



Representation of Social Class and Social Injustice in Mira Widjaja's Novel *Di Balik Kabut Amnesia*

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ABSTRACT

This study aims to analyze the versification (science of 'arudh) and moral values ??in Diwan Ibn al-Adim. The focus of this study includes identifying the types of bahar and zihaf used in the composition of the verses of the poem and the disclosure of the moral values ??contained therein. This study employs a qualitative descriptive method, combining the arudh science approach to analyze the structure of the poem's meter with the Islamic moral studies approach to interpret the moral messages of literary works. The research data sources are selected verses of poetry from Diwan Ibn al-Adim obtained through the Diwanul al-'Arabi application. The data were analyzed through the following stages: (1) classification of the verses of the poem, (2) analysis of the wazan, taf'ilah, and bahar patterns according to the theory of science of 'arudh, and (3) interpretation of the content of moral values ??contained in the text. The results of the study show that Diwan Ibn al-'Adim is dominated by the use of bahar Basith, Thawil, and Kamil with variations of zihaf such as khaban, qabdh, and idhmar. From a moral perspective, various values are found, including tawadhu, sabar, jujur, iffah, wara', hikmah, zuhud, generosity, responsibility, and piety. In addition, this work also contains moral messages that cover human relations with Allah SWT, fellow humans, and the social environment. This study concludes that Diwan Ibn al-'Adim is a literary work that is not only aesthetically superior due to its strong poetic structure but also rich in moral education that remains relevant throughout time. These findings are expected to contribute to the development of Arabic literary studies, especially those that integrate aspects of form and value.

Keywords: representation, social class, social injustice, novel

Reperesentasi Kelas Sosial dan Ketidakadilan Sosial dalam Novel *Di Balik Kabut Amnesia* Karya Mira Widjaja

ABSTRAK

Karya sastra, khususnya novel, merupakan cerminan kondisi sosial yang kompleks dan sering kali menyimpan pesan mendalam tentang realitas kehidupan. Novel "Di Balik Kabut Amnesia" karya Mira Widjaja, yang diterbitkan pada tahun 2019, menggambarkan perjalanan hidup tokoh utama, Verina, seorang dokter yang mengalami amnesia disosiatif akibat tragedi yang menimpanya. Melalui alur campuran, novel ini tidak hanya menyoroti pengalaman pribadi Verina, tetapi juga mencerminkan ketidakadilan sosial yang dialami oleh berbagai kelas masyarakat, termasuk kalangan atas. Penelitian ini menggunakan metode kualitatif deskriptif dengan pendekatan sosiologi sastra untuk menganalisis kelas sosial dan ketidakadilan yang muncul dalam interaksi antar tokoh. Hasil analisis menunjukkan bahwa ketidakadilan sosial tidak hanya dialami oleh kalangan bawah, tetapi juga oleh individu dari kelas atas, seperti Verina dan Rori, yang terjebak dalam konflik akibat perbedaan status sosial. Melalui karakter-karakter seperti Rafi, Wilma, dan Bara Pandan, penulis menyoroti isu dominasi, marginalisasi, dan stereotip yang memperkuat ketidakadilan dalam masyarakat. Novel ini menjadi kritik sosial yang menggugah kesadaran pembaca akan realitas ketidakadilan yang ada, serta menunjukkan bahwa setiap individu, terlepas dari kelas sosialnya, dapat menjadi korban dari sistem yang tidak adil.

Kata kunci: representasi, kelas sosial, ketidakadilan sosial, novel

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INTRODUCTION

Literary works created by authors have a unique foundation, closely related to the conditions of the world around them. These social conditions are expressed through a series of beautiful and profound sentences, reflecting existing social realities. One form of this beautiful series of words is the novel. Novels depict the lives of a group of characters created by the author, encompassing a broad range of narratives, giving the author the freedom to express their imagination, whether through flashbacks, forwards, or a combination of these (Sumiadi & Durachman, 2014; Makmun et al., 2011; Sulissusiawan, 2022).

