Journal of Language
Volume 8, Number 2, pp: 519-527
e-ISSN: 2685-8878 | p-ISSN: 2655-9080
DOI: https://doi.org/10.30743/jol.v8i2.14480

The Representation of Fatalistic Beliefs in Okky Madasari's Novel *Entrok*

Alya Azwani Irawan, Susi Ekalestari
English Department, Universitas Islam Sumatera Utara, Medan, Indonesia.
E-mail: susi.ekalestari@sastra.uisu.ac.id

Article Info

Article history:
Received: October 08, 2026
Accepted: November 05, 2026
Published: November 10, 2026

Keywords:
Aspects of fatalism;
Collective consciousness;
Entrok;
Fatalism worldview

ABSTRACT

This research examines the fatalism worldview represented in *Entrok* by Okky Madasari and explores how it shapes the characters' attitudes, decision-making, and actions through Lucien Goldmann's genetic structuralism. Using a qualitative descriptive method, the research analyzes quotations, dialogues, narratives, and descriptive passages that reflect fatalistic tendencies in the novel. The findings show that four aspects of fatalism appear in the story, namely predetermination, powerlessness, helplessness, and pessimism, with predetermination as the most dominant aspect. The analysis also reveals that fatalistic beliefs influence the characters in different ways: they affect their attitudes toward hardship and authority, guide their choices in difficult situations, and shape their responses to social pressures. Viewed through Goldmann's perspective, these fatalistic patterns reflect the collective consciousness of a society shaped by poverty, patriarchal values, political pressure, and traditional beliefs. Overall, the research shows that fatalism in *Entrok* is not only an individual mindset but also a reflection of the social realities surrounding the characters.

Corresponding Author:
Susi Ekalestari
Faculty of Literature, Universitas Islam Sumatera Utara (UISU), Medan, Indonesia
E-mail: susi.ekalestari@sastra.uisu.ac.id

1. Introduction

Literature reflects social realities and human responses to power, suffering, and fate. Fatalism often emerges as a worldview that sees life events as predetermined and beyond human control. It is grounded in the belief that the future is predetermined and that individuals must submit to whatever has been destined to occur (Resmondo, 2023). Zimbardo and Boyd (1999, as cited in Hayes & Clerk, 2021) add that fatalism refers to the belief that a person's actions have minimal or even no effect on major life outcomes. This idea is also observed in religious beliefs. Bahar (2026) states that the theological school of Jabariyah rejects free will and views human actions as predetermined. Similarly, Hayes and Clerk (2021) note that individuals with strong fatalistic tendencies usually avoid making plans for the future and accept whatever happens as unavoidable.

It is important to understand how fatalism operates within the broader concept of worldview. Valk (2021, p. 5) states that "A worldview shapes the conscious or unconscious decisions and choices people make in real life". A worldview develops from accumulated experiences and knowledge, shaping how people think, behave, and respond to the world (Ahmad et al., 2021). Based on these ideas, a fatalism worldview shapes not only individual beliefs but also behaviour patterns. When people perceive their actions as ineffective, they display passive, resigned attitudes. Research demonstrates that fatalism manifests in culturally specific ways and is influenced by structural conditions such as economic precarity or political pressure (Meru & Mateo-Babiano, 2024).

Okky Madasari's novel *Entrok* thematically depicts the social reality of the New Order era in Indonesia, characterized by military oppression, gender inequality, and unequal power relations in rural Javanese society. The main characters, such as Marni, experience various forms of powerlessness and gender discrimination, phenomena that can be interpreted as representations of a fate determined by external powers. Although this novel has been extensively studied from feminist and social power perspectives, it opens up space to examine how the characters' worldviews are shaped by deterministic life experiences. This portrayal makes *Entrok* a relevant literary work for examining fatalism worldviews and their influence on characters' attitudes, decisions, and actions.

Several previous studies have examined *Entrok* from a variety of literary perspectives. For instance, Suriyaningrum et al. (2019) analyzed *Entrok* to highlight systemic discrimination against women, while Oktaviani (2022) conducted a descriptive analysis highlighting power relations and ideological control. However, these studies do not specifically address fatalism as a worldview in *Entrok*. Therefore, this research chooses fatalism as its subject matter because it has not been previously analysed through this lens. In analyzing the fatalism, the researcher uses Lucien Goldmann's theory to examine the relationship between the fatalistic worldview portrayed in the novel and the social reality that underlies it. This research focuses on two problems: What aspects of fatalistic worldviews are reflected in the novel? How do fatalistic worldviews influence the characters' attitudes, decisions, and actions?

