

Class Conflict in Eka Kurniawan's Novel *Beauty Is a Wound*: A Sociological Study of Literature

Nurpitra Damayanti
nfitra282@gmail.com

Muhammad Hanafi
afied70@gmail.com

Saifullah
ifulsidrap06@gmail.com

M. Nurzin R. Kasau
nurzinxter@gmail.com

Universitas Muhammadiyah Sidenreng Rappang

ABSTRACT

This study examines class conflict in Eka Kurniawan's novel *Beauty Is a Wound* (*Cantik Itu Luka*) through a sociology of literature approach. It aims to identify the forms of class conflict represented in the novel, explore the social factors that give rise to them, and analyze how the author portrays unequal power relations. Using a qualitative descriptive method, the study treats the novel as its primary source of data and examines its characters, dialogue, events, and narrative descriptions. The analysis draws on Laurenson and Swingewood's view of literature as a reflection of social conditions and a means of engaging with them. The novel depicts class tensions shaped by colonial domination, differences in social status, economic inequality, and the abuse of power. Through the experiences of its characters, these tensions reveal how privileged groups maintain control while marginalized people face exploitation and limited choices. The study concludes that class conflict is central to the novel's portrayal of social injustice. *Beauty Is a Wound* both represents unequal social relations and invites readers to question the structures that sustain them.

Keywords: Class Conflict; *Beauty Is A Wound*; Eka Kurniawan; Sociology Of Literature; Social Inequality

INTRODUCTION

Literature offers a way to examine how people experience the social world. A novel may tell the story of particular characters, but their choices are shaped by conditions beyond their individual lives: political authority, economic resources, inherited status, cultural values, and historical change. Through setting, dialogue, and conflict, fiction can reveal how these conditions affect relationships between people. The sociology of literature examines this connection between literary works and the societies in which they are produced and read. It considers literature both a

representation of social life and a response to it. As discussed in the thesis that forms the basis of this study, literary texts can therefore be read for the social structures and tensions embedded in their narratives.

One important form of social tension is class conflict. Differences in wealth and access to resources often place groups in unequal positions, but class relations extend beyond economic circumstances alone. Political influence, social prestige, education, and the ability to define accepted norms can also determine who holds power and who is excluded. Conflict emerges when these advantages allow one group to control the opportunities, labor, or lives of another. In literature, such conflict does not always appear as a direct confrontation between clearly defined classes. It may be expressed through everyday humiliation, unequal treatment, dependence, coercion, or resistance. Examining these experiences makes it possible to see how a novel portrays the operation of power within a community.

Eka Kurniawan's *Cantik Itu Luka*, published in English as *Beauty Is a Wound*, provides a rich setting for such an examination. The novel depicts life in the fictional town of Halimunda across periods of colonial rule and subsequent political and social change. Its characters encounter violence, shifting authority, and unequal social relations as they navigate circumstances they cannot fully control. Rather than presenting history only through major political events, the novel shows how those events enter personal and family life. Its portrayal of Halimunda allows readers to consider the connection between broad historical forces and the unequal positions occupied by individuals within a local society.

The historical scope of the novel is especially relevant to a study of class conflict. Colonial power creates distinctions between rulers and the ruled, while subsequent changes in political authority do not necessarily remove the social hierarchies that have developed. Groups with access to force, property, or influence may retain their advantages even as the institutions around them change. Others remain vulnerable to exploitation and exclusion. In this context, class conflict can be understood as a continuing struggle over power and resources rather than a single dispute or event. Reading the novel from this perspective helps identify how domination is reproduced, challenged, and altered across different historical moments in the narrative.

The novel also presents class as a relationship shaped by other forms of inequality. A character's social position may affect the degree of control that others exercise over their body, work, reputation, and future. Gender, for example, influences how power is experienced and how limited choices are imposed or negotiated. Political violence can likewise strengthen the position of those who command it while exposing less powerful people to greater risk. These overlapping conditions require an analysis attentive to the specific situations represented in the text. An account of class conflict in *Cantik Itu Luka* should therefore consider economic differences alongside social status, political authority, and the treatment of marginalized characters.

The sociology of literature provides a framework for this analysis because it connects textual detail with social interpretation. Laurenson and Swingewood's approach, used in the accompanying thesis, treats literature as a means of examining the relationship between a work, its author, and society. From this perspective, a novel can be studied as a social document that represents particular conditions, while also being understood as an imaginative response to them. This does not mean that fictional Halimunda should be treated as a factual record of Indonesian history. The novel selects, transforms, and arranges social experiences through narrative. Its characters and events become meaningful partly because of the way Kurniawan constructs them.

