

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

<https://llrjournal.com/index.php/11>

**Racial Privilege and Literary Representation in R. F. Kuang's
Yellowface: A Critical Race Theory Analysis through Derrick Bell's
Framework**



**Fizza Zahra^{*1}, Sapna Nawaz², Sunaidia Iqbal³,
Areej Qamar⁴**

*^{*1}Lecturer at Peshawar Model Degree College Dalazak
Road Peshawar*

*^{*1}M. Phil Scholar at City University of Science and
Information Technology*

*^{2,3,4}M. Phil Scholar at Qurtuba University of Sciences and
Information Technology Peshawar Campus*

*^{*1}alizayk840@gmail.com, ²sapzeen14@gmail.com*

³sunaidiaiqlbal@gmail.com, ⁴areej.qamar282@gmail.com

Abstract

*This study examines racial privilege and literary representation in R. F. Kuang's *Yellowface* through the theoretical framework of Critical Race Theory (CRT) developed by Derrick Bell. The novel presents a critical portrayal of contemporary publishing culture, exposing the complex relationship between race, authorship, and institutional power. Through the story of June Hayward that a white author who appropriates the unpublished manuscript of her deceased Chinese American colleague, Athena Liu, *Yellowface* highlights the ways in which racial dynamics influence literary production and recognition within the publishing industry. The study aims to examine the manifestation of racial privilege in the novel, to analyze the representation of race and authorship through Bell's concept of the permanence of racism, and to investigate how the publishing industry reflects the principle of interest convergence in its promotion of racial diversity. Employing a qualitative textual analysis, the research examines selected passages from the novel to explore how racial hierarchies continue to shape opportunities, credibility, and success within literary institutions. The findings reveal that racial privilege operates as a structural advantage that enables dominant groups to access opportunities and recognition often unavailable to marginalized writers. The analysis further demonstrates that racism persists within contemporary cultural institutions despite claims of inclusivity by supporting Bell's argument regarding the permanence of racism. Moreover, the study illustrates that institutional support for diversity frequently aligns with commercial and organizational interests rather than genuine commitments to racial equality, reflecting the concept of interest convergence. The research concludes that *Yellowface* exposes the enduring influence of racial power structures in literary representation and publishing practices, thereby reaffirming the relevance of Derrick Bell's Critical Race Theory in understanding race, authorship, and cultural production in contemporary society.*

Keywords: *Derrick Bell, Critical Race Theory, racial privilege, permanence of racism, interest convergence, literary representation, authorship, publishing industry*

1: INTRODUCTION

Literature has long served as a powerful medium through which social inequalities, cultural identities, and systems of power are represented and critiqued. Contemporary literary texts increasingly engage with issues of race, privilege, and representation, reflecting ongoing debates surrounding diversity and inclusion in cultural institutions. Among such works, R. F. Kuang's *Yellowface* (2023) has attracted significant scholarly and public attention for its exploration of race, authorship, cultural appropriation, and the politics of the publishing industry. Through a satirical narrative centered on June Hayward is a white writer who appropriates the unpublished manuscript of her deceased Chinese American colleague, Athena Liu in the novel exposes the complex racial dynamics that influence literary production and recognition in contemporary society.

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

Race remains a central organizing principle in social and cultural institutions despite claims of progress toward equality. Critical Race Theory (CRT) emerged as an intellectual movement seeking to examine the structural and institutional dimensions of racism, rather than viewing racism solely as individual prejudice. According to Bell (1992), racism is not an abnormal feature of society but a permanent and deeply embedded component of social structures. CRT challenges dominant narratives of color-blindness and meritocracy by revealing how legal, political, and cultural institutions continue to privilege certain racial groups while marginalizing others. As Delgado and Stefancic (2017) argue, race is socially constructed and operates through systems of power that shape opportunities, representation, and access to resources.

