

Narrating Inequality: Social Criticism, Power Structures, and Moral Crisis in Ayu Utami's *Saman*

Irma G. Prameswari

University of Muhammadiyah Purwokerto, Purwokerto, Indonesia

Onok Y. Pamungkas*

University of Muhammadiyah Purwokerto, Purwokerto, Indonesia

Nani Darheni

National Research and Innovation Agency (BRIN), Jakarta, Indonesia

Herlinawati

National Research and Innovation Agency (BRIN), Jakarta, Indonesia

Main Sufanti

University of Muhammadiyah Surakarta, Surakarta, Indonesia

Rissari Yayuk

National Research and Innovation Agency (BRIN), Jakarta, Indonesia

Ria I. Tresnasih

National Research and Innovation Agency (BRIN), Jakarta, Indonesia

Nina Merlina

National Research and Innovation Agency (BRIN), Jakarta, Indonesia

Ria A. Somantri

National Research and Innovation Agency (BRIN), Jakarta, Indonesia

Marhanani T. Astuti

National Research and Innovation Agency (BRIN), Jakarta, Indonesia

Budiana Setiawan

National Research and Innovation Agency (BRIN), Jakarta, Indonesia

Abstract—Social phenomena in Indonesia continue to reflect social inequality, human rights violations, and gender injustice despite advances in technology and freedom of expression. This study examines the forms of social criticism represented in Ayu Utami's novel *Saman*, focusing on poverty, crime, family disorganization, violation of norms, and environmental degradation. The study employs a qualitative descriptive design using a sociocritical or literary-sociological approach, which views literary texts as reflections of the interaction between the author and social reality. The data consist of excerpts from the novel that represent social phenomena. Data were collected through close reading and systematic note-taking, then classified based on Soekanto's categories of social criticism. Data validity was ensured through bibliographic triangulation and citation consistency checks. The analysis was conducted descriptively and interpretively to reveal the social messages and human values contained in the novel. The findings show that *Saman* strongly voices social inequality and the failure of social systems in protecting society, as seen in the portrayal of poverty, crime and sexual violence against women, family disorganization, violations of legal and social norms, and environmental damage caused by forced plantation clearing. This study enriches the understanding of social criticism in Indonesian literature and demonstrates how literary works function as a medium of moral and social reflection, encouraging awareness of justice, humanity, and social responsibility.

Index Terms—social criticism, novel *Saman*, Ayu Utami, literary sociology

* Corresponding Author.

I. INTRODUCTION

Social life in Indonesia continues to reflect a complex tension between modernization and persistent structural inequality. Although technological development and wider opportunities for public expression indicate social progress, many fundamental problems remain unresolved, including economic disparity, human rights violations, and gender injustice (Apriani & Fikriana, 2023). This contradiction demonstrates that material advancement does not necessarily correspond with moral development. In many cases, rapid transformation coexists with discrimination, repression, and unequal access to social resources, revealing enduring imbalances of power and humanitarian concern.

Literature provides a significant medium through which such contradictions may be represented, interpreted, and contested. As an aesthetic expression shaped by thought, emotion, and imagination, literature communicates human experience through meaningful language (Habinek, 2023; Sapiro, 2016; Shim, 2022). Beyond its artistic function, literature also conveys moral reflection, cultural memory, and social criticism (Pamungkas et al., 2024). Through genres such as poetry, drama, and prose, literary works deepen public understanding of existential and social realities while contributing to broader intellectual discourse (Dzikrulloh et al., 2022; Pamungkas, 2021; Prameswari & Fauzan, 2025; Prameswari & Pamungkas, 2024).

As a reflection of human life, literature frequently records and critiques the conditions of the society from which it emerges (Ratna, 2004). Authors often articulate responses to injustice, inequality, and moral crisis through narrative form (Lizé, 2016; Vána, 2020). One of the most influential Indonesian novels in this regard is *Saman* by Ayu Utami. The novel addresses issues that remain highly relevant in contemporary Indonesia, including the oppression of marginalized communities, abuse of authority, moral hypocrisy, and gender inequality. These concerns are not incidental narrative elements, but central critiques of Indonesian social reality from the late New Order period to the Reform era.