When authors create works, they convey a specific message and meaning, whether in the form of ideas, concepts, or criticism. The stories written by authors are usually inspired by the life around them or personal experiences. According to Wicaksono (2014), literary works are an expression of a person's inner self, expressed in language. They serve as a bridge to the realities of life, reflect the author's understanding of reality, and showcase pure imagination separate from the facts of life. In every story, conflict and climax are inevitable; authors enhance the narrative by presenting various problems faced by the characters. In a social context, issues that often arise are usually caused by differences in social class and existing injustices. This is what led a woman born in 1951 to create works, both novels and short stories, that satirize the conditions of people in the middle and lower social classes who often experience unfair treatment.

Mira Widjaja returned to work with a novel entitled "Di Balik Kabut Amnesia," published in 2019. This novel is her 86th book. The content of this novel is similar to her other works, using terms unfamiliar to the general public. Mira Widjaja presents this story with a mixed plot, moving back and forth, requiring contrasting concentration when reading this novel. "Di Balik Kabut Amnesia" tells the story of the main character, Verina, a doctor who suffers from dissociative amnesia due to a

tragic event. She forms a defense mechanism by burying the tragedy deep in her subconscious. Because of this action, Verina experiences strange events that lead to mental disorders. This novel conveys a sadistic impression because Verina experiences dissociative amnesia not only from her subconscious, but also from her husband, Rori, a psychiatrist, who also contributes to his wife's mental illness, out of revenge for one of Verina's tragedies, which resulted in the disappearance of their child.

After understanding the contents of the novel, "Behind the Fog of Amnesia," the researcher feels that the life journeys of the characters, especially the main character, demonstrate class discrimination and social injustice. This novel contains unique aspects, where people from the upper classes are treated unfairly, there is betrayal, and even torture. This issue raises questions for the researcher. The questions that arise in the novel are: how is the classification of social class represented through the characters in the novel? Furthermore, what forms of social injustice are experienced by characters from various social classes in the novel?

The purpose of this study is to discuss, analyze, identify, categorize, and describe the social class classifications of the characters represented in the novel, as well as the forms of social injustice experienced by the characters in the novel. The conclusion of this study is expected to enrich the study of the sociology of literature in Indonesia, particularly focusing on social criticism in the form of analysis of social class and social injustice in literary works. Furthermore, this study is expected to serve as a reference material for future researchers studying the novel "Di Balik Kabut Amnesia" or other literary works that focus on social criticism.

The social reality that occurs in society in the novel "Di Balik Kabut Amnesia" will be examined using a sociological approach to literature. The sociology of literature serves as the primary framework for examining the novel "Di Balik



Kabut Amnesia." The sociology of literature is the study of the relationship between literature and society, where literary works are viewed as social products that reflect the values, norms, and social structures of their time. This aligns with the view of Wellek and Warren (2016), who divide the study of sociology of literature into the sociology of literature (concerning audiences and social impacts) and the sociology of literary works (concerning themes and authorial messages). This approach positions literature as a crucial source for understanding social experiences and conflicts in society. This is also supported by Swingewood's (in Wiyatmi, 2013:7) argument that sociological research using literary data focuses on the social factors that produce literary works and their relationship to specific genres and societies.

The social critique addressed in this novel encompasses issues of social class and social injustice. This social critique focuses on the analysis of injustice and inequality arising from social stratification, differentiated by economic factors, education, and access to resources, as proposed by Soekanto & Sulistyowati (2013) regarding class divisions based on economics (ownership and ability) and social class. Meanwhile, to identify social injustice, this study uses the theoretical basis of injustice from John Borden Rawls, one of which states that social and economic inequality can be met on the basis of two conditions, namely that positions are open to everyone under conditions of fair equality of opportunity and that the greatest benefit is given to the least advantaged members of society.

Many studies have discussed social injustice and social class from various perspectives of relevant novels. Nisa et al. (2025) research entitled *Function of Simile Style in Teruslah Bodoh Jangan Pintar Novel by Tere Liye and Lesson Plan*, social injustice is one of the main issues raised through the analysis of simile language style. Researchers found that Tere Liye uses various forms of comparison to describe the suffering of the lower classes due to structural oppression and power in-

equality. The research of Santika et al. (2023), entitled *Social Criticism in the Collection of Short Stories Corat-Coret di Toilet* by Eka Kurniawan, reflects the existence of social injustice and real class differences during the New Order era, such as oppression of the lower classes, economic inequality, and restrictions on freedom of expression. Through criticism of the government, corruption, and oppressive social norms, the author highlights the power inequality between the elite and the lower classes.

