



Social Criticism in the Drama Script *Orang-Orang di Tikungan Jalan* by WS Rendra: A Sociology of Literature Study

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ABSTRACT

This research focuses on social criticism from the perspective of poverty, social injustice, exploitation of women, and social alienation in the drama script *Orang-Orang di Tikungan Jalan* by WS. Rendra through the perspective of Alan Swingewood's sociology of literature. This drama script is considered to contain the reality of community life depicted through characters such as Sri, Djoko, Botak, Surati, and Surya who represent the lower social group. These communities face economic pressure, social injustice, and marginalization. This study uses a descriptive analysis method. The data collection technique is carried out through the read-note technique, namely reading the manuscript carefully and repeatedly, then recording the relevant parts to the focus of the research. Data analysis techniques refer to the content analysis model in the sociology of literature approach. The stages of analysis are: (1) reading the entire script to understand the plot, characters, and conflicts; (2) identifying parts of the text that contain elements of social criticism; (3) classifying data based on three Swingewood perspectives; (4) describing and interpreting the social meaning of the data; and (5) concluding the research findings. The results show that there are problems of poverty, social injustice, exploitation of women, and social alienation that are part of social criticism. This drama script not only functions as an aesthetic work, but also as a medium of social awareness of the condition of Indonesian society at that time.

Keywords: social criticism, drama script, sociology of literature

Kritik Sosial dalam Naskah Drama *Orang-Orang di Tikungan Jalan* Karya WS. Rendra Kajian Sosiologi Sastra

ABSTRAK

Penelitian ini menitikberatkan pada kritik sosial ditinjau dari aspek kemiskinan, ketidakadilan sosial, eksploitasi perempuan, dan alienasi sosial dalam naskah drama *Orang-Orang di Tikungan Jalan* karya WS. Rendra melalui perspektif sosiologi sastra Alan Swingewood. Naskah drama ini dianggap mengandung realitas kehidupan masyarakat yang digambarkan melalui tokoh-tokoh seperti Sri, Djoko, Botak, Surati, dan Surya yang merepresentasikan kelompok masyarakat bawah. Kelompok masyarakat tersebut menghadapi tekanan ekonomi, ketidakadilan sosial, dan marginalisasi kehidupan. Penelitian ini menggunakan metode deskriptif analisis. Teknik pengumpulan data dilakukan melalui teknik baca-catat, yaitu membaca naskah secara cermat dan berulang-ulang, kemudian mencatat bagian-bagian yang relevan dengan fokus penelitian. Teknik analisis data mengacu pada model analisis isi (content analysis) dalam pendekatan sosiologi sastra. Tahapan analisis dilakukan sebagai berikut: (1) membaca keseluruhan naskah untuk memahami alur, tokoh, dan konflik; (2) mengidentifikasi bagian-bagian teks yang mengandung unsur kritik sosial; (3) mengklasifikasikan data berdasarkan tiga perspektif Swingewood; (4) mendeskripsikan dan menginterpretasi makna sosial dari data; dan (5) menyimpulkan temuan penelitian. Hasil penelitian menunjukkan terdapat persoalan kemiskinan, ketidakadilan sosial, eksploitasi perempuan, dan alienasi sosial yang menjadi bagian dari kritik sosial. Naskah drama ini tidak hanya berfungsi sebagai karya estetis, tetapi juga sebagai media penyadaran sosial terhadap kondisi masyarakat Indonesia pada masanya.