This study adopts the perspective of literary sociology, which understands literary texts as products of dynamic interaction between authors and their surrounding social world (Al-Ma'ruf & Nugrahani, 2020). Literary works do not emerge in a social vacuum; rather, they are shaped by historical, political, economic, and cultural contexts (Ratna, 2004; Vána, 2020). Through this lens, researchers may identify embedded values, ideological tensions, and forms of resistance expressed in narrative discourse. Social criticism in literature can therefore be understood as an authorial response to problems such as injustice, oppression, poverty, greed, and moral disorder (Faruk, 2012; Andani et al., 2022; Novitasari, 2021; Salim & Sukendro, 2021; Pamungkas, 2021; Pamungkas & Pamungkas, 2024; Simbolon et al., 2024).

According to Soekanto and Sulistyowati (2012), major social problems commonly include poverty, crime, family disorganization, violations of social norms, environmental degradation, and other structural disruptions. Previous studies have explored these issues in Indonesian fiction, including works by Sriwahyuni and Asri (2020), Dewi (2023), and Febrilian et al. (2022), who demonstrate that novels often function as vehicles of social awareness and critique. Building on this scholarship, the present study examines *Saman* through five dimensions of social criticism: poverty, crime, family disorganization, violations of social norms, and environmental damage. By applying this framework, the article seeks to clarify how Ayu Utami constructs literary resistance to inequality and why *Saman* remains relevant to contemporary debates on justice, power, and humanity in Indonesia.

II. METHODOLOGY

Before the formal analysis was conducted, the novel was read comprehensively to develop a full understanding of its narrative structure and social context. This process enabled the researcher to interpret the events, characters, and narrative situations in relation to the framework of social criticism proposed by Soekanto. Particular attention was given to the conceptual categories within Soekanto's theory to ensure that the identification and interpretation of characters' actions corresponded appropriately to the relevant dimensions of social criticism. Such a preliminary understanding facilitated a more systematic process of data coding and meaning interpretation.

This study employs a qualitative descriptive method informed by a sociocritical, or literary-sociological, approach. The analysis is grounded in five dimensions of social criticism formulated by Soekanto—namely poverty, crime, family disorganization, norms violation, and environmental damage—to explore how social inequalities and societal dynamics are represented in the novel *Saman* (Soekanto & Sulistyowati, 2012, p. 321).

Qualitative descriptive research emphasizes the collection of factual and contextual information in order to provide an in-depth account of the phenomenon under study. This approach aims to achieve a comprehensive understanding of social and human realities by interpreting meanings embedded in events, actions, and interactions within everyday contexts. Unlike quantitative research, qualitative descriptive research does not rely on numerical data or statistical analysis, but instead focuses on rich narrative descriptions that are interpreted in relation to relevant theoretical frameworks. The data in this study were obtained from documentary sources and analyzed within their natural context in order to produce a comprehensive and representative depiction of the research object (Prameswari & Pamungkas, 2024; Ulfatin, 2022).

Accordingly, the data consisted of verbal units—words, sentences, and paragraphs, that represented the social phenomena examined in this study. In the context of this study, the data consist of textual excerpts from the novel *Saman* that depict various forms of social inequality in accordance with the theoretical framework of social criticism applied in the analysis. The categories of social problems examined include (1) poverty, (2) crime, (3) family disorganization, (4)

violations of social norms, and (5) environmental damage. These data were obtained through an intensive reading of the novel to identify textual segments that represent forms of social criticism.

Data were collected through close reading and systematic note-taking. The reading process involved a careful examination of the entire content of the novel *Saman* to identify textual passages relevant to the research focus. Subsequently, important excerpt containing elements of social criticism were systematically recorded according to the categories derived from Soekanto's theoretical framework. These recorded excerpts were then used as analytical material to identify and interpret forms of social criticism that reflect the social realities portrayed in the novel (Harliyana & Shella, 2020).