In the study "Social Criticism in the Novel *Tuan Ken (Tut)*" by FX Rudy Gunawan by Sutyoso, B., Wahyuni, I., and Purwanti (2022), social injustice is depicted through abuse of power, poverty, and a society's moral perspective that judges unilaterally without considering ethics and truth. This work also reflects the social class differences between the rich and the poor, where the powerful exploit the lower classes, who are forced to commit deviant acts to survive.

METHOD

The researcher used a descriptive qualitative research method. Descriptive qualitative research methods are commonly used in various studies for various disciplines such as education and culture (Fraenkel et al., 2012; Razak, 2017; Abubakar, 2021). Artikel ilmiah jurnal online bidang bahasa, sastra, dan budaya cenderung menggunakan metode ini. Di antara mereka adalah (Purba et al., 2025; Iskandar et al., 2022; Althof et al., 2025).

Through descriptive qualitative research methods, the data to describe the social class and social injustice contained in the novel "Behind the Fog of Amnesia." This study employs a sociological literary approach with a theoretical framework that refers to the concept of social stratification in literary works.

The data used in this study include narratives, dialogues, quotations, and various other forms that depict social class and social injustice contained in Mira Widjaja's novel "Behind the Fog of Am-

nesia." The data source used was the novel "Di Balik Kabut Amnesia" by Mira Widjaja, first published in 2019, with 208 pages.

The identification results were classified into types of social injustice according to Soekanto. Data analysis was based on the novel's text, therefore, the data collection technique used was literature study. The data collection tool used for this study was a data card or data recording. The stages of data analysis carried out by the researcher included reading the entire text of the novel "Di Balik Kabut Amnesia". Then, they identified data describing elements of literary sociology, such as depictions of social class and social injustice in the novel. Next, the researcher classified the data, followed by statements in the form of sentences describing social class and social injustice. Next, the data was analyzed and finally, the data was described, which was then interpreted into explanations using clear language.

RESULT

The novel "Behind the Fog of Amnesia" consists of 24 chapters and a final page, totaling 208 pages. It depicts various aspects of social life, with a focus on social class classification and social injustice. Through the author's third-person perspective, the author successfully conveys a profound message about the social conditions faced by individuals in society. Even those from the upper classes are susceptible to social injustice. In this study, the researcher will analyze the characters in the novel, their social classes, and the forms of social injustice that emerge in each encounter.

1. Classification of Characters and Social Class

Classification of characters and social class is described below:

- 1) **Verina** is an only child born into a well-off family, whose father is a surgeon. "Wow, Verina's father is so mean. If he knew how difficult it is to become a doctor, and Verina's father is a renowned surgeon, why would he encourage his daughter to become one?" (p. 10). "Verina is an

only child from a well-off family." (p. 12). "Verina likes branded goods... Verina loves shopping." (p. 15). Verina grew up to follow in her father's footsteps as a doctor. "But there are always things that can't be left behind. Practice. Surgery. Symposium." (p. 18).

- 2) **Rafi**, Rafi is Verina's boyfriend. However, Rafi has a different fate than his girlfriend, Rafi comes from the lower middle class. He was adopted by his deceased mother's younger brother. "He was adopted by his uncle after his mother died." (p. 12). His uncle experienced economic difficulties. "His uncle raised him strictly. He was strict. He was strict. He was disciplined. And stingy. Feeding a wife and three children was already quite difficult. Now he had to bear an additional burden. Supporting his older brother's children!" (p. 13). Later, Rafi grew up to become a doctor too, but his social class was only middle class. "When he graduated as a doctor, Rafi actually wanted to marry Verina. His income was not sufficient... But Rafi was not afraid. Even though he didn't have parents to support him financially." (p. 51).
- 3) **Rori**, Sosok became Verina's husband. In the past, Rori came from a middle class background, where Rori's father worked as a supervisor at a hotel in Kuta. "Rori did not come from a wealthy family. His father worked in Bali as a waiter at a hotel in Kuta. Later, because he had worked well for a long time, he was appointed as a supervisor." (p. 137). Then his social class rose to the upper class because Rori was a psychiatrist who had his own and exclusive sanatorium, had doctors, nurses, assistants, staff, and also patients, although not too many. "Rori is a psychiatrist. He has his own mental sanatorium. Not too big. But exclusive. And he has reliable staff. He also does not have too many patients. Rori has two capable assistants. So



he just delegates his duties to the doctors and nurses who work at his sanatorium." (p. 20).