For that reason, an analysis of class conflict must pay attention to literary form as well as social context. Characterization can show how status influences a person's opportunities and interactions. Dialogue can expose assumptions about authority or reveal resistance to it. The sequence of events can demonstrate how a conflict develops and whose interests prevail. Setting and symbolism can give social divisions a broader meaning within the narrative. These elements allow the researcher to move beyond identifying examples of inequality and ask how the novel makes those inequalities visible to readers. The relationship between literature and society is thus examined through evidence within the text.

Previous discussions of *Cantik Itu Luka* have addressed a range of concerns, including gender, symbolism, historical violence, and its distinctive narrative style. These concerns are closely connected to questions of social power. The present study develops a more focused reading of class conflict by bringing together three aspects: the forms of conflict depicted in the novel, the social factors that give rise to them, and the narrative means through which Kurniawan portrays them. This focus is useful because an unequal encounter between characters may have several causes at once. Its meaning becomes clearer when the characters' positions, the historical setting, and the way the encounter is narrated are considered together.

This study asks three related questions. First, what forms of class conflict are represented in *Cantik Itu Luka*? Second, what social conditions contribute to those conflicts? Third, how does Kurniawan depict them through the novel's characters, events, and narrative structure? To address these questions, the study uses a qualitative descriptive approach grounded in the sociology of literature. Passages relevant to social hierarchy, domination, marginalization, and resistance are interpreted in relation to the novel as a whole. The aim is to build an account of class conflict from textual evidence while recognizing that the novel's fictional world offers an imaginative representation of social reality.

By examining these questions, the study seeks to clarify the role of class conflict in *Cantik Itu Luka* and contribute to discussion of how Indonesian fiction engages with social inequality. The novel's long historical perspective makes it possible to trace relationships between changing forms of authority and the persistent vulnerability of those with less power. At the same time, its treatment of individual lives shows

why inequality cannot be understood solely through abstract categories. A sociological reading of the novel can therefore illuminate how class positions are lived, contested, and represented. It can also show how literary narrative encourages readers to reflect on the social structures that shape human experience.

LITERATURE REVIEW

Sociology of Literature

The sociology of literature studies the relationship between literary works and the social conditions in which they are produced, circulated, and interpreted. A novel emerges from an author's imagination, but its characters and conflicts may also engage with recognizable patterns of social life. Questions of status, authority, family, gender, and economic opportunity can therefore be examined through the way a literary text represents them. This approach does not treat fiction as a transparent account of historical fact. It asks how an author selects and shapes social experiences into a narrative and what meanings that narrative makes available to readers.

Laurenson and Swingewood's perspective provides the principal framework for this study. Their approach considers literature in relation to society, the author's social situation, and the interaction between a work and its historical context. Literature may function as a social document by portraying the structures and tensions of a particular world. At the same time, a literary work is an artistic construction: characterization, plot, setting, and narrative voice influence how social conditions are presented. Applied to *Cantik Itu Luka*, this perspective makes it possible to examine Halimunda as a fictional setting through which Eka Kurniawan explores unequal relationships and changing forms of power.

A sociological reading also considers the critical possibilities of literature. By portraying oppression or exposing contradictions in accepted social arrangements, a novel may encourage readers to question the conditions represented in it. Such criticism need not appear as a direct statement by the author. It may emerge from the consequences of a character's actions, the contrast between powerful and vulnerable groups, or the persistence of injustice across generations. The task of the researcher is to identify these patterns and explain how they are supported by the text.

Class Conflict and Social Inequality

Class conflict refers to tensions between groups that occupy unequal positions within a social structure. Economic resources are central to these differences, but class is also connected to authority, prestige, and access to opportunities. A powerful group may influence the rules under which others live, while a subordinate group may have limited ability to protect its interests. Conflict becomes visible when unequal positions produce exploitation, coercion, exclusion, or resistance. In

literary analysis, class conflict can be observed at several levels. It may appear openly in a struggle over property, labor, or political control. It may also operate through ordinary interactions: who is obeyed, whose testimony is believed, whose needs are ignored, and who must depend on others to survive. These details help reveal how inequality is maintained in a fictional society. They also show that the effects of class are experienced by individuals, even when the underlying conflict concerns broader groups and institutions.