Kata kunci: kritik sosial, naskah drama, sosiologi sastra

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INTRODUCTION

Literature is a creative work born of imagination and rooted in human life, maintaining a close relationship with societal reality. Through literature, authors not only convey aesthetic values but also depict various life issues arising within the social environment. Sapardi (1972) in Saina et al., (2020:7) views literature as a social institution that utilizes language as its medium. Similarly, Wellek and Warren (1987: 3) state that literature is a creative endeavor classified as a form of art. Meanwhile, Taum (1997: 13) defines literature as a creative or fictional work characterized by imagination and beautiful language, the existence of which benefits human life. Eagleton (1988: 4) defines literature as belles-lettres—refined written works that record and document various forms of language. Drama is a literary form closely connected to the lives of the people. It serves not merely as entertainment but also as a vehicle for social criticism regarding issues such as poverty, injustice, and the abuse of power. In this vein, Hasanuddin (1996: 2) posits that drama is a literary genre written in dialogue form, intended for staging as a performance art. Semi (1984: 145) explains that drama deals specifically with human issues and aspects of humanity, thereby functioning as a medium for social communication within a community. Consequently, drama plays a social role by allowing the author to convey critical perspectives on existing social realities. From Rusyana's perspective (cited in Zainah, 1987: 2), a drama script is a written text containing a story or narrative that depicts life and character traits for the purpose of a theatrical performance.

Many Indonesian literary works address societal issues as a response by authors to the living conditions around them. Themes such as poverty, social inequality, power struggles, and the suffering of the common people frequently appear in Indonesian literature. According to Damono (1999: 89), social analysis in literature extends beyond the dichotomy of material want and abundance; it encompasses a wide range of social is-

suues, including the relationship between society and the environment, as well as interactions among individuals, social groups, leaders, and established institutions. One prominent Indonesian writer known for voicing social criticism through drama is WS. Rendra. His works portray societal realities in a direct and critical manner, utilizing dialogue, conflict, and characters that resonate with the social lives of the people. WS. Rendra's plays not only offer artistic value but also convey criticism regarding social conditions within Indonesian society.

One of WS. Rendra's plays containing social criticism is *Orang-Orang di Tikungan Jalan*. The play depicts the lives of marginalized people living under social and economic pressure. The characters face various life challenges, such as economic hardship, social injustice, and conflicts arising from societal inequality. Their stressful lives reflect the author's critique of social conditions that fail to provide well-being for the lower classes. Through character conflict and dialogue, WS. Rendra presents a vivid portrayal of the suffering endured by ordinary people in the face of a harsh social reality. Based on this, the research problem is formulated as follows: how is social criticism—viewed through the lenses of poverty, social injustice, the exploitation of women, and social alienation—manifested in the play *Orang-Orang di Tikungan Jalan* by WS. Rendra?

The objective of this study is to describe the social criticism regarding these four aspects using the sociology of literature perspective proposed by Alan Swingewood. From an academic standpoint, this research is expected to enrich the study of the sociology of literature and demonstrate the function of literature as a medium for social criticism for both readers and researchers.

The social criticism found in the play *Orang-Orang di Tikungan Jalan* by WS. Rendra remains relevant for analysis through the lens of Alan Swingewood's sociology of literature. This aligns with Swingewood's view (cited in Nensilanti, 2023: 158) that literary works serve as cultural and



social documentation, acting as a means to re-examine various phenomena that occurred within society during a specific period. According to Laurenson and Swingewood (cited in Endraswara, 2004:79), the sociology of literature encompasses three perspectives: research viewing literary works as social documents reflecting the conditions under which they were created; research examining literature as a reflection of the author's social situation; and research interpreting literature as a manifestation of historical events and socio-cultural circumstances. From Escarpit's perspective (cited in Faruk, 1994: 19), the sociology of literature involves analyzing the relationship between literature and society, focusing on how literature reflects, influences, and interacts with social life. Therefore, Alan Swingewood's theory is considered relevant for analyzing social criticism in drama, as it allows for the elucidation of the connection between the literary work and the social conditions depicted by the author.

Research on the play *Orang-Orang di Tikungan Jalan* by WS. Rendra is crucial because the work employs critical language and reflects social conditions relevant to people's lives. Issues such as poverty, social injustice, and the burdens of life depicted in the play remain relevant to contemporary social conditions. Suparlan (cited in Rahayu, 2018: 4) views poverty as a measure of inadequate living conditions—specifically, a situation where a group of people faces resource limitations that fall short of the living standards generally prevailing in that society. Dahrendorf (cited in Nurjaman, 2025:3) explains that conflict and social injustice are consequences of the unequal distribution of power and authority within society. Aligning with Wicaksono's view (cited in Fadhillah et al., 2017: 2), the exploitation of women refers to the utilization of any aspect associated with women, including their image and the symbols attached to them. Alienation—or a sense of estrangement—is a key concept in Karl Marx's critique of the capitalist system. Therefore, this study aims to provide insight into the forms of

social criticism found in WS. Rendra's play through the lens of the sociology of literature, as outlined by Alan Swingewood.

