.1988.42

Moi, T. (1985). *Sexual/textual politics: Feminist literary theory*. Methuen.

Nensilianti, N., Ridwan, R., & Shalsabilah Z, S. (2024). Kebebasan tokoh perempuan dalam novel *Pada Sebuah Kapal* karya N.H. Dini: Kajian feminisme [Women characters' freedom in N.H. Dini's novel *Pada Sebuah Kapal*: A feminist study]. *SeBaSa, 7*(2), 364–382. https://doi.org/10.29408/sbs.v7i2.25885

Nguyen, T. L. (2024). Vietnamese landscape from the French women's perspective in Marguerite Duras' novel. *Landscape Research, 49*(8), 1043–1053. https://doi.org/10.1080/01426397.2024.2404433

Priyatna, A. (2023). Kebaya feminism: Political strategies in the works of Indonesian women writers. *Wacana: Journal of the Humanities of Indonesia, 24*(1), 122–149. https://doi.org/10.17510/wacana.v24i1.1169

Saxena, V. (2024). (Im)possibilities of development: Women and the paradox of growth in Malaysian novel. *ARIEL: A Review of International English Literature, 55*(3–4), 157–184. https://journalhosting.ucalgary.ca/index.php/ariel/article/view/77126

Spivak, G. C. (1988). Can the subaltern speak? In C. Nelson & L. Grossberg (Eds.), *Marxism and the interpretation of culture* (pp. 271–313). University of Illinois Press.

Syamsu, F., Hasanuddin, W. S., & Hayati, Y. (2021). Gender discrimination in NH. Dini's *Pada Sebuah Kapal* and Okky Madasari's *Entrok*. In *Proceedings of the Ninth*

International Conference on Language and Arts (ICLA 2020) (pp. 73–77). Atlantis Press. https://doi.org/10.2991/assehr.k.210325.014

Talabi, O. O. (2026). Orature as decolonial epistemology: (Re)writing the postcolonial African female body in Jennifer Makumbi's *A Girl Is a Body of Water* (2020). *Feminist Review, 144*(1), 47–60. https://doi.org/10.1177/01417789261450060

Waters, J. (2006). *Duras and Indochina: Postcolonial perspectives*. Society for Francophone Postcolonial Studies.

Winston, J. (2001). *Postcolonial Duras: Cultural memory in postwar France*. Palgrave.