

BIBLIOGRAPHY

- Alcalá, V. (2010). Towards Cultural Materialism: Criticism and Hegemony in Raymond Williams. *Estudios Ingleses de La Universidad Complutense*, 18(0).
- Chemen, S., & Gopalla, Y. N. (2021). *Lived experiences of older adults living in the community during the COVID-19 lockdown – The case of Mauritius*. *Journal of Aging Studies*, 57, 100932. <https://doi.org/10.1016/j.jaging.2021.100932>
- Creswell, J. W., & Poth, C. N. (2018). *Qualitative inquiry and research design: Choosing among five approaches* (4th ed.). SAGE Publications.
- Dernikos, B. P., Lesko, N., McCall, S. D., & Niccolini, A. D. (2020). Feeling Education. *Mapping the Affective Turn in Education*, (April 2020). <https://doi.org/10.4324/9781003004219-2>
- Jupriono, D., & Supsiadji, M. R. APLIKASI TEORI STRUKTURALISME GENETIK, FEMINISME, SASTRA & POLITIK, TEORI HEGEMONI, RESEPSI SASTRA DALAM PENELITIAN MAHASISWA.
- Litaay, A. G. M. (2018). The effects of the abuse experienced by david characterâ€™s in david pelzerâ€™s child alled and the lost boy. *Anaphora: Journal of Language, Literary, and Cultural Studies*, 1(1), 33-38.
- Frenkel, R. (2022). Some Speculative Musings on COVID-19 Affectivity, Raymond Williams' 'Structure of Feeling' and Zadie Smith's Intimations. In *The Plague Years*. Routledge.
- Flatley, J. (2019). Cultural feelings: mood, mediation and cultural politics. *Textual Practice*, 35(12). <https://doi.org/10.1080/0950236x.2019.1621473>
- Highmore, B. (2016). Formations of Feeling, Constellation of Things. *Cultural Studies Review*, 22(1). <https://doi.org/10.5130/csr.v22i1.4413>
- Highmore, B. (2017). *Cultural Feelings: Mood, Mediation and Cultural Politics* (1st ed.). Routledge. <https://doi.org/10.4324/9780203130445>
- Hou, J. (2024). A Study on the Structure of Feeling in Charlotte Bronte's The Professor. *Journal of Research in Social Science and Humanities*, 3(4). <https://doi.org/10.56397/jrssh.2024.04.09>
- Middleton, S. (2019). *Raymond Williams's "Structure of Feeling" and the Problem of Democratic Values in Britain, 1938–1961*. Modern Intellectual History, Cambridge University Press. <https://doi.org/10.1017/S1479244318000537>
- Mirahayuni, N. K., & Supsiadji, M. R. (2019). Ungkapan Budaya Dalam Karya Sastra Remaja: Aspek-aspek Karakter Remaja Amerika Dalam Prada and Prejudice Karya Mandy Hubbard. *Jurnal Hasta Wiyata*, 2(1), 18-29.

- Moran, M. (2018). *Identity and identity politics: A cultural materialist history* [Unpublished manuscript]. University College Dublin Research Repository. <https://researchrepository.ucd.ie/entities/publication/46a6da53-ec51-4e28-b42b-e6fd3c045f94>
- Morrow, O. (2012). The Affect Theory Reader. *Emotion, Space and Society*, 5(2), 133–134. <https://doi.org/10.1016/j.emospa.2011.07.003>
- Orsini, M. (2021). Feeling critical: navigating the emotional worlds of COVID-19. *Critical Policy Studies*, 15(3).
- Patchett, A. (2023). *Tom Lake*. Bloomsbury Publishing.
- Pramesti, T., & Supsiadji, M. R. (2022). Misogyny in Margaret Atwood's surfacing. *JURNAL BASIS*, 9(2), 247-256.
- Prendergast, C. (Ed.). (1995). *Cultural materialism: On Raymond Williams* (Cultural Politics, Vol. 9). University of Minnesota Press.
- Saja, Y. H. P., & Marsih, L. (2023, August). Post traumatic stress disorder and complex post-traumatic stress disorder reflected in Always Watching by Chevy Stevens. In *Proceeding of Undergraduate Conference on Literature, Linguistic, and Cultural Studies* (Vol. 2, No. 1, pp. 60-64).
- Soqandi, M., & Basirizadeh, F. S. (2020). Cultural Materialism in Lorca's Poetry. *Budapest International Research and Critics Institute (BIRCI-Journal): Humanities and Social Sciences*, 3(2). <https://doi.org/10.33258/birci.v3i2.879>
- Ware, B. (2011). Williams and Wittgenstein : Language , Politics and Structure of Feeling, 9.
- Williams, R. (1977). *Clase 12. Marxism and Literature*. Oxford University Press