Social divisions rarely operate in isolation. Class position can intersect with gender, political power, and inherited status, producing different forms of vulnerability. An analysis that attends to these connections can explain why characters who share a community do not necessarily face the same risks or possess the same choices. In *Cantik Itu Luka*, the movement across colonial and later periods provides a way to consider whether changes in political authority also change the relationships between dominant and marginalized people.

Class Conflict in *Cantik Itu Luka*

Eka Kurniawan's *Cantik Itu Luka* presents a fictional society shaped by violence, hierarchy, and historical change. Halimunda is a setting in which personal relationships are entangled with wider struggles for power. The novel's long time span allows social positions to be examined across different political circumstances. Characters encounter authority in varied forms, and their experiences reveal the consequences of having unequal access to protection, influence, and resources. A study of class conflict in this novel must examine how inequality is represented through specific narrative elements. Characters' backgrounds and relationships can indicate differences in social position. Dialogue may reveal assumptions about entitlement and obedience. Events involving coercion or resistance can show how power is exercised and contested. The historical setting gives these interactions a broader context, while the novel's narrative choices determine how readers encounter them. Together, these elements connect the experiences of individual characters with the social order portrayed in Halimunda.

Previous Studies and Research Focus

As noted in the thesis underlying this article, discussions of *Cantik Itu Luka* have explored themes such as gender, symbolism, historical violence, and magical realism. These approaches offer valuable ways to understand the novel's complexity. A focused study of class conflict complements them by asking how unequal social positions contribute to its conflicts and how those positions interact with other forms of domination. It also brings attention to the continuity and change of power relations across the novel's historical periods. The present study draws on the sociology of literature to organize that inquiry around three concerns: the forms of class conflict in the novel, the social factors behind them, and Kurniawan's means of representing them. This framework connects social interpretation to close reading. It allows the novel to be understood as an imaginative account of inequality

while keeping the analysis grounded in its characters, events, and narrative structure.

METHOD

Design and Sample

This study used a qualitative descriptive design to examine class conflict in Eka Kurniawan's novel *Cantik Itu Luka* (*Beauty Is a Wound*). A qualitative approach was appropriate because the data consisted of words and narrative events rather than numerical measurements. The study sought to interpret how social hierarchy, unequal power relations, and conflict are represented through characters, dialogue, actions, and setting. Its purpose was to describe patterns within the novel and explain their social meanings in relation to the text as a whole. The analysis was guided by Laurensen and Swingewood's sociology of literature. This perspective considers a literary work in relation to social structures and historical conditions while recognizing that fiction presents those conditions through artistic choices. Accordingly, the study examined both the social relationships depicted in the novel and the narrative techniques through which they are portrayed. The fictional town of Halimunda was analyzed as part of the novel's constructed world, not as a direct record of an actual community.

The research addressed three questions: what forms of class conflict appear in the novel, what social factors contribute to them, and how Kurniawan represents social conflict. These questions provided the basis for selecting and organizing the data. The primary source was the Indonesian text of *Cantik Itu Luka* by Eka Kurniawan. The thesis on which this article is based identifies the edition examined as the thirty-eighth printing, issued in January 2025 by PT Gramedia Pustaka Utama. The data consisted of relevant passages from the novel, including dialogue, narration, descriptions of characters and settings, and accounts of events. Passages were selected when they showed differences in status or power, unequal treatment, domination, marginalization, or resistance. Books and scholarly studies on the sociology of literature and related interpretations of the novel served as secondary sources to support the analysis.

For the purposes of this study, class conflict referred to tensions arising from unequal social positions, including differences in economic resources, authority, and social status. Social factors referred to conditions within the fictional society that contributed to those tensions, such as political power, cultural norms, moral judgment, and gender expectations. Representation referred to the ways the novel conveyed conflict through characterization, plot, dialogue, narrative description, irony, and symbolism. These working definitions kept the interpretation focused on the study's three research questions.

Instrument and Procedures

Data were collected through library research and close reading. First, the novel was read to understand its plot, historical scope, principal characters, and patterns of social interaction. Attention was given to how relationships between characters changed across different political and social circumstances. A subsequent reading focused on passages in which a character or group exercised authority over another, received unequal treatment, or responded to an unequal social position. Relevant passages were then marked and recorded with notes on the characters involved, the immediate situation, and the apparent form of inequality. The surrounding narrative was considered so that dialogue or an individual event would not be interpreted apart from its context. The selected material was grouped according to the three research questions: forms of class conflict, contributing social factors, and methods of narrative representation. A passage could inform more than one group when, for example, it showed both an unequal relationship and the language used to justify it. Supporting literature was consulted to clarify theoretical concepts and assist interpretation of the textual evidence.