METHOD

This study employs a qualitative approach using a descriptive-analytical method. Menurut Abubakar (2021:19; Razak, 2017:176), The qualitative approach is commonly used in various social science studies. This method is used to describe social criticism regarding aspects of poverty, social injustice, the exploitation of women, and social alienation within the script of the play *Orang-Orang di Tikungan Jalan* by WS. Rendra. The data source for this research is the script of *Orang-Orang di Tikungan Jalan* by WS. Rendra, accessed via the website <https://www.scribd.com/document/440429906/Orang-Orang-Ditikungan-Jalan-Ws-Rendra>. Data collection was carried out using the "read-and-note" technique, which involves reading the text carefully and repeatedly, then recording sections relevant to the research focus.

The data analysis technique employed the content analysis model within the sociology of literature approach. According to Sugiyono (2019: 244), content analysis is a research technique used to draw valid and replicable inferences from a text to the context of its use. The analysis proceeded in the following stages: (1) reading the entire text to understand the plot, characters, and conflicts; (2) identifying sections of the text containing elements of social criticism; (3) classifying the data based on Swingewood's three perspectives: literature as a social document, a reflection of the author's social situation, and a manifestation of historical events; (4) describing and interpreting the social significance of the classified data; and (5) drawing conclusions regarding the research findings based on the theoretical framework applied.

RESULT

1. Social Criticism Regarding Poverty in the Play *Orang-Orang di Tikungan Jalan* by WS. Rendra

Based on the analysis of the script for *Orang-Orang di Tikungan Jalan* by WS. Rendra, data was found indicating social criticism concerning poverty. Poverty in the play is depicted through the lives of characters facing economic limitations and struggling to survive.

Data 1

Botak : “Why have you become the way you are now?”

Sri : “I no longer have a father or mother. My mother died from the shock of the first bomb that fell on my village during the revolution. My father was slaughtered by the Dutch. My house was burned down by the people themselves—‘scorched earth,’ they called it. Then I became a refugee. I was just a young girl back then. At first, when I was hungry, I would steal. But later, many young soldiers showed me kindness. From that moment on, I became a person of the lowest class. I remained in the underclass, unable to rise up again.”

The data above illustrates poverty as a factor that compels a person to take action in order to survive. The character Sri lost her family, home, and security due to the war, leading her into a life on the streets. Poverty in this play is portrayed as a consequence of social structures and political circumstances, rather than merely an individual failure.

Data 2

Sri : “I am one of them.”

Djoko : “I am deeply moved, Sri.”

Sri : “Actually, we ask for more than just that sympathy. I don’t want to end up like her!”

This data shows that the impoverished do not merely need pity, but a change in their living con-

ditions. Sri rejects being pitied because the social issues she faces require tangible solutions.

Data 3

Woman : “She said I was old! Oh! I am old! I am old!”

Botak : “Take this! That’s enough. Don’t cry anymore!” The data above indicates that poverty often triggers a cycle of dependency and almsgiving that fails to address the root of the problem. The character “Botak” (Baldy), moved by pity, gives money to the woman, yet her living conditions remain unchanged.

2. Social Criticism Regarding Social Injustice in the Play *Orang-Orang di Tikungan Jalan* by WS. Rendra

Analysis reveals data illustrating the social injustice experienced by the characters in the play. This injustice manifests through discriminatory treatment, social stigma, and societal rejection of specific individuals. These findings are evident in the following data.

Data 1

Djoko : “What is that woman’s name?”

Sri : “Netty. Netty needs trust, but most people refuse to give it to her.”

The data demonstrates social injustice through society’s rejection of an individual seeking to change. Netty has tried to live a decent life, yet the stigma of her past causes society to continue rejecting her.

Data 2

Sri : “Her neighbors still hate her, seeing her only as a prostitute.”