2. Literature Review

2.1 Concept of Worldview

The concept of worldview is a central element in Lucien Goldmann's Genetic Structuralism. It refers to the way a social group perceives, interprets, and responds to reality based on shared experiences. According to Goldmann (as cited in Fajarsari et al., 2023), a worldview is a set of mental categories manifested within social groups as integrated patterns of thought. Valk (2021) adds that a worldview can be specific to an individual or to groups, shaped by personal experiences, family background, education, and social interactions. In genetic structuralism, worldview serves as a central analytical concept (Tang et al., 2025) that enables scholars to identify how a text embodies the collective consciousness of a particular social group. In this research, fatalism worldview refers to a way of thinking that reflects an attitude of resignation towards fate as a consequence of social pressures and limitations.

Fatalism is a distinct cognitive orientation characterised by the interplay of anticipation and acceptance (Tenhouten, 2023). It is often defined as a philosophical stance holding that all events are predetermined and inevitable (Rice, 2022), and that everything a person encounters is determined independently of their will (Durmaz & Capik, 2023). Fatalism is understood through several interrelated aspects. Bagnas & Callos (2025) identified resignation as a key aspect. Geng & Lei (2021) linked it to powerlessness, while Thapa et al. (2025) argued that individuals with fatalistic beliefs view life outcomes as largely unaffected by personal effort. Vasnani et al. (2025) also linked fatalism to diminished autonomy. Therefore, fatalism represents a broader worldview that limits human agency.

2.2 Aspects of Fatalism and Previous Studies

This research refers to four aspects of fatalism proposed by Faraci & Valenti (2022), Dogulu (2022), and Valenti & Faraci (2021):

1. Predetermination: The conviction that life's events are predetermined, acceptance of suffering as destiny, and lack of resistance.
2. Powerlessness: Inability to challenge dominant forces, dependence on external authority, and belief that personal efforts are ineffective.

Journal of Language
Volume 8, Number 2, pp: 519-527
e-ISSN: 2685-8878 | p-ISSN: 2655-9080
DOI: https://doi.org/10.30743/jol.v8i2.14480

3. Helplessness: Passive acceptance of difficult situations, feeling trapped, and withdrawal after failures.
4. Pessimism: Negative expectations, hopelessness about the future, and perception of suffering as permanent.

Previous studies on fatalism tend to examine the concept from philosophical, emotional, and socio-cultural perspectives. Zhao (2021) explored fatalism in Thomas Hardy's works, while Seele (2021) discussed it as a socio-cultural condition. Phillips (2023) described fatalism as an emotional condition in Great Recession fiction. Faraci & Valenti (2022) approached fatalism from a psychological perspective. Although these studies contribute to the understanding of fatalism, limited attention has been given to fatalism as a worldview shaping individuals' interpretations of destiny in *Entrok*. Therefore, this research aims to fill this gap by examining the fatalistic worldview in *Entrok* through Genetic Structuralism.

3. Research Method

This research aims to analyze the fatalistic worldview in Okky Madasari's novel *Entrok* published in 2010 through a qualitative method. Busetto et al. (2020) explain that a qualitative method deals with data in the form of words rather than numbers. Specifically, this research employed textual and interpretive analysis to examine how a fatalistic worldview was represented through dialogues, narratives, and actions. Selected quotes were analyzed based on the aspects of fatalism, such as predetermination, helplessness, and pessimism. The data collection is adapted from Creswell & Creswell (2017) by focusing on textual elements related to the subject matter. The process includes reading the novel repeatedly, identifying relevant quotations, translating the selected data into English, and selecting data that represent the aspects of fatalism. The data are analyzed using a model proposed by Miles & Huberman (1994), consisting of data reduction, data display, and conclusion drawing.

4. Discussion

4.1 Aspects of Fatalism in Okky Madasari's Novel

The fatalistic worldview in this research was examined through predetermination, powerlessness, helplessness, and pessimism. The researcher explained how each **aspect** of fatalism was represented and **how it** influenced the characters.