Data Analysis

The data were analyzed descriptively in four stages. The first stage was data reduction. Passages with a clear connection to hierarchy, domination, exclusion, or resistance were retained for closer examination. Passages whose relevance depended only on an isolated word or a speculative interpretation were set aside. This step concentrated the analysis on evidence that could be explained within the novel's narrative context. The second stage was classification. Selected passages were organized by research focus and compared for recurring patterns. For the first question, the analysis considered how conflicts appeared in interactions between characters or groups. For the second, it examined the social conditions that made those conflicts possible. For the third, it considered how dialogue, narration, characterization, events, and other literary devices shaped the reader's understanding of conflict.

The third stage involved interpreting the relationships between textual details and social structures. Each passage was considered alongside the characters' positions, the surrounding events, and the wider setting of the novel. The analysis asked who held power in a given interaction, how that power was exercised, and what consequences followed for those involved. It also considered whether similar relationships appeared elsewhere in the narrative. Laurenson and Swingewood's framework helped connect these patterns to the novel's portrayal of social inequality without treating fiction as a straightforward statement of historical fact. Finally, findings from the three areas of analysis were brought together to explain how class conflict operates across the novel. Interpretations were grounded in selected textual evidence and checked against the broader narrative to avoid relying on isolated examples. Because this was a qualitative study of one novel, its conclusions concern the representation of class conflict in *Cantik Itu Luka*. They

offer an interpretation of the literary text rather than a general claim about every Indonesian novel or a direct measurement of social conditions outside it.

RESULT AND DISCUSSION

The analysis of *Cantik Itu Luka* identified findings in three areas: forms of class conflict, social factors contributing to conflict, and narrative techniques used to portray it. The thesis groups the findings into five categories within each area. These categories describe recurring patterns in the selected passages; they are not numerical measures of how often a pattern occurs. Together, they show that conflict in Halimunda is expressed through social judgments and everyday relationships as well as through more visible struggles over power.

Table 1
Overview of the research findings

Research focus	Categories identified in the thesis	What the categories reveal
Forms of class conflict	Social class labeling; insulting or degrading language; unequal power relations; ideological opposition; symbolic resistance	Inequality appears in how people are named, treated, controlled, judged, and able to respond.
Contributing social factors	Community moral norms; social institutions; social stigma; gender construction; dominant ideology	Shared beliefs and institutions can sustain unequal positions.
Narrative techniques	Character dialogue; narrator's description; characters' actions; irony and cynicism; social symbols and metaphors	Conflict is conveyed through both events and the way those events are told.

The first finding concerns the power of naming. In the examples discussed in the thesis, a label replaces a person's name or reduces that person to a social category. Dewi Ayu's history is used to define her standing within the community. The colonial description of Indigenous people similarly marks a boundary between those claiming superiority and those they demean. Although the two situations have different histories, both show how language can establish social distance. The second finding shows a more direct use of language in conflict. Insults directed at Dewi Ayu attack her character and gender. A demeaning comparison in the narration conveys the intensity of hostility toward her. These passages reveal that conflict does not begin only when physical force is used. Words can prepare the ground for unequal treatment by making disrespect seem acceptable.

The third finding places language alongside material power. The requirement to bow to soldiers makes subordination visible through bodily conduct. Dewi Ayu's negotiation with a commander over medical assistance shows how access to help depends on someone with greater authority. Here, the inequality has immediate consequences: a person in need cannot obtain care on equal terms. The thesis also identifies ideological disagreement and symbolic resistance, showing that authority is contested through political commitments and through personal refusals to accept an imposed identity.

Table 2
Social factors contributing to conflict

Factor	Example analyzed in the thesis	Page	Role in the conflict
Community moral norms	Concern for family reputation leads to a woman's exclusion.	113	Respectability becomes a basis for judging and rejecting someone.
Social institutions	Japanese soldiers register women; police and military forces confront groups; a married woman faces opposition to attending school.	75, 251, 271	Organized authority can enforce restrictions on vulnerable people.
Social stigma	People are marked by association with communism or prostitution.	129, 131	A negative identity persists and affects how others treat them.
Gender construction	A man claims exclusive access to Dewi Ayu; her appearance and work are judged through male expectations.	130–133	Women's choices and social value are defined by others.
Dominant ideology	Characters join or support different armed and political groups.	100, 102, 114	Political allegiance shapes claims to legitimacy and power.