Among the foundational scholars of CRT, Derrick Bell occupies a central position due to his influential concepts of the permanence of racism, interest convergence, and racial realism. Bell (1992) contends that racism persists because it is deeply rooted within social institutions and continually adapts to changing historical conditions. His theory of interest convergence further suggests that racial progress for marginalized groups occurs only when it aligns with the interests of dominant groups (Bell, 1980). These concepts provide a valuable framework for examining how racial power operates within contemporary cultural industries, including publishing. While the publishing industry has increasingly emphasized diversity and representation, scholars argue that such commitments are often shaped by market demands and institutional interests rather than genuine efforts to dismantle racial inequality (Saha & van Lente, 2022).

Yellowface offers a compelling literary site for exploring these concerns. The novel interrogates questions of who possesses the authority to tell particular stories, whose voices are legitimized within literary culture, and how racial identity influences the reception of literary works. Through June's appropriation of Athena's manuscript and subsequent success, Kuang reveals the privileges associated with whiteness and the challenges faced by minority authors within the publishing world. The novel further illustrates how racial identities can be commodified and strategically employed within institutional structures for commercial gain. Such representations resonate strongly with Bell's argument that racial inequalities are maintained through systemic rather than merely individual mechanisms.

This study, therefore, employs Derrick Bell's Critical Race Theory to examine racial privilege and literary representation in *Yellowface*. Specifically, it investigates the manifestation of racial privilege in the novel, analyzes the representation of race and authorship through Bell's concept of the permanence of racism, and explores how the publishing industry reflects the principle of interest convergence in its promotion of racial diversity. By applying Bell's theoretical framework, the study seeks to demonstrate how *Yellowface* critiques contemporary publishing practices and exposes the enduring influence of racial power structures on literary production and cultural representation.

Despite growing discussions of diversity and inclusion in contemporary publishing, racial inequalities continue to shape literary production, authorship, and representation. Although publishing institutions increasingly promote multiculturalism, it remains uncertain whether these initiatives genuinely challenge racial hierarchies or primarily serve institutional and commercial interests. While recent scholarship has explored cultural appropriation, identity politics, and authorship, limited attention has been given to these issues through Derrick Bell's Critical Race Theory, particularly his concepts of the permanence of racism and interest convergence.

R. F. Kuang's *Yellowface* (2023) offers a compelling critique of racial dynamics within the publishing industry by portraying the appropriation of a Chinese American author's work by a white

writer who achieves literary success through institutional privilege. The novel raises critical questions about racial privilege, cultural ownership, literary authenticity, and power within the publishing industry. However, existing research has not sufficiently examined how Bell's Critical Race Theory explains the systemic nature of these racial inequalities.

To address this gap, the present study analyzes *Yellowface* through Bell's concepts of the permanence of racism and interest convergence, exploring how racial privilege and institutional interests shape authorship and literary representation. In doing so, the study contributes to a deeper understanding of the structural dimensions of racial inequality in contemporary publishing.

1.2 Research Objectives

1. To examine the manifestation of racial privilege in R. F. Kuang's *Yellowface* through Derrick Bell's Critical Race Theory.
2. To analyze the representation of race and authorship in *Yellowface* in relation to Bell's concept of the permanence of racism.

1.3 Significance of the Study

This study contributes to contemporary literary scholarship by analyzing R. F. Kuang's *Yellowface* through Derrick Bell's Critical Race Theory. As debates on race, representation, and diversity continue to shape literary discourse, the study examines how racial privilege and institutional power operate within the contemporary publishing industry.

The research extends the application of Bell's concepts of the permanence of racism and interest convergence to contemporary fiction. Although these concepts have been widely employed in legal and sociological research, their use in literary studies remains comparatively limited. By applying Bell's framework, the study demonstrates the value of Critical Race Theory in examining literary representation and cultural production.

The findings will benefit scholars, students, and researchers working in Critical Race Theory, contemporary American literature, publishing studies, and cultural studies. Furthermore, the study provides a basis for future interdisciplinary research on race, authorship, and representation, while enhancing understanding of the enduring influence of systemic racial power on literary production in the twenty-first century.