- 4) Wilma is a woman from the lower class. Wilma is the nanny for Verina and Rori's son, Leo. "...Wilma has been taking care of Leo since he was a baby." (p. 93).
- 5) Bara Pandan is an additional character who plays Verina's patient. He previously had a mild illness and was declared cured. Then, he returned with a more severe illness. There is a sentence that indicates that Bara is not from the upper class. "Bara Pandan is not a patient from the upper socioeconomic class, that's why he is being treated in the ward." (p. 77). However, there is dialogue that indicates he can drink a lot of beer, which could indicate he is middle class. "I also drink a lot of beer." (p. 80). Then, when he becomes seriously ill, his social class shifts to the lower class. "I don't have any money, Doctor. I haven't worked since I got sick." (p. 81).

2. Social Injustice

Social Injustice in the novel *Di Balik Kabut Amnesia* is described below.

- a. Verina, in the novel *Behind the Fog of Amnesia*, finds the social injustice experienced by Verina, which can be classified into two types, namely:

- 1) HAM: Verina was grieving the tragic death of her parents, but Rori took the opportunity to get drunk and rape Verina in an inappropriate situation. This act of rape violated Verina's human rights. "Just a few months later, when Verina was completing the Specialist Compulsory Work Program, her parents died in a car accident.... Verina was deeply lost. Deeply grieved... And one night, it all just happened. Rori was drunk. And he stole her honor.

Verina struggled in vain to maintain her purity. Rori could no longer be stopped." (pp. 110-112).

- 2) Marginalisasi: Verina was marginalized a lot by Rori, the following are the social injustices of marginalization experienced by Verina; 1) Where Verina was ignored in her rights as a wife who should have received an explanation of the actual incident, not ignored or even reluctant to meet her. "But it was useless to scold Verina. She wasn't pretending. She had already forgotten the incident. So no matter how much she was scolded, she didn't understand.... And she didn't sleep with her husband anymore. Because Rori went to another room. And they never had sex again. Verina didn't know what she did wrong. But Rori seemed to feel disgusted. And he never approached her again." (p. 136). 2) Verina was ignored in her rights as a mother, because Rori didn't inform her about the progress of the police investigation regarding their missing child. "But...why didn't Rori ever say what Rafi informed her? Why didn't he ever say there was a possibility that Leo had been kidnapped? How far along was the police investigation? If there was information, Rori would have been the one contacted. Not Rafi. Because Rori was Leo's father!" (p. 165). Rafi is not another man. He is my best friend. And he is telling me the information he got about Leo's search. Something that Mas never talked about.' 'I also never stopped looking for Leo!' 'But, Mas Rori never said that! Did you know that

the authorities in Hammerfest now believe that Leo was kidnapped, not drowned? (p. 166).

- 3) Then Verina was again ignored in her rights as a mother to Leo and Rori's wife, because all this time Leo was hidden by Rori and raised by Leo's former nanny, Wilma who is now Rori's lover, even Rori lied and said that he had divorced Verina. "Give Leo back to me, Wilma, and I promise I'll forget your crime. I didn't report it to the police that you kidnapped my son.' 'I didn't kidnap Leo, Mom. You brought him here two years ago.' 'And you forced him to call you Mama?' 'But Dad said Leo doesn't have a Mama anymore. Mom is mentally ill. She has memory loss. She doesn't remember having Leo anymore.' 'Give Leo back to me!' 'No, Mom! Leo is my son now!' 'Hand Leo over if you're wise, before the authorities intervene. Leo isn't your son. He's the son of Doctor Verina and Doctor Rori. How can you deny it before the law?' 'But now I'm Doctor Rori's wife! Dad said I'm divorced. I'm crazy and can't serve my husband!' (pp. 183-185).
- b. Rafi, the discovery of 3 types of injustice experienced by Rafi in this novel, namely
- 1) Domination: Rafi experienced discrimination from his seniors, such as running around the field in the rain, having his head dipped in a tub of ice water, and being told to finish a bowl of worms blindfolded. Rafi suspected that it was a cheating act from Rori because they were competing for Verina's heart. "Since they were still