These factors work together. A community's moral judgment can produce stigma; an institution may then give that judgment practical force. Gender expectations can make a woman more exposed to both. The passages concerning military and political groups show a further dimension: authority can be reorganized as power changes hands, while unequal treatment continues in different forms.

Table 3
Narrative techniques used to portray conflict

Technique	Example analyzed in the thesis	Page	Effect
Dialogue	A character demands another's power and threatens a fight.	128	Makes the struggle for authority explicit.
Narration	The narrator describes fights, a killing, and public executions.	126, 130, 144	Places individual conflict within a violent social setting.
Characters' actions	Characters exercise authority or respond to threats through conduct.	Discussed in Chapter IV	Shows what power enables people to do.
Irony and cynicism	A change of leader is described as little more than replacing one name with another.	129	Questions whether a change in leadership changes the structure of domination.
Social symbols and metaphors	A character imagines returning home as a corpse.	144	Conveys the human cost of political conflict.

The narrative findings show how the novel turns social conditions into experiences that readers can observe. Dialogue gives conflict a voice; actions reveal its consequences; narration connects separate encounters to a wider setting. Irony is especially significant when a supposed change in power appears to leave the underlying relationship intact. Thus, the three sets of findings describe what happens, what helps produce it, and how the novel makes it meaningful.

The findings suggest that class conflict in *Cantik Itu Luka* operates through a network of social relationships rather than through economic competition alone. Material resources and political authority matter, but the thesis also shows the importance of language, status, moral judgment, and gender. These elements help explain how a hierarchy becomes part of ordinary life in Halimunda. A person may be placed at a disadvantage not only by what they possess, but also by how others define them and what conduct the community considers acceptable toward them. Labeling offers a clear example. When Dewi Ayu is addressed through a stigmatizing term, the speaker reduces her identity to a single socially condemned role. The label influences how her present actions are interpreted, regardless of her own account of herself. The colonial label applied to Indigenous characters works differently in its historical setting, yet it also establishes a division between those who claim superiority and those they place beneath them. These examples should not be treated as identical experiences. Read together, however, they show how naming can make an unequal social relationship seem natural.

The findings on degrading language extend this point. An insult is a moment of conflict between individuals, but its meaning can depend on shared ideas about gender and social worth. A speaker draws on those ideas to shame another person and defend a position in the encounter. The thesis's analysis of Dewi Ayu shows that moral condemnation can coexist with unequal power and gendered expectations. In this sense, language does social work: it can isolate a character, justify mistreatment, or make resistance more difficult. Close reading is necessary because the same word or image may carry different implications depending on who uses it and in what situation.

The categories of moral norms, institutions, stigma, gender construction, and dominant ideology explain why such encounters are more than isolated disputes. A community's judgments are repeated through relationships and institutions, giving individual acts of exclusion a broader foundation. Stigma can persist even when a person's circumstances change because the community continues to interpret that person through an established label. Gender expectations similarly shape whose behavior is condemned and whose authority is accepted. The novel's conflicts thus expose the connection between personal treatment and a wider social order. Unequal power relations are especially important across the novel's historical span. Halimunda changes as colonial and later forms of authority rise and fall. Yet a change in who holds power does not, by itself, guarantee equal treatment for everyone else. This reading helps explain the thesis's interest in both domination and symbolic resistance. Resistance indicates that a character recognizes or refuses an imposed position. Its presence also shows the limits placed on that refusal: asserting an identity or challenging a judgment does not necessarily transform the institutions and beliefs that sustain inequality.

Ideological opposition provides another way to understand these limits. A conflict may concern competing accounts of morality, legitimacy, or social order. Those who hold authority can present their own interests as though they were accepted rules for everyone. The novel makes such claims available for scrutiny by showing their effects on vulnerable characters. This is where irony and cynicism become significant narrative techniques. When the narrative exposes a gap between a person's claimed virtue and their conduct, readers are invited to question the authority behind the claim. Laurenson and Swingewood's sociology of literature helps relate these patterns to the study's wider purpose. Their framework supports reading the novel as an imaginative representation of social tensions. The analysis does not require Halimunda to correspond exactly to a historical town or every character to stand for a fixed social group. Its value lies in showing how a fictional narrative organizes recognizable questions about power, exclusion, and social change. The evidence for any interpretation must still come from the novel's dialogue, actions, characterization, and narration.