4.1.1 *Predetermination*

Predetermination is the idea that all life events have already been decided by fate. Indicators include the conviction that life's events are predetermined and the acceptance of suffering as destiny. This is reflected in the following quotation:

> "Oalah, Nduk, seumur-umur tidak pernah aku punya entrok... Sudah, nggak usah nekoneko. Kita bisa makan saja syukur," kata Simbok" (Madasari, 2010, p. 17).
>
> "Oh, Nduk, I've never had a bra in my whole life... You don't need it. Just be thankful that we can eat," she said" (Madasari, 2010, p. 17).

This statement includes predetermination because Simbok accepts poverty and her inability to afford *entrok* as something normal. The statement "just be thankful that we can eat" shows that suffering and limitations are considered part of life's fate. She does not show a desire to change the situation. A similar fatalistic tendency is seen in Yu Parti's acceptance of her husband's infidelity (Madasari, 2010, p. 29), where she states, *"Namanya juga laki-laki. Asal*

mbaliknya tetap ke kandang ya nggak apa-apa" ("That's how men are. As long as he comes back home to me, it's fine"). Yu Parti's statement implies that men's behaviour is perceived as unavoidable, revealing a fatalistic tendency to regard gender inequality as a predetermined aspect of life.

Furthermore, Simbok reinforces this belief regarding social class and gender roles:

> "'Aku kuat, Mbok...' 'Bukan masalah kuat-nggak kuat, Nduk. Ini masalah ilok-ra ilok-pantas-nggak pantas. Nggak ada perempuan nguli'" (Madasari, 2010, p. 35).
>
> "'I'm strong, Mbok...' 'It's not a question of being strong or not, Nduk. It's a question of being improper or not. Women don't work as porters'" (Madasari, 2010, p. 35).

Simbok believes that every person has a predetermined place in society. Marni's desire to become a porter is discouraged because it contradicts the expectations attached to her gender. From Goldmann's perspective, these quotations demonstrate that a fatalistic worldview is not merely an individual attitude but a socially constructed way of understanding one's position in life, reflecting the collective consciousness of a patriarchal society with limited social mobility. The characters also attribute life outcomes to higher powers, as seen when Marni states, *"Namanya juga rezeki. Kadang lancar, kadang seret"* ("That's how fortune works. Sometimes it's good, other times it's tight") (Madasari, 2010, p. 51), and when a character interprets a death as *"kehendak Gusti Allah"* ("the will of Allah") (Madasari, 2010, p. 130).

4.1.2 Powerlessness

Powerlessness occurs when a person feels they can't control or change things that affect their life. Indicators include inability to challenge dominant forces and submission to oppressive circumstances.

> "Simbok berkata, aku tak akan mendapat uang. Kebiasaan di pasar, buruh-buruh perempuan diupahi dengan bahan makanan. Beda dengan kuli laki-laki yang diupahi dengan uang" (Madasari, 2010, p. 22).
>
> "She told me I wouldn't get any money. That was the custom at the market. The women were paid with food, while the men were paid in cash" (Madasari, 2010, p. 22).

This statement highlights powerlessness because Simbok and other women do not have the power to challenge the discriminatory work system. They are subject to market rules that provide different wages based on gender, and Simbok accepts this practice without resistance. This is also evident when Yu Parti submits to her husband: *"Tanpa bantahan, Yu Parti mengikuti tarikan suaminya"* ("Without protest, Yu Parti submitted to her husband") (Madasari, 2010, p. 27). Although she initially expressed strong anger, she eventually surrendered, demonstrating a lack of power to continue resisting. Similarly, Marni yields to state authority out of fear:

> "Semua perempuan yang sudah menikah dan punya anak katanya harus ke sana. Ya sudah, nggak tahu ada apa di sana, daripada buat masalah sama negara, aku datang ke sana" (Madasari, 2010, p. 126).
>
> "All the women who were married and had children were supposed to go. I didn't know what it was about, but rather than get into trouble with the authorities, I went" (Madasari, 2010, p. 126).

Journal of Language
Volume 8, Number 2, pp: 519-527
e-ISSN: 2685-8878 | p-ISSN: 2655-9080
DOI: https://doi.org/10.30743/jol.v8i2.14480

Although Marni does not know the purpose of the meeting, she attends because she wants to avoid conflict with the authorities. From Goldmann's perspective, this attitude reflects the collective consciousness of individuals who adapt their behaviour to the prevailing political power in order to avoid conflict and maintain security.

4.1.3 Helplessness

Helplessness is an emotion where a person feels they can't find ways to solve their problems.