The data were analyzed using a descriptive-analytical method. This method aims to describe the facts or phenomena presented in literary works and subsequently conduct a deeper interpretative analysis. From a linguistic and interpretative perspective, this approach does not merely describe the data but also seeks to provide a broader explanation of the meanings embedded within them. The analytical process begins with data reduction, which involves identifying, selecting, and categorizing textual data relevant to Soekanto's theory of social criticism. Data that do not correspond to the theoretical framework are excluded to maintain the focus of the research. The selected data are then organized into narrative descriptions that illustrate the social problems represented in Ayu Utami's *Saman*. In the subsequent stage, the data are analyzed using a sociocritical perspective to reveal the messages and social values that function as sources of tension and critique toward societal realities. Finally, conclusions were drawn to ensure that the findings remained relevant to the research focus and analytically grounded (Ratna, 2004, p. 53).

Furthermore, the data used in this study were obtained through a selective process aligned with the research focus. Theoretical references were collected through a literature review of relevant sources, including books, academic journals, theses, and credible online publications, in order to establish a solid theoretical foundation. Data collection and processing were conducted using a coding technique in which each textual finding was assigned an abbreviated code corresponding to Soekanto's categories of social criticism. These codes include: 1) poverty (PV/SM/page), 2) crime (CR/SM/page), 3) family disorganization (FD/SM/page), 4) norm violation (NV/SM/page), and 5) environmental damage (ED/SM/page).

In this coding system, "SM" refers to *Saman*, the novel serving as the primary data source. The page number indicates the location of the excerpt within the text, while each component of the code is separated by a slash (/) to facilitate readability and data organization. For example, the following excerpt is coded as: "More than five unidentified bodies are found every week in the South Sumatra area, perhaps. Two or three are women. Among them, there are often those who have been raped. What is the difficulty of finding a decaying corpse and putting it in a ditch?" (CR/SM/37).

III. RESULTS AND DISCUSSION

This section presents the findings derived from the close reading and systematic recording of data from Ayu Utami's novel *Saman*. All identified excerpts were classified according to the categories of social criticism, such as 1) poverty, 2) crime, 3) family disorganization, 4) norms violation, and 5) environmental damage (Soekanto & Sulistyowati, 2012, p. 319) as illustrated in the conceptual map in Figure 1.

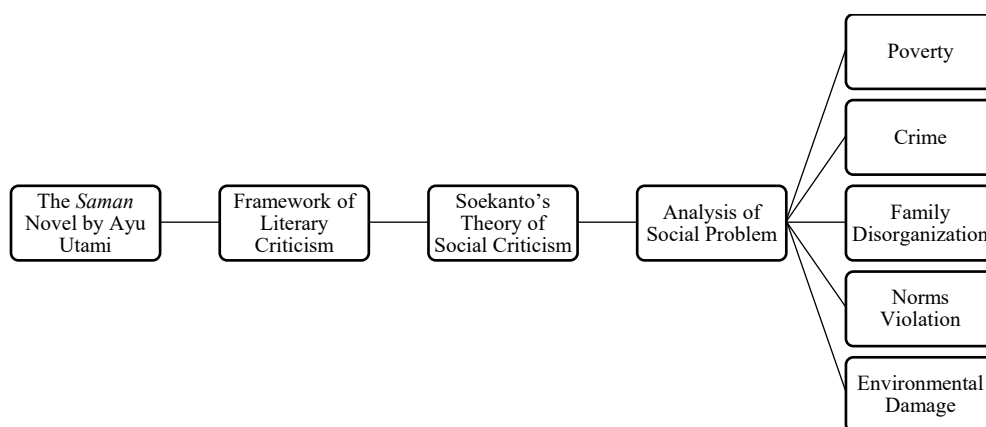


Figure 1. Research Concept Map

The classification reveals that social criticism in the novel is articulated through narrative elements such as characters, events, and conflicts, which collectively reflect broader social realities. To ensure analytical clarity and transparency, all identified excerpts are systematically organized and coded according to their respective categories, as presented in Table 1.