2.0 Literature Review

Since its publication in 2023, R. F. Kuang's *Yellowface* has attracted considerable scholarly attention due to its exploration of race, authorship, cultural appropriation, and the politics of the contemporary publishing industry. The novel narrates the story of June Hayward, a struggling white author who steals the unpublished manuscript of her deceased Chinese American colleague, Athena Liu, and publishes it as her own work. Through this narrative, Kuang exposes the racialized structures that shape literary production, authorship, and recognition. Critics and scholars have broadly interpreted the novel as a satirical commentary on publishing culture, diversity discourse, and social media dynamics, highlighting the ways in which race influences literary success and cultural legitimacy. The novel has accordingly been recognized as an important critique of racism, white privilege, and institutional inequalities embedded within contemporary literary culture.

Accordingly, Traesar (2026) investigates the politics of racial authorship and cultural appropriation in *Yellowface* by examining how the contemporary American publishing industry continues to privilege whiteness despite its public commitment to diversity. Drawing upon whiteness studies, symbolic annihilation, and neoliberal multiculturalism, the study employs qualitative textual analysis to demonstrate that the publishing market often commodifies minority identities rather than

genuinely empowering marginalized writers. Traesar argues that diversity initiatives within the publishing industry frequently function as marketing strategies, allowing publishers to capitalize on multicultural narratives while maintaining existing racial hierarchies. As illustrated through the character of June Hayward, the novel exposes how white privilege operates invisibly, enabling white authors to appropriate minority experiences and receive institutional legitimacy that is often denied to writers of color. The study further contends that controversy, media spectacle, and performative inclusion become mechanisms through which the publishing industry sustains its commercial interests without addressing structural inequalities. Consequently, *Yellowface* critiques the persistence of racialized power relations in literary production, revealing that authorship, legitimacy, and representation remain deeply shaped by market forces and institutional whiteness rather than genuine commitments to equity. Traesar concludes that the novel challenges readers to reconsider who has the authority to tell particular stories and how neoliberal diversity discourse frequently masks rather than dismantles systemic exclusion.

Similarly, Fauni (2025) examines the psychological motivation of June Hayward, the protagonist of R. F. Kuang's *Yellowface*, by applying a literary psychological approach, particularly the hierarchy of needs proposed by Abraham Maslow. The study argues that June's overwhelming desire to become a successful and recognized writer stems from unmet esteem and self-actualization needs. Living in the shadow of her more accomplished friend, Athena Liu, June experiences persistent feelings of inferiority, professional frustration, and social inadequacy, which gradually develop into envy and obsession. According to Fauni, these psychological pressures ultimately drive June to steal Athena's unpublished manuscript and present it as her own, believing that literary success will validate her identity and secure public recognition. The thesis demonstrates that June's unethical decisions are not merely acts of individual moral failure but are deeply rooted in her intense need for achievement, admiration, and belonging within the highly competitive publishing industry. Fauni concludes that *Yellowface* portrays ambition as a complex psychological force that, when combined with insecurity and external pressure, can lead individuals to justify plagiarism, deception, and the violation of ethical boundaries in pursuit of fame and professional success.

Moreover, the other scholars explore contemporary American literature through what they describe as a post-postcritical reading, emphasizing the importance of materiality, affect, and representation in literary interpretation. Moving beyond traditional critique-centered approaches, the authors argue that twenty-first-century literary studies increasingly focus on readers' emotional engagement with texts, the material conditions of literary production, and the politics of representation. Their study suggests that literature should not be examined solely as an object of ideological critique but also as a site where feelings, identities, and social experiences are negotiated. In the context of R. F. Kuang's *Yellowface*, this perspective is particularly relevant because the novel not only critiques racial appropriation and publishing politics but also generates strong affective responses such as discomfort, anxiety, envy, and moral ambiguity. The framework proposed by Norrick-Rühl and Schultermandl helps illuminate how contemporary readers engage emotionally with questions of authorship, authenticity, and representation, making their study a valuable contribution to discussions of race and literary culture in the twenty-first century (Norrick-Rühl and Schultermandl, 2025).