Djoko : “So, what happened?”

Sri : “In the end, Netty became desperate. Her shop was closed down, and she set up a sleazy boarding house instead.”

This data shows that social injustice can drive a person back into the very environment they wish to leave behind. Netty’s failure was not of her own



making, but rather the result of society's refusal to accept change.

Data 3

The Man (Botak) : "You'll be annoyed if you hear my name."

Djoko : "So, what is your name?"

The Man (Botak) : "Just call me Botak! That's the name I'm known by."

3. Social Criticism Regarding Poverty in the Play *Orang-Orang di Tikungan Jalan* by WS. Rendra

Based on the analysis of the script for *Orang-Orang di Tikungan Jalan* by WS. Rendra, data was found indicating social criticism concerning poverty. Poverty in the play is depicted through the lives of characters facing economic limitations and struggling to survive.

Data 1

Botak : "Why have you become the way you are now?"

Sri : "I no longer have a father or mother. My mother died from the shock of the first bomb that fell on my village during the revolution. My father was slaughtered by the Dutch. My house was burned down by the people themselves—'scorched earth,' they called it. Then I became a refugee. I was just a young girl back then. At first, when I was hungry, I would steal. But later, many young soldiers showed me kindness. From that moment on, I became a person of the lowest class. I remained in the underclass, unable to rise up again."

The data above illustrates poverty as a factor that compels a person to take action in order to survive. The character Sri lost her family, home, and security due to the war, leading her into a life on the streets. Poverty in this play is portrayed as a consequence of social structures and political circumstances, rather than merely an individual fail-

ure.

Data 2

Sri : "I am one of them."

Djoko: "I am deeply moved, Sri."

Sri : "Actually, we ask for more than just that sympathy. I don't want to end up like her!"

This data shows that the impoverished do not merely need pity, but a change in their living conditions. Sri rejects being pitied because the social issues she faces require tangible solutions.

Data 3

Woman : "She said I was old! Oh! I am old! I am old!"

Botak : "Take this! That's enough. Don't cry anymore!"

The data above indicates that poverty often triggers a cycle of dependency and almsgiving that fails to address the root of the problem. The character "Botak" (Baldy), moved by pity, gives money to the woman, yet her living conditions remain unchanged.

4. Social Criticism Regarding Social Injustice in the Play *Orang-Orang di Tikungan Jalan* (People at the Street Corner) by WS. Rendra

Analysis reveals data illustrating the social injustice experienced by the characters in the play. This injustice manifests through discriminatory treatment, social stigma, and societal rejection of specific individuals. These findings are evident in the following data.

Data 1

Djoko : "What is that woman's name?"

Sri : "Netty. Netty needs trust, but most people refuse to give it to her."

The data demonstrates social injustice through society's rejection of an individual seeking to change. Netty has tried to live a decent life, yet the stigma of her past causes society to continue rejecting her.

Data 2

- Sri : "Her neighbors still hate her, seeing her only as a prostitute."
Djoko : "So, what happened?"
Sri : "In the end, Netty became desperate. Her shop was closed down, and she set up a sleazy boarding house instead."

This data shows that social injustice can drive a person back into the very environment they wish to leave behind. Netty's failure was not of her own making, but rather the result of society's refusal to accept change.

Data 3

- The Man (Botak) : "You'll be annoyed if you hear my name."
Djoko : "So, what is your name?"
The Man (Botak) : "Just call me Botak! That's the name I'm known by."

The data above illustrates the pinnacle of social alienation: the severance of the most fundamental family ties.

DISCUSSION

This section presents the analysis of social criticism found in the play *Orang-Orang di Tikungan Jalan* by WS. Rendra, utilizing Alan Swingewood's sociology of literature approach. The analysis focuses on four aspects of social criticism identified in the script: poverty, social injustice, the exploitation of women, and social alienation. Each aspect is examined through data—specifically dialogue excerpts between characters—that reflect the lived realities of marginalized communities. These findings are then interpreted through three of Swingewood's perspectives: literature as a social document, a reflection of the author's social situation, and a manifestation of historical events and socio-cultural conditions.