TABLE 1
CLASSIFICATION OF EXCERPTS AND INDICATORS OF SOCIAL CRITICISM IN THE NOVEL *SAMAN*

No	Excerpt	Indicator	Code
1	I was half convinced, but I was desperate. He said: "Then is it not possible to take him to a mental hospital?" But the mother sighed. "In Palembang? Where does the money come from? Mom told you, it's not that we were mean to her...."	Poverty	(PV/SM/74)
2	A packet of supermi for a side dish of five. Not eaten as the main menu of carbohydrates. That night he slept in the Argani family's house which was barely blocked. There was only one room there, two by three meters, the parents' bedroom. Anson and Nasri's brothers, as well as Wis, sleep lying on the porch, three times three meters in floor area. The smell of used cooking oil, acid, and ammonia stored in the aisle is sometimes blown by the wind.		(PV/SM/76)
3	Of course, some prankster men have taken advantage of their bodies. That said, this girl enjoyed it too.	Crime	(CR/SM/70)
4	Sometimes they choke his body with cigarette cobs, pinch his fingers, whip him even if he is not in the chest, electrocute his neck, or just use fists and kicks. None are more convenient than the others. He has never felt more pain than he does now. Wis really didn't know if the people were doing it out of revenge or because they really didn't believe his confession.		(CR/SM/106)
5	We met, ate or drank, watched in a place away from his wife or my family, and then kissed in the car.	Family Disorganization	(FD/SM/26)
6	The family held a mass of the spirit, and his mother followed the procession like a repentant sinner. With tears in her eyes, she kissed her husband's hand who never lost his love for her even though he never told her what happened.		(FD/SM/52)
7	The people who burned Upi, kidnapped Anson's wife, damaged the millhouse, uprooted young rubber trees, became irrelevant for the judge to talk about. Those people are not to blame.	Norms Violation	(NV/SM/113)
8	People are afraid to go out of the house, no one dares to trade. The labor protests have been going on for two days, and it seems to be ending in failure. Shops whose owners are innocent are also vandalized. But the climax is the demolition and murder of Yuly Kristanto, a businessman trapped in the crowd. Since the early days of the action, there have indeed been several anti-China leaflets, some of which came from nowhere from the source, possibly from intel. Towards the evening of today, we made an evaluation secretly and anxiously. Also weakness. Because the field commanders did not succeed in controlling the people.		(NV/SM/179)
9	If they do not obey within a month, bulldozers will have to cut down the plantation.	Environmental damage	(EV/SM/93)
10	Here and there bulldozers began to knock down rubber trees.		(EV/SM/96)

The following discussion provides a more in-depth interpretation of the findings presented above. The analysis was carried out to understand the meaning behind each form of social criticism that appears in *Saman's* novel. Through a literary sociology approach, this discussion tries to see how Ayu Utami voices the social reality and inequality that occurs in society through her literary works. Accordingly, the discussion not only examines the content of the narrative, but also interprets the author's critical stance toward the social conditions of the period.

A. Poverty

Excerpt (PV/SM/74) reflects a form of structural poverty experienced by the characters in Ayu Utami's *Saman*. The expression "Where does the money come from?" indicates the family's economic constraints, which prevent them from accessing essential health services, even in urgent circumstances such as psychiatric treatment. Within the framework of Soekanto's theory of social criticism, this situation can be interpreted as a representation of structural poverty. In this context, economic hardship is not merely the result of individual limitations but is closely related to a social system that fails to provide equitable opportunities and access to resources for economically marginalized groups (Hasbullah, 2018).

The excerpt also reveals a moral dilemma faced by families living under conditions of poverty. The statement "it's not that we were mean to him" reflects a sense of guilt and emotional conflict arising from the inability to provide better care due to financial limitations. This narrative moment functions as a form of social criticism directed at the persistent inequalities that shape unequal access to public services, particularly healthcare (Nabilla & Hikmat, 2023). Through this seemingly simple dialogue, Ayu Utami emphasizes that poverty extends beyond the absence of financial resources; it also involves restricted choices and limited opportunities for individuals to achieve a dignified quality of life.

Similarly, the excerpt coded (PV/SM/76) presents a vivid portrayal of extreme poverty in the novel *Saman*. The depiction of "a pack of noodles for a side dish of five" serves as a powerful symbol of severe economic deprivation, where even basic nutritional needs cannot be adequately fulfilled. This situation reflects the adaptive strategies adopted by lower socioeconomic groups who must survive under conditions of scarcity and deprivation (Defianti, 2020; Hilmi & Sultoni, 2019). The necessity of using instant noodles as the sole accompaniment for five individuals highlights the stark social

disparities between economically marginalized communities and those who enjoy adequate living conditions (Adiyanti et al., 2021).