Furthermore, Akbar and Adi (2026) examine Rebecca F. Kuang's novels through the lens of Derridean deconstruction to challenge the ideological assumptions underlying the American Dream in Chinese-American diasporic literature. Analyzing *The Poppy War* trilogy, *Babel*, and *Yellowface*,

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

the authors argue that Kuang dismantles the dominant myth of the American Dream as a universal promise of equality, opportunity, and success by exposing its racial and cultural exclusivity. The study demonstrates that Kuang's works reveal how minority writers and immigrants continue to negotiate identity within structures that privilege whiteness while marginalizing non-Western voices. In *Yellowface*, the character of June Hayward exemplifies the persistence of white privilege in the publishing industry, where literary recognition and commercial success are closely linked to racial identity and institutional power. Akbar and Adi further contend that Kuang juxtaposes the American Dream with the Chinese Dream to illustrate the ideological tensions experienced by Chinese-American writers, thereby creating a transnational space in which questions of identity, representation, and belonging are continuously contested. The study concludes that Kuang deconstructs the American Dream by revealing its contradictions and demonstrating that genuine equality remains constrained by racial hierarchy, cultural hegemony, and the politics of literary production.

3.0 Research Methodology

This study employs a qualitative research methodology to investigate racial privilege and literary representation in R. F. Kuang's *Yellowface* through Derrick Bell's Critical Race Theory. Qualitative research is particularly suitable for literary studies because it enables researchers to interpret meanings, representations, ideologies, and power structures embedded within textual narratives. According to Creswell and Creswell (2022), qualitative research focuses on understanding and interpreting social and cultural phenomena through the examination of texts, experiences, and meanings.

The primary source of data for this study is R. F. Kuang's novel *Yellowface* (2023). The analysis focuses on textual passages, character interactions, narrative strategies, and representations of race and authorship that reflect racial privilege and institutional power. Secondary sources include books, journal articles, and scholarly studies related to Critical Race Theory, Derrick Bell, race studies, and literary representation.

The study employs textual analysis as its principal method of interpretation. Textual analysis enables researchers to examine literary texts critically in order to identify themes, ideologies, and social meanings embedded within narratives. Qualitative textual analysis has been widely recognized as an effective method for exploring issues of power, identity, and representation in literary and cultural texts.

The collected textual data are analyzed according to the selected concepts of Derrick Bell's Critical Race Theory. Relevant passages from the novel are categorized under the themes of racial privilege, permanence of racism, and interest convergence. The analysis then examines how these themes contribute to the novel's critique of contemporary publishing culture and literary representation.

3.1 Research Design

The present study adopts a qualitative descriptive research design based on textual analysis. A qualitative design is appropriate because the research seeks to interpret meanings and representations rather than measure numerical variables. Creswell and Creswell (2022) argue that qualitative research design is particularly useful when researchers aim to explore complex social phenomena and to understand how individuals and institutions construct meanings.

The research follows a close reading approach to examine selected passages from *Yellowface*. Through close textual examination, the study identifies instances of racial privilege, representations of race and authorship, and depictions of publishing practices. The identified textual evidence is then

interpreted through the theoretical lens of Derrick Bell's Critical Race Theory.

The design is descriptive and interpretive in nature, seeking to explain how racial power structures operate within the narrative and how these structures reflect broader social realities. The study does not attempt to generalize findings statistically; rather, it aims to provide an in-depth understanding of racial dynamics within the selected literary text.

3.2 Theoretical Framework

This study is grounded in Critical Race Theory (CRT), particularly the work of Derrick Bell. Critical Race Theory emerged in the United States during the 1970s and 1980s as a response to the perceived limitations of traditional civil rights approaches in addressing systemic racism. CRT argues that racism is not merely the result of individual prejudice but is deeply embedded within social, political, legal, and cultural institutions (Delgado & Stefancic, 2017).