Social Criticism Regarding Poverty in the Play *Orang-Orang di Tikungan Jalan* by WS. Rendra

In the play *Orang-Orang di Tikungan Jalan* by WS. Rendra, poverty is depicted through the lives of characters facing economic constraints and social injustice, as well as the struggle to secure a decent life. This situation reveals poverty as a driving force that compels individuals to take action in order to survive. The character Sri loses her family, home, and sense of security due to the war, ultimately falling into a life on the streets. This aligns with the view of Lewis (1966:19), who states that poverty is not merely a lack of money but a condition transmitted both structurally and culturally. When individuals lose access to fundamental resources—such as family, housing, and employment—due to social or political conflict, they become trapped in a cycle of poverty that is difficult to break. Sri's resort to theft to survive demonstrates how structural poverty forces individuals to act outside societal norms to meet their basic needs. Consistent with Swingewood (1972:14), literature serves as a reflection of the times; Sri's story mirrors a society impacted by war and the loss of livelihood security. In his creative process, W.S. Rendra presents characters closely connected to the social realities of the lower class. Regarding the historical context, the revolution serves as the social backdrop that gave rise to poverty and marginalization.

The poverty depicted in this drama demonstrates that the poor require more than mere pity; they need a change in their living conditions. The character Sri refuses to be pitied because the social issues she faces demand tangible solutions. This aligns with Karl Marx's view (1967: 454) that poverty is a product of the capitalist system, which creates structural inequality between the ruling class and the working class. Pity—or charity—without structural change merely perpetuates poverty itself. What the poor need is not sympathy, but a transformation of the social system to provide access to economic resources and equal opportunities. Sri's rejection of Djoko's emotional reaction reveals a class consciousness



acknowledging that poverty cannot be resolved through empathy alone; rather, it requires fundamental structural change. From Swingewood's perspective (1972:15), literary works reflect the reality of marginalized communities. Through the very process of creating the work, W.S. Rendra demonstrates his solidarity with the marginalized. Historically, the lower class has often fallen victim to social systems that offer no upward mobility.

Furthermore, poverty frequently triggers a cycle of dependency and almsgiving that fails to address the root causes of the problem. The character Botak, moved by pity, gives money to a woman who has just been slapped, yet she remains in a state of hysteria and unhappiness. This phenomenon aligns with Marx's view (cited in Kusdiana et al., 2025:3) that capitalism is inherently exploitative, as the profits reaped by capital owners derive from the surplus value generated by workers—value the workers themselves do not directly enjoy. Acts of philanthropy or cash handouts, such as those performed by Botak, offer only a superficial solution; they fail to alter the oppressive structures of economic power, leaving the poor trapped in a cycle of suffering without any real change in their social status. From Swingewood's perspective (1972: 13), literature serves as a social document that records the reality of society during its time. This scene reflects the state of Indonesian society in the post-revolutionary era, a time when poverty was rampant and the solutions offered were often merely charitable in nature. WS Rendra critiques the social system's inability to guarantee welfare, while simultaneously asserting that literature serves to highlight the paradox of poverty amidst mutual aid efforts that lack structural impact.

Social Criticism Regarding Social Injustice in the Play *Orang-Orang di Tikungan Jalan* by WS Rendra

Social criticism concerning social injustice in WS Rendra's play *Orang-Orang di Tikungan*

Jalan is evident in the unequal and detrimental treatment of certain social groups—specifically, the community's rejection of individuals seeking to turn their lives around. Although Netty strives to live a decent life, the stigma of her past causes the community to continue rejecting her. This phenomenon aligns with Pierre Bourdieu's theory (cited in Musarrofa, 2015:14) of symbolic violence—a form of violence that is largely invisible to the naked eye, exerted upon social agents not by provoking resistance, but rather by compelling them to voluntarily submit and conform. The community's rejection of Netty's desire for change illustrates how symbolic violence operates to maintain social hierarchies, where an individual's past is weaponized to keep them marginalized despite their efforts at self-improvement. According to Swingewood (1972: 13), literature serves as a mirror of social relations. The character of Netty exemplifies both class and moral discrimination. Through his narrative perspective, W.S. Rendra critiques a society that denies second chances. Historically, the social stigma attached to women working on the streets is a reality of urban life.