Furthermore, the description of the Argani family's neighborhood, characterized as poorly partitioned and permeated by the smells of used cooking oil, acid, and ammonia, reinforces the depiction of material deprivation as a key indicator of poverty. The cramped and unhealthy living environment reflects the low socioeconomic status of the residents while simultaneously functioning as a critique of social injustice that forces certain segments of society to inhabit conditions that are far from humane. Through such detailed and realistic narrative descriptions, Ayu Utami encourages readers to reflect on the broader implications of poverty, highlighting that it is not solely a matter of material insufficiency but also a question of dignity, human welfare, and the structural inequalities embedded within the social system.

B. Crime

The excerpt coded (CR/SM/70) portrays a situation that reflects the occurrence of sexual violence against female characters in Ayu Utami's *Saman*. The phrase "some prankster men have used their bodies" suggests that the woman becomes the victim of harassment and exploitation by others. Within the framework of Soekanto's theory of social criticism, such actions can be categorized as social crimes because they violate both legal and moral norms that regulate social life (Angelina, 2024). This form of violence not only causes physical harm but also produces profound psychological consequences for the victim. Sexual exploitation in this context illustrates an imbalance of power relations in which women, who are socially and economically marginalized, become objects of domination by more powerful actors. Such conditions reflect a broader pattern of structural oppression in which women remain vulnerable to violence and harassment within unequal social systems (Nabilla & Hikmat, 2023).

The excerpt also reveals an ambiguous public perception of the victim, where the experience of abuse is interpreted as if the victim "enjoys" the treatment. This narrative element reflects a common social phenomenon in which victims' experiences are frequently misunderstood or distorted, often leading to victim-blaming attitudes. From the perspective of social criticism, this illustrates how legal and moral norms are not always applied equitably, particularly in cases involving women. Through this depiction, Ayu Utami critiques a social structure that positions women in vulnerable circumstances while simultaneously exposing society's tendency to ignore victims' rights or attribute responsibility to them (Nabila, 2018).

Moreover, the scene emphasizes sexual violence as a form of crime with long-term psychological and social consequences for victims. Women subjected to sexual exploitation face not only physical threats but also emotional trauma that can influence their self-esteem, identity formation, and social interactions (Islamiah & Wulan, 2023). This depiction resonates with Soekanto's argument that social crimes disrupt not only material conditions but also the moral and psychological order of society. In this regard, the violence experienced by the female character symbolizes a broader social failure to protect vulnerable members of society.

Through this narrative episode, Ayu Utami conveys a strong critique of sexual violence and gender injustice. The author not only portrays the suffering experienced by individuals but also highlights the structural conditions that allow such violence to persist and, in some cases, become socially normalized. The novel *Saman* presents a reality in which women frequently become victims of sexual crimes, both at the individual level and within social systems that fail to provide adequate protection. Consequently, the narrative emphasizes that sexual violence should not be understood merely as a personal issue but rather as a broader social phenomenon that demands critical attention and structural reform in legal institutions, moral norms, and collective social awareness regarding women's rights (Dewi, 2023).

Similarly, the excerpt coded (CR/SM/106) depicts an extreme form of physical violence experienced by a female character in the novel. The description of acts such as "stabbing his body with cigarette coals, pinching his fingers, whipping him, electrocuting his neck, or simply using fists and kicks" illustrates deliberate and repeated acts of brutality intended to inflict suffering. From the perspective of Soekanto's theory of social criticism, such actions constitute social crimes because they violate fundamental legal norms, moral values, and principles of human dignity. These repeated acts of violence produce not only severe physical injuries but also deep psychological trauma, revealing patterns of injustice and oppression directed toward socially vulnerable individuals.

The violence portrayed in this scene reflects a profound imbalance of power relations, where perpetrators exercise control and domination over defenseless victims. At the same time, the narrative also critiques a social reality in which women frequently become objects of violence while society and legal institutions fail to provide sufficient protection. The expression "No one is more comfortable than the other" emphasizes the victim's experience of continuous suffering without meaningful protection or justice. Through this depiction, Ayu Utami exposes how violence against women is embedded within broader social structures characterized by patriarchal values that legitimize male dominance. Thus, *Saman* functions not only as a literary narrative but also as a powerful social critique addressing gender injustice, systemic oppression, and the failure of social institutions to safeguard women's rights and dignity, while simultaneously inviting readers to reflect on the urgency of strengthening legal awareness and moral responsibility in preventing such crimes (Sarina, 2022).