in the preparatory level, Rafi already felt that Rori had a crush on Verina.... Because of that, Rafi always guarded his precious heart well. Never let it out of his sight for a moment. Even though he received very bad treatment during orientation from his peers, it was definitely the result of Rori's cunning actions." (p. 56).

- 2) Marginalization: Rafi experienced the social injustice of marginalization, usually those who often experience marginalization are women, but here it was the opposite, Rafi experienced marginalization from his own girlfriend. Rafi asked his girlfriend Verina to stay away from Rori, but she did not. Rafi was denied his rights as Verina's lover, with the reasoning that who could stay away from Rori's perfect figure. Actually, Verina also didn't want to betray Rafi.... But, who could stay away from a man like Rori? He's handsome, smart. Friendly. Helpful." (p. 56).
- 3) Stereotype: Once again, Rafi experienced social injustice from the same perpetrator, Rori. Rafi was accused of frequently flirting with nurses while on duty at the hospital. "Afraid of Rafi? You know, he also often flirted with Nurse Lenny. That flirtatious OK nurse!" (p. 58). In addition, Rafi was also accused of kidnapping Verina and Leo until he was finally arrested by the police. "Rafi was arrested on Rori's accusation... 'This man took my wife and child without my knowledge, maybe he had planned to kidnap them. He was my wife's lover before we got married.' No one could defend Rafi to mitigate the accusation because Verina couldn't be questioned." (p. 135). However, the truth



is that Verina and Leo met Rafi voluntarily, "... Verina took Leo to meet Rafi in Oslo. They sailed for 12 days. But before the voyage was over, on the 7th day, disaster struck. Leo disappeared. Verina threw herself into the sea. Desperate to find her son. When that failed, she tried to commit suicide. Her life was saved." (p. 134).

- c. Rori, experiencing stereotypes about himself from the female lover he likes, namely Rafi. Rafi suspects that because Rori likes his girlfriend Verina, Rori did something bad to him. "Since they were still in the preparatory level, Rafi already felt that Rori had a crush on Verina.... Because of that, Rafi always guarded the jewel of his heart well. Never let her out of his sight for a moment. Even though he received very bad treatment during orientation from his friends, it was definitely the result of Rori's cunning actions." (p. 56). "Of course he had suspected that, ... It was no wonder Rafi had disliked Rori for so long. After he set his sights on his plot, Rafi's hatred only grew." (p. 56)
- d. Wilma, like most women, is always stereotyped by those from the upper class. Wilma experiences stereotypical social injustice from her own employer, Verina. Verina has a strange suspicion of Wilma because Wilma suddenly cries and hugs her child tightly when Verina is about to take Leo on vacation to Norway. "She hugged her foster child tightly. She kissed his cheek lovingly.... Wilma didn't realize she was hugging her while crying. Verina was about to reprimand her maid. "Oh, why am I crying even though I'm busy like this? How can I have the time!" (p. 93).
- e. Bara Pandan, in this case, Bara has two stereotypes that come from two perspectives, namely self-stereotypes "My children never visit me anymore. Let alone pay for medical expenses, they rarely even ask about my health, Doctor." (p. 81). "First, there's no way

I'll live to be a century. Second, I doubt my children will still want to wait for me at my deathbed." (p. 83). This actually didn't happen, as his son had visited him while Bara was asleep, but he had asked the nurse not to tell him. Then there's Verina's stereotype. Hearing Bara's despair about his children not caring about him, and learning the truth that Bara's children still care about him, even if indirectly, makes Verina suspect that Bara has a dark past with his family. "Why doesn't your son want to know that he, and perhaps his mother too, cares about you? Because he wants to hurt you? To get back at you for what you did to them when you were little? What have you really done? What dark secrets are there in your past?" (pp. 83-84).