The study also benefits from keeping its three research focuses connected. A label is a form of conflict; stigma or a moral norm may be a factor that sustains it; dialogue is one means of representing it. Considering only one dimension would

give an incomplete account of the passage. The same principle applies to an act of resistance: its significance depends on the power being challenged, the social conditions that made the challenge necessary, and the narrative consequences that follow. This connected reading makes the fifteen categories useful as analytical guides without treating them as fifteen independent claims about the novel. One limitation follows from the qualitative design. The selected passages support an interpretation of class conflict in *Cantik Itu Luka*, but they do not establish how frequently each pattern occurs throughout the text or prove that fictional events happened in the same way in Indonesian society. The findings are strongest when understood as an account of representation: how Kurniawan portrays inequality and gives readers a way to consider it. Within that scope, the novel shows that class conflict is experienced through words, relationships, and social judgments as well as through overt struggles for control.

CONCLUSION

This study found that class conflict in Eka Kurniawan's *Cantik Itu Luka* is represented through five forms: social class labeling, degrading language, unequal power relations, ideological opposition, and symbolic resistance. These forms show that inequality in the novel operates through everyday interactions as well as direct struggles over authority. Characters' social positions shape how they are addressed, judged, and treated. The conflicts are sustained by community moral norms, social institutions, stigma, gender expectations, and dominant ideology. Kurniawan portrays their effects through dialogue, narration, characters' actions, irony, and social symbols. Examining these social factors alongside the novel's narrative techniques shows how individual experiences in Halimunda are connected to wider patterns of domination and exclusion. From a sociology of literature perspective, *Cantik Itu Luka* offers an imaginative representation of social inequality across changing historical circumstances. Its portrayal of conflict invites readers to question the judgments and power relations that marginalize people. The study contributes a focused account of class conflict in the novel while leaving room for further research on its intersections with gender, colonialism, and political violence.

REFERENCES

- Albanjari, N. F., Solihin, I., & Khomisah. (2025). Refleksi realitas sosial dalam novel *Qalbu Lail* karya Naguib Mahfouz: kajian sosiologi sastra Swingewood. *Prosodi*, 19(1), 144–152. <https://doi.org/10.21107/prosodi.v19i1.29578>
- Arvenia, R., Fedryansyah, M., & Nurdin, M. F. (2018). Giddens dan kapitalisme: etika kerja buruh perkebunan karet di Sumatera Selatan. *Jurnal Pemikiran Sosiologi*, 5(2), 108–125.
- Balkis, C. N. (2018). *Analisis psikologi sastra novel Cantik Itu Luka karya Eka Kurniawan*.
- Desti, D. N. F., & Purwanto, J. (2025). Analisis kritik sosiologi sastra dalam naskah monolog Aeng karya Putu Wijaya. *Jurnal Media Akademik*, 3(6), 1–24.