> "Istri dan anak Pak Tikno menangis ketakutan. Tapi Pak Tikno sendiri hanya diam dan pasrah pada apa yang akan dilakukan tentara-tentara itu" (Madasari, 2010, p. 64).

> "Mr. Tikno's wife and children were crying in fear. But Mr. Tikno himself was quiet and seemed resigned to whatever it was the soldiers had planned for him" (Madasari, 2010, p. 64).

This quotation reflects helplessness through passive acceptance. Mr. Tikno remains silent and does not resist when the soldiers take him away. Another instance is when Taufik loses hope in his work:

> "Manusia membuat koran untuk memberitahu orang apa yang terjadi... Tapi apa ini? Didengar pun tidak. Semua sia-sia" (Madasari, 2010, p. 156).

> "Newspapers are created to inform people... But what is the point if no one listens? It is all meaningless" (Madasari, 2010, p. 156).

Taufik believes the newspaper has failed to give a voice to the powerless, leading him to view his efforts as futile. Through Goldmann's lens, this reflects the frustration of individuals when social institutions fail to challenge dominant power structures.

4.1.4 Pessimism

Pessimism involves negative expectations regarding life and hopelessness about future conditions.

> "Aku akan bakulan, tapi tidak di pasar... Kehadiranku tak akan memengaruhi apa-apa. Pembeli hanya akan berbelanja di tempat yang itu-itu saja" (Madasari, 2010, p. 43).

> "I'd be a vendor, but not at the market... My presence there wouldn't change a thing. The buyers would still shop with their usual vendors" (Madasari, 2010, p. 43).

Marni assumes that selling at the market would not bring success, revealing her tendency to anticipate failure. This pessimism also extends to her view of marriage:

> "Tapi cerita-cerita itu juga menimbulkan ketakutan. Takut pada laki-laki, takut kawin. Lha buat apa kawin, kalau jadinya cuma sengsara" (Madasari, 2010, p. 47).

> "But at the same time, the stories always struck fear in me... Why get married if all it led to was suffering?" (Madasari, 2010, p. 47).

She associates marriage with hardship and disappointment, rejecting the possibility of a positive future. From Goldmann's perspective, Marni's pessimistic outlook reflects the collective consciousness of women living in a patriarchal society where marriage is often associated with economic hardship and unequal gender relations.

4.2 The Influence of Fatalism Worldviews on the Characters

Fatalism affects the characters' responses to various situations and shapes their attitudes, decision-making, and actions.

4.2.1 The Influence on Attitudes

Fatalistic beliefs shape how characters view themselves and others.

> "Tapi aku tak sepenuhnya menyukai Teja. Aku juga membencinya. Benci atas kesabaran dan penerimaannya pada nasib" (Madasari, 2010, p. 45).
>
> "But I didn't care for him all that much. In some ways I despised him. I hated that he was so patient and accepting of his fate" (Madasari, 2010, p. 45).

Marni dislikes Teja because he accepts his fate as a porter. Teja's acceptance reflects a belief that life circumstances are difficult to change, while Marni's reaction reflects a contrasting desire to challenge those limitations. In contrast, Simbok embodies pure pessimism: *"Simbok juga masih menerima upah singkong. Tak sekali pun dia pernah menerima kepingan uang logam"* ("Simbok still got paid with cassavas. Not once did she ever get any money") (Madasari, 2010, p. 49). She accepts economic inequality as a natural reality. Similarly, Mehong shows helplessness: *"Sudah, Mbak... saya sudah nirmo, ikhlas"* ("Enough, Miss... I've already accepted it") (Madasari, 2010, p. 153), reflecting resignation and avoidance of conflict. Goldmann's theory suggests these attitudes represent the collective consciousness of lower-class individuals who have come to accept oppression as a normal part of life.

4.2.2 The Influence on Decision-Making

Fatalistic beliefs guide the characters' choices.

> "Nduk, anak perempuan itu harus punya suami, punya anak. Kalau sudah ada yang melamar tidak boleh ditolak, bisa kualat, jadi perawan tua" (Madasari, 2010, p. 48).
>
> "Nduk, a girl must have a husband and children. If a man proposes to you, you can't refuse. You could be cursed and become an old maid" (Madasari, 2010, p. 48).