C. Family Disorganization

The excerpt coded (FD/SM/26) illustrates a form of family disorganization reflected in the behavior of a character who engages in an illicit relationship outside the marital bond. Actions such as "meeting, eating or drinking, watching away

from his wife or family, and then kissing in the car” indicate a violation of moral commitments and social norms within the institution of the family. In the framework of Soekanto’s theory of social criticism, such behavior represents family disorganization because it reflects the breakdown of family structure and function, where values such as loyalty, honesty, and responsibility among family members are no longer upheld. This situation demonstrates the erosion of ethical principles within domestic relationships and signals broader social changes in which traditional moral boundaries become increasingly blurred (Fadilah, 2024; Khasanah & Solichin, 2023).

Rather than presenting the affair merely as a personal matter, Utami frames it as a critique of shifting social values and moral norms in contemporary society. The phenomenon of infidelity portrayed in the excerpt illustrates how processes such as urbanization, the expansion of individual freedom, and modern lifestyles can disrupt the stability of traditional family structures (Syarifah & Surana, 2023). The narrative suggests that emotional and sexual relationships in modern society are often driven by personal desire without sufficient consideration of their broader social consequences. Consequently, the scene functions as a reflection of the gradual erosion of loyalty and responsibility within family institutions, which may ultimately lead to disharmony and disintegration in domestic life (Putri et al., 2025).

Similarly, the excerpt coded (FD/SM/52) depicts another form of family disorganization characterized by remorse and emotional distance among family members. The mother’s actions—described as “following the procession like a repentant sinner” and “kissing her husband’s hand”—suggest the presence of past transgressions that have generated tension within the family relationship. Within the perspective of Soekanto’s theory, this condition represents a disruption in the balance of family functions, particularly in terms of communication, openness, and emotional connection among family members. Although the husband still appears to demonstrate affection and loyalty, the mother’s silence reflects a psychological distance that is difficult to overcome due to the burden of guilt and moral regret.

Through this narrative moment, Ayu Utami implicitly critiques the social reality of families that appear harmonious externally but remain fragile internally. As noted by Sriwahyuni and Asri (2020), unresolved guilt and the inability to confront past mistakes often reflect a broader crisis of values within modern family institutions. The novel suggests that family disorganization does not always manifest through overt conflict or separation but may also emerge through silence, emotional estrangement, and suppressed regret. In a subtle and emotionally nuanced manner, Ayu Utami illustrates how family relationships can gradually lose their authenticity when honesty and open communication are replaced by secrecy, remorse, and loneliness.

D. Norms Violations

The excerpt coded (NV/SM/113) illustrates a clear example of the violation of social and legal norms within society. Acts of violence such as burning individuals, rape, and destruction of property represent forms of behavior that are explicitly prohibited by both law and moral conventions. The phrase “becomes irrelevant for the judge to discuss” suggests that the legal system has lost its essential role as a guarantor of justice. Within the framework of Soekanto’s theory of social criticism, this situation can be categorized as a violation of legal and social norms, since such deviant acts not only harm individuals but also undermine the moral order of society. Dewi (2023) argues that the neglect of such violations reflects structural inequalities within legal and social institutions that fail to protect victims, thereby allowing injustice to become normalized (Azizah et al., 2022).

Through this narrative depiction, Ayu Utami conveys a sharp critique of weak law enforcement and the erosion of humanitarian values within society (Pasaribu et al., 2023). The narrative suggests that violations of norms are not solely committed by individual perpetrators but may also occur through systemic failures within social and legal institutions that permit injustice to persist. In *Saman*, power relations and political interests frequently obscure the truth, leaving victims to endure suffering without adequate protection. Consequently, the excerpt reflects not merely individual deviance but also a structural failure that weakens moral values and undermines the sense of justice in social life (Al Awwal, 2022).