- Febry, A., Panggabean, A. M., Simbolon, K. G., & Akbar, S. (2020). Kajian sosiologi sastra pada kumpulan cerpen Bunga Layu di Bandar Baru karya Yulhasni. *Kode: Jurnal Bahasa*, 9(2), 1–15. <https://doi.org/10.24114/kjb.v9i2.18360>
- Ginting, S. U. B., Hasanah, N., & Pasaribu, D. A. (2024). Telaah sosiologi sastra terhadap novel “Dinding Retak” karya Legino Jr: Ditinjau dari aspek sosial dan ekonomi. *Jurnal Serunai Bahasa Indonesia*, 21(1). <https://doi.org/10.37755/jsbi.v21i1.1247>
- Hermawan, D., & Shandi, (2019). Pemanfaatan hasil analisis novel Seruni karya Almas Sufeeya sebagai bahan ajar sastra di SMA. *METAMORFOSIS | Jurnal Bahasa, Sastra Indonesia Dan Pengajarannya*, 12(1), 11–20. <https://doi.org/10.55222/metamorfosis.v12i1.125>
- Hondro, D. R., Priyadi, A. T., & Wartiningsih, A. (2023). Eksistensialisme manusia dalam novel Kooong karya Iwan Simatupang. *Jurnal Pendidikan Dan Pembelajaran Khatulistiwa (JPPK)*, 6(5), 1–15.
- Idris, M. (2019). Kajian sosiologi sastra pada novel Laskar Pelangi karya Andrea Hirata melalui kata mutiara sebagai motivasi peserta didik. Prosiding Seminar Literasi IV, 197–201.
- Isya, M. (2017). Teori sosiologi sastra Terry Eagleton dan aplikasinya pada penelitian novel Arab. *Diwan : Jurnal Bahasa Dan Sastra Arab*, 9(2), 726–738. <https://doi.org/10.15548/diwan.v9i2.144>
- Karman, A., & Lestari, A. (2024). Strukturalisme genetik dalam novel Dua Belas Pasang Mata karya Sakae Tsuboi (kajian sosiologi sastra). *Jurnal Onoma: Pendidikan, Bahasa, Dan Sastra*, 10(4), 4636–4646.
- Laurenson, D., & Swingewood, A. (1972). *The sociology of literature*. Paladin.
- Lufita, L., Wijarnoko, A. D., Sholekah, C. H., & Kanzunndin, M. (2025). Analisis nilai-nilai persahabatan dalam novel “Hujan” karya Tere Liye. *PENTAS: Jurnal Ilmiah Pendidikan Bahasa dan Sastra Indonesia*, 11(1), 76–84. <https://doi.org/10.52166/pentas.v11i1.9147>
- Maghfiroh, R. D. N., & Raharjo, R. P. (2025). Kritik sosial dalam novel Santri Pilihan Bunda karya Salsyabila Falensia tinjauan sosiologi sastra. *BAPALA*, 12(1), 1–8.
- Mahardika, R. N., Ari, H. D. P., Ivani, A., Hakiki, F. S., Neina, Q. A., & Yuniawan, T. (2025). Menggugah realitas sosial: kajian sosiologi sastra dalam novel Laskar Pelangi sebagai representasi ketidakmerataan pendidikan Indonesia. *Perspektif : Jurnal Pendidikan Dan Ilmu Bahasa*, 3(2), 239–256. <https://doi.org/10.59059/perspektif.v3i2.2456>
- Nathasya, R., Fitriati, S., & Diana, A. (2023). Analisis pendekatan ekspresif dalam cerpen Cinta Laki-Laki Biasa karya ASMA Nadia. *Jurnal Multidisiplin Indonesia*, 1(4), 236–244. <https://doi.org/10.62007/joumi.v1i4.178>
- Nugraha, V., & Wuryani, W. (2021). Kajian sosiologi sastra dan masyarakat dalam novel Tuhan Izinkan Aku Menjadi Pelacur karya M. Dahlan sebagai kajian didaktis. *Semantik*, 10(1), 87–100. <https://doi.org/10.22460/semantik.v10i1.p87-100>