Simbok believes a woman should accept a marriage proposal because rejecting it may bring misfortune. Decisions are based on traditional expectations rather than personal choice. Powerlessness also drives decisions when facing authority:

> "Tadi dicegat pak tentara, katanya yang nggak ke sini berarti nggak patuh sama negara. Ya sudah to... daripada dipenjara, kami ke sini saja" (Madasari, 2010, p. 62).
>
> "We got stopped by the soldiers. They said that if we didn't come here we were neglecting the country. So anyway, rather than go to jail we figured we would just come here" (Madasari, 2010, p. 62).

Journal of Language
Volume 8, Number 2, pp: 519-527
e-ISSN: 2685-8878 | p-ISSN: 2655-9080
DOI: https://doi.org/10.30743/jol.v8i2.14480

Marni and Teja attend the election because they fear punishment. Similarly, Marni complies with police demands: *"Aku pun tak punya pilihan lain. Keturuti permintaan polisi itu"* ("I didn't have a choice. I did as the officer said") (Madasari, 2010, p. 119). From Goldmann's perspective, this decision reflects the collective consciousness of individuals who submit to those in power to protect their livelihood and security.

4.2.3 The Influence on Actions

Fatalism shapes the characters' actions.

> "Katanya, semua yang ada di dunia milik Mbah Ibu Bumi Bapa Kuasa... 'Nyuwun supaya jadi orang pintar. Bisa jadi pegawai,' kata Ibu" (Madasari, 2010, p. 56).
>
> "She said that everything on Earth belongs to the Gusti... 'Pray to be a clever person. To be able to get a job,' she said" (Madasari, 2010, p. 56).

Marni follows her mother's practice of praying because she believes outcomes depend on a higher power. Her actions reflect the belief that achieving desires requires spiritual devotion. This is further shown when Marni's parents do nothing as soldiers seize their goods: *"Bapak dan Ibu hanya diam tak berbuat apa-apa"* ("My parents stayed silent and didn't do anything") (Madasari, 2010, p. 65). Their response reflects an acceptance of the situation and a reluctance to challenge those in power. Marni also performs spiritual practices actively: *"Upaya batinnya baru sebatas memohon di tengah malam, membawa panggang ke makam penguasa desa"* ("Her spiritual efforts were limited to her nighttime prayers, taking food offerings to the graves") (Madasari, 2010, p. 92). Goldmann's perspective reveals that these actions reflect the collective consciousness of a community that places strong faith in supernatural power as a determining force in human life.

5. Conclusion

After conducting the above analysis, the researcher discovers that all four aspects of fatalism are presented in the novel *Entrok*. However, predetermination and powerlessness appeared most frequently, occurring in nine data points throughout the novel, followed by pessimism with five data points, and helplessness with two data points. The predominance of predetermination and powerlessness suggests that many characters interpret life events as outcomes governed by destiny, divine will, or forces beyond human control. It also shows that a fatalism worldview influences the characters' attitudes, decision-making, and actions. In relation to attitudes, five data points were identified, consisting of two data points categorized as powerlessness and one datum each categorized as helplessness, pessimism, and predetermination. In the decision-making category, the research identified six data points, with powerlessness emerging as the dominant aspect. In the action category, the research identified six data points, consisting of three data points of predetermination and three data points of powerlessness. These findings demonstrate that the characters' actions are influenced both by their belief in predetermined outcomes and by their tendency to submit to stronger social and political forces.

References

Ahmad, R., Reza, A., & Firdausi, M. A. (2021). Melacak makna worldview: Worldview barat dan islam. *Kanz Philosophia, 7*, 45-64.

Bagnas, N. C., & Callos, H. A. C. (2025). Come what may: An interpretative phenomenological analysis of disaster survivors' resilience and meaning making of