DISCUSSION

The results above indicate that the novel *Behind the Fog of Amnesia* reveals social class stratification and manifestations of social injustice among the characters. Mira Widjaja delivers powerful social criticism in the form of a novel, depicting a social reality in which not only the lower classes experience social injustice, but also the upper classes, even in the most intimate settings. The characters' experiences are driven by the strong motivations of each social class.

This is evidenced by the existence of social class tension reflected in the interactions between characters with different backgrounds, for example the relationship between Verina and Rori, where Rori besides loving Verina in the past, it turns out that he has the intention and ambition to control Verina's property and also the inheritance from Verina's father (*Behind the Fog of Amnesia*, 2019), this shows that love and the bond of sacred promises are used as a means of toxic vertical mobility. Then, the relationship between employer and servant, Verina and Wilma, which used to be fine, turned into a tense one due to the fight over Leo, because Wilma had taken care of Leo since childhood, even took care of him from the tragedy

of Leo's disappearance and said she had become the wife of Rori, Verina's legal husband just because she wanted to stay with Leo (Behind the Fog of Amnesia, 2019). It was not without reason that Verina experienced this incident, but Rori did this because he had a grudge against Verina, because of the betrayal of love, the desecration of their sacred promise and it made them both lose their beloved child. However, Rori, trapped by his own revenge, does the same thing, having an affair with Wilma, resulting in Leo's nanny becoming pregnant (Di Balik Mist Amnesia, 2019).

These incidents both demonstrate how domination, marginalization, stereotyping, and authority in society are often based on the economic status and social standing of individuals and groups. This demonstrates how the existing class structure creates distance and conflict between people, regardless of who the victim is—loved or not, close or distant. This reinforces the social injustice that surrounds their daily lives.

The novel also poignantly demonstrates that social injustice is indiscriminate. Although Verina comes from an upper-class background, she is the victim of human rights violations (rape) and marginalization by her own husband regarding her rights as a wife and mother, proving that personal and gender domination can transcend economic class boundaries. The cases of Wilma (lower class) and Bara Pandan (lower middle class) complement this critique by demonstrating the stereotypes and prejudices attached by the upper class (Verina towards Wilma) and the psychological vulnerability exacerbated by economic hardship (Bara), reinforcing the conclusion that the existing class structure creates distance, conflict, and perpetuates social injustice at every level of society.

CONCLUSION

The conclusion that can be drawn from this research is that Mira Widjaja's novel "Di Balik Kabut Amnesia" deeply depicts complex social conditions, including social class and the injustice experienced by various characters. Through

characters such as Verina, Rafi, Rori, Wilma, and Bara Pandan, the author demonstrates that social injustice is not only experienced by the lower classes, but also by those from the upper classes.

This novel uses a sociological approach to literature to analyze the interactions between characters that reflect social reality, where conflict and tension arise from differences in social class and issues related to domination, marginalization, and stereotypes. Rori, for example, seeks to seize Verina's wealth and engages in actions that harm her, while Verina herself experiences various forms of injustice, including human rights violations and marginalization in her role as a wife and mother. Overall, **Di Balik Kabut Amnesia** serves as a sharp social critique, with each incident conveying the message that social injustice, whether in the form of marginalization, domination, or stereotypes, thrives in every level of society, even in the most intimate spheres such as the household. Through this depiction, Mira Widjaja highlights how powerful class structures create distance, trigger conflict, and perpetuate inequalities driven by both personal motives (such as revenge) and economic motives (such as the desire for wealth), confirming the relevance of the sociology of literature as a tool for understanding the complexities of social reality.

For future research, it is recommended that researchers further explore the psychological impact experienced by the characters in this novel due to the social injustice they face. Furthermore, through this analysis, the researcher emphasizes that social injustice is a complex issue that involves various levels of society, and demonstrates how class structures can create distance and conflict between individuals. This work not only serves as social criticism but also as a reflection of the realities of life faced by society. Researchers can also consider comparing this work with other novels with similar themes to enrich their understanding of how literature reflects and critiques social reality. Finally, it is important to engage a broader readership, including the public's response to the is-



sues raised in the novel, to understand the work's relevance in today's social context.

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