Similarly, Derrick Bell's Critical Race Theory (CRT) as discussed by Morgan (2024). Bell is widely recognized as the intellectual founder of Critical Race Theory, which challenges the assumption that racism is an occasional or individual act. Instead, CRT argues that racism is deeply embedded within the legal, political, educational, and social institutions of society. According to Bell, racial inequality persists because institutional structures are designed to preserve existing power relations rather than eliminate injustice. Morgan (2024) emphasizes that Bell viewed racism as a permanent feature of American society and argued that legal reforms alone are insufficient to produce genuine racial equality because such reforms often maintain existing systems of privilege.

Among the founders of CRT, Derrick Bell is recognized for developing influential concepts that explain the persistence of racial inequality within modern societies. This study utilizes three key concepts from Bell's framework: racial privilege, permanence of racism, and interest convergence.

3.2.1 Permanence of Racism

The concept of the permanence of racism suggests that racism is a normal and enduring feature of society rather than an exceptional occurrence. Bell (1992) argues that racial inequality remains embedded within institutional structures and continually adapts to changing social conditions. According to this perspective, apparent progress in racial relations does not eliminate systemic racism but often masks its continued operation. In *Yellowface*, this concept provides a framework for examining how racial inequalities persist within the publishing industry despite contemporary claims of diversity and inclusion.

Moreover, A central principle of Bell's theory is the permanence of racism, often described as racial realism. Bell argues that racism is a normal and enduring feature of society rather than an occasional deviation from democratic ideals. Although legal reforms and civil rights legislation may reduce overt discrimination, they rarely eliminate the deeper structures that sustain racial inequality. Consequently, racial injustice often reappears in new institutional and cultural forms despite claims of social progress (Bell, 2021).

3.2.2 Interest Convergence

Bell's theory of interest convergence proposes that racial progress occurs only when it aligns with the interests of dominant groups. Bell (1980) argues that institutions support racial reforms when such reforms provide political, economic, or social benefits to those in power. This concept is particularly relevant to the publishing industry depicted in *Yellowface*, where diversity initiatives often appear connected to market interests and commercial profitability. Through this lens, the study investigates whether institutional support for diversity reflects genuine commitments to racial equality or strategic business interests.

Likewise, A central concept in Bell's theory is interest convergence, which holds that advances in racial justice occur only when they align with the interests of the dominant group. Bell maintained that significant legal victories for marginalized communities are typically achieved not solely because of moral or constitutional principles but because they also benefit those in positions of power. Consequently, progress toward racial equality is often temporary and conditional rather than transformative (Morgan, 2025).

3.2.3 Racial Privilege

Although Bell primarily focused on systemic racism, his work also highlights the structural advantages enjoyed by dominant racial groups. Racial privilege refers to the social, cultural, and institutional benefits that individuals receive by virtue of their racial identity. In *Yellowface*, racial privilege is evident in the opportunities, credibility, and recognition available to certain characters within the literary marketplace. This concept enables the study to analyze how whiteness functions as a source of authority and legitimacy within the publishing industry.

By applying these three concepts, the study examines how *Yellowface* exposes racial inequalities in literary production, representation, and authorship. Derrick Bell's framework provides a comprehensive theoretical lens through which the novel's critique of race and institutional power can be understood.

4.0 Data Analysis

Derrick Bell's Critical Race Theory challenges the assumption that society operates on principles of equality and meritocracy. Bell (1992) argues that racial inequality is deeply embedded within social institutions and continues to shape opportunities and access to power. According to this perspective, racial privilege functions as a structural advantage that benefits dominant racial groups while disadvantaging marginalized communities. Prior to the publication of Athena's manuscript, June struggled to gain recognition within the publishing industry despite years of effort. However, after appropriating Athena's work, she suddenly receives unprecedented institutional support and commercial success. This transformation illustrates how privilege operates through systems that reward certain identities while marginalizing others.