Similarly, the excerpt coded (NV/SM/179) portrays a chaotic social situation characterized by widespread violence, destruction, and acts of murder. The conditions described by Ayu Utami illustrate how violations of norms occur on a massive scale, encompassing breaches of legal, social, and humanitarian principles. The depiction that “people are afraid to go out of their homes,” “no one dares to trade,” and that “shops whose owners are innocent are destroyed” indicates that social security and public order have collapsed. Norms that should guide collective behavior and maintain social harmony are instead replaced by destructive actions driven by emotional resentment, political provocation, and social tensions (Alsyrirad & Rosa, 2020).

According to Nabilla and Hikmat (2023), within Soekanto’s framework, violations of norms represent a form of social deviation that threatens the stability of the social order. Acts such as the destruction of property and the murder of Yuly Kristanto described in the excerpt constitute concrete manifestations of the breakdown of legal and moral norms. When individuals or groups commit violence against fellow citizens without legitimate justification, it indicates a profound erosion of human values. Furthermore, such violations are not only carried out by direct perpetrators but are also facilitated by the inability of authorities and social institutions to control the situation. The statement that “the field commanders did not succeed in controlling the people” signifies the weakening of mechanisms of social control. In such circumstances, society enters a state of anomie, characterized by the loss of normative guidance and social direction, as conceptualized by Durkheim and often applied in sociological analyses of norm violations (Paulia et al., 2022).

The excerpt also suggests that violations of norms are frequently rooted in broader social and political inequalities. The circulation of “anti-Chinese leaflets” indicates deliberate attempts to provoke hostility and divide communities along

ethnic lines. Such incitement represents a serious violation of social norms that uphold principles of tolerance and humanity. Within the Indonesian sociohistorical context, this phenomenon reflects longstanding tensions in which ethnic violence has often been intertwined with political and economic conflicts (Armanto, 2024). Ayu Utami critically exposes how racial hatred, when politically mobilized, can trigger brutal collective actions that not only harm individuals but also damage the social cohesion of society.

Furthermore, the atmosphere described as “stealthy and anxious” emphasizes that violations of norms generate not only physical victims but also collective psychological trauma. Fear of engaging in daily activities, the loss of public safety, and declining trust in legal institutions constitute significant social consequences of such violence. Through this narrative moment, Ayu Utami does more than merely describe violent events; she encourages readers to reflect on the deeper causes of social chaos, particularly the erosion of human values and the failure of social systems to protect their citizens. The social criticism conveyed in this scene implies that when legal institutions lose their authority and moral norms are weakened, society becomes dominated by violence, fear, and suffering (Sabila & Fathurohman, 2022).

Overall, this excerpt represents a powerful reflection on the failure of social and moral structures within modern society. Through the events depicted in *Saman*, Ayu Utami portrays social conditions in Indonesia that remain vulnerable to conflict, discrimination, and injustice. The violations of norms described in the narrative not only reveal individual deviant behavior but also criticize how power, political interests, and social incitement can manipulate communities and erode their sense of humanity. In this regard, *Saman* functions as a medium of social critique that exposes unjust and violent social realities while reminding readers that the enforcement of both legal and moral norms is fundamental to the creation of a humane and civilized social order.

E. Environmental Damage

The excerpt coded (ED/SM/93) depicts a situation in which legal and social norms are disregarded to achieve a particular objective, namely the forced clearing of plantations. The statement “If within a month they do not comply, bulldozers will be forced to clear the plantation” indicates an act of coercive authority in which the property rights and security of local residents are no longer respected (Khoirony et al., 2025). Such actions clearly constitute a violation of legal norms, as they ignore formal legal procedures and the rights of individuals. At the same time, they also violate social norms that emphasize mutual respect, social justice, and environmental balance (Sultoni, 2020). The use of force or heavy machinery functions as an instrument of intimidation, compelling residents to submit to external authority. Consequently, social relations become increasingly unequal, generating tensions between authorities and the communities affected by these actions.