- Nuraeni, M., Nurjain, A., & Asmaniah, Z. (2024). Analisis nilai moral dalam novel Tulisan Sastra karya Tenderlova (sebagai alternatif bahan ajar sastra di SMA). *Caraka: Jurnal Pendidikan Bahasa Dan Sastra Indonesia Serta Bahasa Daerah*, 13(1), 329–334.
- Nurfadilah, V. A. (2021). Kajian sosiologi sastra dalam novel Cermin Jiwa karya S. Prasetyo Utomo. *Jurnal Pustaka Indonesia (JPI)*, 1(3), 151–158. <https://siducat.org/index.php/jpi/article/view/337>
- Nurhasanah, E. (2018). Analisis unsur ekstrinsik novel “Merry Riana-Mimpi Sejuta Dolar” karya Alberthiene Endah dan pemanfaatannya sebagai bahan pembelajaran bahasa Indonesia. *METAMORFOSIS: Jurnal Bahasa, Sastra Indonesia dan Pengajarannya*, 11(1), 23–26.. <https://doi.org/10.55222/metamorfosis.v11i1.26>
- Perdana, R. A., Waluyo, H. J., & Waluyo, B. (2019). Novel Pajang karya Wawan Susetya sebagai materi pembelajaran sastra: sosiologi sastra dan nilai pendidikan karakter. *Basastra: Jurnal Bahasa, Sastra, Dan Pengajarannya*, 7(2), 149–158. <https://digilib.uns.ac.id/dokumen/detail/63629/Kajian-Sosiologi-Sastra-dan-Nilai-Pendidikan-Karakter-Novel-Pajang-Karya-Wawan-Susetya-serta-Relevansinya-sebagai-Materi-Pembelajaran-Sastra-di-SMA>
- Pertiwi, A. R., & Julkiplin, M. (2022). Ketidakadilan gender terhadap tokoh Perempuan dalam novel “Cantik Itu Luka.” jurnal penelitian humaniora, 28(2), 75–80. <https://journal.uny.ac.id/index.php/humaniora/75>
- Purnamasari, A., Hudiyono, Y., & Rijal, S. (2017). Analisis sosiologi sastra dalam novel Bekisar Merah karya Ahmad Tohari. *Jurnal Ilmu Budaya*, 1(2), 140–150.
- Rezeki, L. S. (2021). Analisis majas personifikasi pada novel Ibuk karya Iwan Setyawan. *Jurnal Berasa (Beranda Sastra)*, 1(2), 52. <https://berasa.ejournal.unri.ac.id/index.php/berasa>
- Ritonga, K. N. (2018). *Analisis psikologi sastra novel Cantik Itu Luka karya Eka Kurniawan* [Undergraduate thesis, Universitas Muhammadiyah Sumatera Utara]. <http://repository.umsu.ac.id/handle/123456789/10490>
- Sabila, A. S., Nirmala, D. C., & Rande, F. R. (2019). Realitas kehidupan dalam novel Pertemuan Jodoh karya Abdoel Moeis: pendekatan mimetik abrams. *Jurnal Bahasa, Sastra, Dan Budaya*, 1(1), 12–29.
- Sudjaya, M. I. A. S. (2024). Representatif kolonialisme dalam novel Cantik Itu Luka karya Eka Kurniawan (pendekatan sosiologi sastra). *Sarasvati*, 6(2), 145–157. <https://doi.org/10.30742/sv.v6i2.3835>
- Sumarni, Wardianto, B. S., Kurniawan, H., & Fadilah, N. (2022). Citra perempuan dalam kumpulan cerpen Perempuan karya Mochtar Lubis sebagai alternatif bahan ajar cerita pendek di SMA. *Kibas Cenderawasih*, 19(2), 201–217. <https://doi.org/10.26499/kc.v19i2.324>
- Sunanda, A. (2015). Pandangan masyarakat tentang sistem kekuasaan sosial dan politik (kajian terhadap cerpen yang berjudul “Paman Gober” karya Seno Gumira Ajidarma perspektif strukturalisme-genetik). *Kajian Linguistik Dan Sastra*, 27(2), 114–125.

- Susetianingsi, T. S. (2016). Ekspresi cinta pada novel “Bidadari Bidadari Surga” karya tere-liye. *Journal Indonesian Language Education and Literature*, 1(2), 207–220. <http://www.syekhnurjati.ac.id/jurnal/index.php/jeill/%0APEMBELAJARAN>
- Sutarman, A. (2017). Pengelolaan media certa anak dalam pembentukan budi pekerti peserta didik di sekolah dasar. *Tarbawi: Jurnal Keilmuan Manajemen Pendidikan*, 3(02), 194–206. <https://doi.org/10.32678/tarbawi.v3i02.1789>
- Syalawati, S., & Maemunah, S. (2025). Ketimpangan sosial dalam novel Aib dan Nasib karya Minanto (kajian sosiologi sastra). *Jurnal Pendidikan Tambusai*, 9(2), 26566–26572. <https://doi.org/10.31004/jptam.v9i2.31095>
- Syam, N., & Satriani, I. (2024). Refleksi sosial dalam novel The Hidden karya Kak Nana: kajian sosiologi sastra Swingewood. *Variable Research Journal*, 1(02), 318–324.
- Triyantoro, A., Suradi, Rahman, A. F., & Arista, C. M. (2024). Tugas bartender selama operasional di Eboni Bar and Lounge Hotel Tentrem Yogyakarta. *Jurnal Nusantara (Jurnal Ilmiah Pariwisata Dan Perhotelan)*, 7(2), 1–12.
- Tyas, I. S. D. A., & Parmin, J. (2022). Representasi masyarakat dalam naskah drama Sandek, Pemuda Pekerja karya Arifin C. Noer (kajian sosiologi sastra Ian Watt). *Sapala*, 10(2), 108–118.
- Viranti, S. Y., & Nurjamilah, S. (2024). Analisis unsur intrinsik pada novel “Danur” karya Risa Saraswati. *Inovasi Pendidikan Dan Anak Usia Dini*, 1(4), 92–97. <https://doi.org/10.61132/inpaud.v1i4.123>