"I've made it. I've fucking made it. I'm living Athena's life. I'm experiencing publishing the way it's supposed to work." (p. 31)

From Bell's perspective, racial privilege is embedded within institutional structures that distribute opportunities unequally. June's statement reflects her realization that access to literary success depends not only on talent but also on occupying a position that publishing institutions find acceptable and marketable. The novel suggests that literary recognition is shaped by structural power relations rather than merit alone. June's success after appropriating Athena's manuscript illustrates how dominant groups can benefit from cultural products created by marginalized communities while remaining insulated from the barriers those communities face.

One of the central concerns of *Yellowface* is whether literary texts are judged independently of the author's racial identity. The novel repeatedly questions the assumption that publishing constitutes a meritocratic system.

"The text could be exactly the same, but one might be a critical bomb and the other a resounding success." (p. 33)

This statement directly aligns with Bell's concept of the permanence of racism. Bell (1992) argues that racism remains embedded within social institutions even when overt discrimination appears to decline. The quotation implies that readers, critics, and publishers evaluate literary works through

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

racial assumptions and expectations, such that the success or failure of a text may depend not solely on its artistic quality but also on perceptions of the author's identity. Through this representation, Kuang exposes the continuing influence of racial hierarchies within contemporary literary culture.

The publishing industry's enthusiasm for Athena's manuscript further demonstrates how institutions often support diversity when doing so serves economic interests.

"The Last Front sells to Eden Press... for more money than I'd dreamed I would make in a lifetime." (p. 30)

Bell's theory of interest convergence suggests that institutions support racial inclusion when it benefits dominant interests (Bell, 1980). The extraordinary financial investment in the manuscript reflects the publishing industry's recognition that stories about marginalized communities possess commercial value. The novel therefore suggests that diversity initiatives may be motivated less by commitments to social justice than by market profitability, with publishers embracing culturally diverse narratives because such narratives attract readers, generate revenue, and enhance institutional reputations.

The novel also examines how cultural narratives are altered to suit dominant audiences.

"Honestly, I'm relieved. Finally someone's calling Athena out on her bullshit, on her deliberately confusing sentence structures and cultural allusions." (p. 36)

This passage demonstrates how dominant cultural standards determine which narratives are considered accessible and marketable. June views Athena's cultural references and linguistic practices as obstacles rather than as valuable expressions of cultural identity. Bell's theory suggests that institutions frequently privilege dominant cultural norms while marginalizing alternative perspectives. By revising Athena's manuscript to make it more appealing to mainstream audiences, June participates in a process that transforms minority cultural expression into a form conforming to dominant expectations. This example reveals how literary representation can become a site of racial power in which minority voices are modified to satisfy institutional demands.

Additionally, the novel repeatedly portrays June's attempts to rationalize her appropriation of Athena's work.

"And so what if it was stolen? So what if I lifted it wholesale?" (p. 32)

This quotation demonstrates June's effort to normalize the appropriation of a marginalized author's intellectual labor. Through Bell's concept of the permanence of racism, the passage illustrates how systems of inequality become normalized within cultural institutions. June's willingness to claim ownership of Athena's work reflects broader historical patterns in which the contributions of minority communities are appropriated, erased, or reassigned to dominant groups, thereby revealing how racial inequalities continue to shape notions of authorship, ownership, and legitimacy.

The novel further illustrates the relationship between racial representation and institutional interests. "Publishers Weekly... foreign rights, film rights, mixed media rights..." (p. 30)

The emphasis on rights, marketing opportunities, and global distribution demonstrates that publishing decisions are strongly influenced by commercial considerations. Bell's concept of interest convergence explains that institutions often embrace racial diversity when doing so increases profitability and prestige. The manuscript's value is not merely literary but also economic; consequently, diversity becomes a commodity that can be marketed and sold within the global publishing industry. This dynamic supports Bell's argument that institutional support for racial inclusion frequently emerges when it advances dominant economic interests rather than when it challenges structural inequalities.