Social injustice can even drive an individual back to the very environment they sought to leave behind. Netty's failure stems not from her own shortcomings, but from society's refusal to accept her transformation. This aligns with Soekanto's view (cited in Syavica & Sumartini, 2025: 1) that injustice is an arbitrary act capable of spawning new problems if left unaddressed, as it strips individuals and groups of their fundamental right to a peaceful, conflict-free existence. Netty's eventual return to running a sordid lodging house demonstrates how collective societal rejection creates a state of anomie; stripped of hope for a normal life, the individual reverts to the very lifestyle they had previously attempted to abandon. Swingewood's theory (1972: 15) posits that literature reflects social structures that oppress specific groups; W.S. Rendra illustrates how society plays a role in perpetuating this marginalization.

Another form of social injustice manifests as the stigmatization of identity. The character known as "Botak" (Baldy) feels compelled to conceal his

real name, believing it to be unappealing or likely to annoy others. He prefers to be addressed by a nickname based on a physical trait—one that degrades his dignity—simply to gain social acceptance. According to Goffman (cited in Ardianti, 2017:7), stigma is a mark or symbol borne on the body that signals to society that the individual holds the status of a slave, criminal, or traitor, while simultaneously reflecting the deviance and moral degradation attributed to that person. From the perspective of Swingewood (1972:13), literary works serve as a reflection of the author's social context, revealing an acute awareness of power hierarchies within society. W.S. Rendra illustrates how urban society tends to be discriminatory, readily assigning derogatory labels to newcomers or those belonging to the lower strata. Through the character Botak, Rendra critiques social injustice—where individuals are judged not by their humanity but by societal labels—thereby using literature as a medium to raise reader awareness regarding the dangers of dehumanizing labeling.

Social Criticism Regarding the Exploitation of Women in the Play *Orang-Orang di Tikungan Jalan* by W.S. Rendra

Social criticism concerning the exploitation of women in W.S. Rendra's play *Orang-Orang di Tikungan Jalan* is evident in the depiction of women's lives, characterized by injustice and their instrumentalization by their social environment. The exploitation of women in the play manifests through transactional relationships that demean them. Scenes in which men arbitrarily silence women and cast them aside after a transaction demonstrate how impoverished women are exploited both economically and sexually, while simultaneously being relegated to a subordinate position within gender power dynamics. Aligning with Swingewood's (1972:17-18) perspective—which views literature as a reflection of societal structures—this play portrays impoverished women as objects of economic exploitation. W.S.

Rendra depicts this reality as a critique of gender inequality.

This exploitation also manifests as physical violence against women, stemming from imbalanced power relations. Lacking protection, these women endure violence as an inherent part of their lives. This aligns with Riane Eisler's (1987: 21-22) view that, within systems of domination, violence serves as a tool to maintain hierarchy and control over weaker groups. Violence against women is not merely an isolated incident but a manifestation of a patriarchal social structure wherein men hold the power to control women's bodies and lives. A scene depicting the slapping of a woman who demands her rights illustrates how violence is employed to silence resistance and enforce women's inferior status within unequal transactional relationships. From Swingewood's (1972: 21-22) perspective, literature is linked to social history; this scene portrays the precarious position of women within the urban social structure.

Furthermore, patriarchal cultural constructs position women as passive participants in gender relations, even within the context of street-based transactional encounters. The assertion by women that men usually initiate interactions points to an unwritten norm granting men full dominance in determining when and how such interactions occur. This aligns with Simone de Beauvoir's (1956: 19) view that in patriarchal societies, women are frequently positioned as "The Other." A woman's existence is defined through her relationship with men, often resulting in a loss of bodily autonomy; consequently, she awaits the initiative of the man, who holds greater power within the social structure. Similarly, Swingewood (1972:21-22) emphasizes that literature is a tangible manifestation of the historical events and sociocultural conditions shaping the lives of both society and the author. W.S. Rendra captures a social reality in which women—particularly those from the lower class—possess severely limited agency and are vulnerable to exploitation due to



unequal gender constructs. The play serves as a social critique of a culture that normalizes male dominance.