APPENDIX I

TOM LAKE (2023)

Plot Summary

Tom Lake (2023) by Ann Patchett is a reflective and lyrical novel set during the early months of the COVID-19 pandemic. The story follows Lara, a former actress, as she and her three adult daughters Emily, Maisie, and Nell return to the family's cherry orchard in northern Michigan. Lara, once known as Laura, begins her story in her teenage years, describing how a simple high school audition for "Our Town" led her unexpectedly into the world of theater. Her portrayal of Emily Webb in that play becomes a touchstone moment, not only launching her into local acclaim but also catching the eye of influential people who later give her a chance at a screen test in Los Angeles. There, she begins a short-lived acting career and falls into a passionate affair with Peter Duke, a volatile, charming, and reckless man on the cusp of stardom.

As Lara revisits her past her brief acting career, the intensity of her youthful romance, and the choices that shaped her later life the narrative interweaves memory and present-day reflections. Her daughters, each with their own temperaments and desires, react differently to the unfolding of their mother's history, revealing generational tensions, familial love, and the complexity of how personal stories are told and received.

Through its meditative tone and exploration of memory, time, and the ordinary beauty of life, *Tom Lake* becomes a powerful narrative about acceptance, storytelling, and the quiet joys of rootedness in contrast to the thrill of possibility. Patchett's novel emphasizes that the lives not lived are not necessarily lives regretted, and that the richness of the present is often formed by the relinquished dreams of the past.

APPENDIX II

BIOGRAPHY OF THE AUTHOR

Ann Patchett (born December 2, 1963) is a critically acclaimed American author known for her richly layered novels and essays that explore themes of family, identity, love, and moral complexity. Born in Los Angeles, California, and raised in Nashville, Tennessee, Patchett studied writing at Sarah Lawrence College and later received her MFA from the prestigious Iowa Writers' Workshop.

Patchett gained early recognition with her first novel, *The Patron Saint of Liars* (1992), but it was her fourth novel, *Bel Canto* (2001), that earned her international acclaim. *Bel Canto* won the PEN/Faulkner Award and the Orange Prize and solidified her reputation as one of America's foremost contemporary fiction writers.

In addition to her novels, Patchett is a celebrated essayist and memoirist. Her nonfiction work includes *Truth & Beauty* (2004), a memoir about her friendship with author Lucy Grealy, and *These Precious Days* (2021), a reflective essay collection that was a finalist for the Pulitzer Prize.

Beyond her writing, Patchett is also known for her contributions to the literary community. In 2011, she co-founded Parnassus Books, an independent bookstore in Nashville, advocating for the importance of independent bookselling and literary culture.

Tom Lake, published in 2023, is one of Patchett's most recent works. Set during the COVID-19 pandemic, it weaves a tender narrative about memory, motherhood, and the stories we choose to tell. With her signature emotional insight and elegant prose, Patchett uses this novel to explore how personal histories are shaped and reshaped through time and perspective.

Patchett's work is widely praised for its compassion, intelligence, and emotional depth, making her a significant voice in contemporary American literature.