fatalism. *BMC Psychology*, *13*.
Bahar, A. (2026). Awal mula kaum jabariyah dan qodariyah. *Maliki Interdisciplinary Journal, 4*, 698-705.
Busetto, L., Wick, W., & Gumbinger, C. (2020). How to use and assess qualitative research methods. *Neurological Research and Practice, 2*(1), 14. https://doi.org/10.1186/s42466-020-00059-z
Creswell, J. W., & Creswell, J. D. (2017). *Research design: Qualitative, quantitative, and mixed methods approaches*. SAGE Publications.
Doğulu, C. (2022). Lay beliefs about fatalism: Development of a general fatalism scale (GFAT). *Journal of Clinical Psychology Research, 6*(2), 213-231.
Durmaz, H., & Çapik, C. (2023). Are health fatalism and styles of coping with stress affected by poverty? A field research. *Iran J Public Health, 52*(3), 575-583.
Fajarsari, D. D., Supriyanto, R. M. T., Nuryatin, A., Zulaeha, I., & Tohari, A. (2023). Pandangan dunia dalam tiga novel Indonesia. *Prosiding Seminar Nasional Pascasarjana, 6*, 1169-1189.
Faraci, P., & Valenti, G. D. (2022). Dimensionality and accuracy of measurement based on item response theory in the fatalism scale during the covid-19 pandemic in Italy. *International Journal of Psychology & Psychological Therapy, 22*(1).
Geng, J., & Lei, L. (2021). Relationship between stressful life events and cyberbullying perpetration: Roles of fatalism and self-compassion. *ResearchGate*, *120*. https://doi.org/10.1016/j.chb.2021.105176
Hayes, J., & Clerk, L. (2021). Fatalism in the early days of the covid-19 pandemic: Implications for mitigation and mental health. *Frontiers, 12*(June), 1–11.
Madasari, O. (2010). *Entrok*. Gramedia Pustaka Utama.
Meru, D., & Mateo-Babiano, I. (2024). Navigating urban informality: Fatalism, agency, and governance dynamics in Banjarmasin's inland waterway transport sector. *Urban Governance, 4*, 286–296.
Miles, M. B., & Huberman, A. M. (1994). *Qualitative data analysis* (2nd ed.). Sage Publications.
Oktaviani, R. (2022). Formasi dan negosiasi ideologi pada novel "Entrok" karya okky madasari: Analisis hegemoni gramschian. *Literasi: Jurnal Bahasa Dan Sastra Indonesia Beserta Pembelajarannya, 6*, 422–430.
Phillips, S. E. (2023). Fatalist attraction: Structure of feeling in great recession fiction. *Journal of Media & Cultural Studies, 37*(2), 194–209.
Resmondo, C. (2023). *An examination of fatalism, determinism, and missionary involvement in bantu people groups*. Dissertation submitted, Faculty of Trevecca Nazarine University.
Rice, H. (2022). *Fatalism*. Stanford Encyclopedia of Philosophy Archive. https://plato.stanford.edu/archives/win2022/entries/fatalism/
Seele, P. (2021). The long shadow of fatalism: A philosophical speculation on Forster's "The machine stops" (1909) on the disintegration of technologically advanced societies back then and today. *Philosophy of Management, 20*, 431–439.
Suriyaningrum, S., Suwandi, S., & Waluyo, H. J. (2019). The discrimination against women reflected in novels by okky madasari. *Lingua Cultura, 13*, 137–143.
Tang, M. A., Arafah, B., Abbas, H., Jusdalayana, Lestari, W., Arifuddin, A., & Malik, A. N. M. (2025). Social criticism in a tale of two cities by Charles Dickens: From the perspective of genetic structuralism. *Theory and Practice in Language Studies, 15*. https://doi.org/10.17507/tpls.1505.33
Tenhouten, W. (2023). The emotions of hope: From optimism to sanguinity, from pessimism to despair. *The American Sociologist, 54*, 76–100.

Journal of Language
Volume 8, Number 2, pp: 519-527
e-ISSN: 2685-8878 | p-ISSN: 2655-9080
DOI: https://doi.org/10.30743/jol.v8i2.14480

Thapa, A., Cha, G., Hodges, D., Wu, J. R., Chung, M. L., Biddle, M. J., Smith, J. L., & Moser, D. K. (2025). Financial status, fatalism, and self-care of cardiovascular disease risk factors among rural adults living in socioeconomically distressed areas. *J Rural Health, 42*.

Valk, J. (2021). *Worldviews: A comprehensive approach to knowing self and others*. Springer Nature. https://doi.org/10.1007/978-3-030-82491-4

Valenti, G. D., & Faraci, P. (2021). Identifying predictive factors in compliance with the covid-19 containment measures: A mediation analysis. *Psychology Research and Behavior Management, 1325–1338.*

Vasnani, K., Baguio, R. M., & Yap, R. J. (2025). Finding strength in time: Present-fatalistic time perspective's mediating role on extraversion and mental pin tolerance. *Sage Journals, 44*(3), 226–243.

Zhao, X. (2021). A tentative research on Thomas Hardy's fatalism in the return of the native. *Journal of Language Teaching and Research, 12*(1), 172–176.