Social Criticism Regarding the Exploitation of Women in the Play *Orang-Orang di Tikungan Jalan* by WS. Rendra

Social criticism concerning the exploitation of women in WS. Rendra's play *Orang-Orang di Tikungan Jalan* is evident in the depiction of women's lives, characterized by injustice and their instrumentalization by their social environment. The exploitation of women in the play manifests through transactional relationships that demean them. Scenes in which men arbitrarily silence women and cast them aside after a transaction demonstrate how impoverished women are exploited both economically and sexually, while simultaneously being relegated to a subordinate position within gender power dynamics. Aligning with Swingewood's (1972: 17-18) perspective—which views literature as a reflection of societal structures—this play portrays impoverished women as objects of economic exploitation. WS. Rendra depicts this reality as a critique of gender inequality.

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The pinnacle of social alienation is exemplified by the severance of the most fundamental family ties. A father and child inhabit the same social space—even crossing paths—yet fail to recognize one another as family. This phenomenon aligns with Émile Durkheim's theory (cited in Wirawan, 2012: 30), which posits that rapid social change leads to the breakdown of the social norms that govern behavior—a state Durkheim termed *anomie*. Similarly, Bernburg (cited in Wirawan, 2012: 30) asserts that under conditions of *anomie*, collective bonds weaken, causing individuals to lose their connections to one another, even within the smallest unit: the family. The child's failure to recognize the father, and the father's inability to re-establish a relationship with the child, illustrate how social and economic

pressures can shatter blood ties—bonds that ought to serve as the strongest foundation of human life. Echoing Swingewood's perspective (cited in Nensilanti, 2023:160), literature acts as a manifestation of the historical events and sociocultural conditions surrounding a society. Through this tragedy of an alienated father and child, WS Rendra immortalizes the destructive impact of post-revolutionary social conflict—a conflict that not only dismantled economic structures but also tore apart family bonds.

CONCLUSION

Alan Swingewood's sociology of literature approach, applied to WS Rendra's play *Orang-Orang di Tikungan Jalan* reveals a social critique regarding poverty. The character Sri—who loses her family, home, and security due to the war—demonstrates that poverty stems from social structures and political circumstances rather than merely individual failure. Viewed through Swingewood's three perspectives, this poverty emerges as a social document recording post-revolutionary societal conditions, a reflection of WS Rendra's solidarity with the marginalized, and a manifestation of the historical events that inflicted suffering upon the common people. Rendra emphasized that compassion without structural change merely perpetuates the cycle of poverty.

Aspects of social injustice are evident in the discriminatory treatment, stigma, and societal rejection faced by certain individuals. The character Netty, despite striving for a decent life, remains ostracized due to her past, while the character Botak is forced to conceal his real name to gain social acceptance. Aligning with Swingewood's views, the script mirrors the author's sensitivity to power hierarchies and serves as a social document recording the mechanisms of stigmatization and symbolic violence within urban society. WS. Rendra critiques a society that judges individuals based on labels rather than their humanity.

The exploitation of women is manifested through transactional relationships, physical violence, and male dominance that relegates women to a passive role. In this drama, women are treated as objects whose value is determined by men, leaving them vulnerable to violence and devoid of protection. Consistent with Swingewood's perspective, the text reflects patriarchal social structures and documents them as a manifestation of socio-cultural inequality. WS. Rendra uses literature to critique a culture that normalizes the oppression of women, particularly those from the lower class.

Social alienation represents the pinnacle of the critique, depicted through the characters' estrangement from themselves, their social environments, and even their families. Djoko's inner turmoil, the superficiality of public interactions, and the severed bond between father and child illustrate the fragility of social ties in modern society. In line with Swingewood's views, the script captures shifting social values ??and immortalizes the destructive impact of post-revolutionary conflict—which not only shattered economic structures but also tore apart family bonds. Through these four aspects, WS. Rendra's *Orang-Orang di Tikungan Jalan* reaffirms the role of literature as a medium for social critique that continues to resonate within contemporary Indonesian society.

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