5.0 Conclusion

This study examined racial privilege and literary representation in R. F. Kuang's *Yellowface* through Derrick Bell's Critical Race Theory. The analysis revealed that racial privilege operates as a structural advantage within the publishing industry, enabling certain individuals to gain recognition, authority, and opportunities that are often inaccessible to marginalized groups. Through June Hayward's appropriation of Athena Liu's manuscript, the novel exposes the unequal power relations that shape literary production and authorship.

Furthermore, the study demonstrated the relevance of Bell's concept of the permanence of racism in understanding how racial inequalities continue to influence contemporary cultural institutions. Despite the publishing industry's claims of diversity and inclusivity, the novel illustrates that racial biases remain embedded in systems of literary evaluation, representation, and recognition. The findings suggest that racism persists in subtle and institutionalized forms rather than through overt discrimination alone.

The study also found that Bell's theory of interest convergence is reflected in the publishing industry's promotion of diverse narratives. The novel portrays diversity as a marketable commodity, often supported when it aligns with commercial interests and institutional benefits. Consequently, *Yellowface* highlights the complex relationship between race, authorship, and power, while reaffirming the continuing significance of Derrick Bell's Critical Race Theory in literary studies.

This study recommends that future researchers explore *Yellowface* through additional dimensions of Critical Race Theory includes intersectionality, counter-storytelling, and racial identity formation to develop a broader understanding of race and representation in contemporary literature. Additionally, scholars and publishing professionals should critically examine institutional practices related to diversity and representation. Greater attention should be devoted to ensuring that marginalized voices are not only represented but also empowered within literary and publishing spaces, thereby promoting more equitable forms of cultural production.

References

- Akbar, R., & Adi, I. R. (2026). Deconstructing the American Dream in the Chinese-American Narrative of Rebecca F. Kuang's Novels. *Rubikon: Journal of Transnational American Studies*, 13(1), 189-207.
- Alejandro, A., & Zhao, L. (2023). Multi-method qualitative text and discourse analysis: A methodological framework. *Qualitative Inquiry*.
- Bell, D. A. (1980). Brown v. Board of Education and the interest-convergence dilemma. *Harvard Law Review*, 93(3), 518–533.
- Bell, D. A. (1992). *Faces at the bottom of the well: The permanence of racism*. Basic Books.
- Bell, J. D., & Southerland, V. M. (Eds.). (2021). *Race, rights, and redemption: The Derrick Bell lectures on the law and critical race theory*. The New Press.
- Creswell, J. W., & Creswell, J. D. (2022). *Research design: Qualitative, quantitative, and mixed methods approaches* (6th ed.). Sage Publications.
- Delgado, R., & Stefancic, J. (2017). *Critical race theory: An introduction* (3rd ed.). New York University Press.
- Fauni, A. M. (2025). *The main character's motivation to become a famous writer described in RF Kuang's Yellowface* (Doctoral dissertation, Universitas Islam Negeri Maulana Malik Ibrahim).
- Kuang, R. F. (2023). *Yellowface*. William Morrow.
- Morgan, H. (2024). Derrick Bell's career and influence on the development of critical race theory.

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

- Norricks-Rühl, C., & Schultersmandl, S. (2025). Reframing Twenty-First Century American Literature: 'Post-postcritical Reading' Through Materiality, Affect, and Representation. *PhiN*, 99, 47.
- Saha, A., & van Lente, E. (2022). *The race to diversity: A sociological critique of cultural diversity initiatives in the creative industries*. Polity Press.
- Traesar, L. (2026). Publishing Whiteness: Racial Authorship, Cultural Appropriation, and Market-Driven Multiculturalism in RF Kuang's Yellowface. *Rubikon: Journal of Transnational American Studies*, 13(1), 37-51.