Within the framework of Soekanto’s theory of social criticism, this situation reflects a form of social deviation rooted in unequal power structures. Norms that should serve as guidelines for resolving conflicts or land disputes are ignored in pursuit of particular political or economic interests. The act of forcibly clearing plantations does not only produce material and physical losses but also generates psychological trauma for communities that lose their land and primary sources of livelihood. Moreover, the threat of coercion highlights the weakness of law enforcement and the persistence of structural injustice within modern social systems. This depiction can therefore be interpreted as a critique of bureaucratic and corporate practices that prioritize power and profit while neglecting the rights and welfare of marginalized communities (Sundari et al., 2021).

Through this narrative episode, Ayu Utami also illustrates how violations of norms may trigger broader social conflicts. The threat of deploying bulldozers symbolizes a systematic form of injustice in which those in positions of authority disregard legal procedures and moral considerations in order to achieve their objectives. Such conditions reveal that legal and social norms are not applied equally to all members of society, and that marginalized communities frequently become victims of competing interests and power struggles. As noted by Larasati and Manut (2022), actions of this nature not only disrupt social relations but also produce environmental consequences, since forced plantation clearing can damage ecosystems and undermine the livelihoods of communities that depend on the land.

Consequently, the excerpt functions as a reflection of how violations of norms occur not only at the individual level but also at structural and institutional levels. Ayu Utami emphasizes that unequal power relations and weak law enforcement create opportunities for social deviations that harm large segments of society. Through this scene, the author invites readers to recognize that social and legal norms should function as mechanisms of protection for society, and that violations of these principles represent forms of injustice that require critical reflection and social correction (Jannah & Efendi, 2024).

Similarly, the excerpt coded (ED/SM/96) depicts destructive actions that violate both social and legal norms, illustrated by the destruction of rubber trees using bulldozers. This activity demonstrates the arbitrary exercise of authority without regard for the property rights and welfare of the affected communities. From the perspective of Soekanto’s theory of social criticism, such acts constitute violations of norms because they disregard legal procedures and principles of justice. According to Sultoni (2020), the destruction of trees that serve as the primary source of livelihood for residents reflects a form of social inequality in which authorities employ physical force to dominate marginalized communities. In addition to causing material damage, these actions also generate ecological consequences that threaten environmental balance and the sustainability of local livelihoods.

Through this narrative moment, Ayu Utami highlights that violations of norms are often carried out not only by individuals but also by institutions possessing structural power. The destruction of rubber plantations symbolizes a

conflict of interests between local communities who depend on the land and external authorities seeking to impose their will. Such conditions produce a climate of fear and insecurity among community members, as their rights are ignored and the potential losses they face are both immediate and significant (Islamiah et al., 2024). In this regard, *Saman* functions as a medium of social criticism that exposes the misuse of power and the failure of social systems to uphold justice, portraying how communities frequently become victims of systematic violations of norms that perpetuate inequality and social suffering.

IV. CONCLUSION

The analysis shows that Ayu Utami consistently articulates social criticism of major problems in Indonesian society through *Saman*. Through the depiction of poverty conditions, Ayu Utami shows the economic limitations that cause moral dilemmas and family helplessness, as well as highlights the inequality of access to basic needs. Scenes depicting crime, especially violence and exploitation of women, emphasize power imbalances, gender injustice, and weak social and legal protections. Family disorganization is shown through the cracking of household structures and functions, both in the form of infidelity and emotional distance, as a reflection of changes in moral values and loyalty. Violations of norms, both legal and social, are displayed through acts of violence, destruction, and intimidation that undermine the social order, while environmental damage is manifested through the practice of forcible plantation logging that harms communities and ecosystems. Overall, *Saman* not only depicts complex social realities, but also functions as a vehicle of social criticism that invites readers to understand inequality, injustice, and failures of social systems, thus emphasizing the importance of moral, legal, and social awareness in building a more just and humane society.

REFERENCES

- [1] Adiyanti, R. M., Saadie, M., & Agustiningsih, D. D. (2021). Kritik Sosial dalam Kumpulan Puisi Negeri Terluka Karya Saut Situmorang [Social Criticism in the Poetry Collection of Wounded Countries by Saut Situmorang]. *Jurnal Bahtera Sastra Indonesia*, 3(1), 35–44.
- [2] Al-Ma'ruf, A. I., & Nugrahani, F. (2020). *Pengkajian Sastra Teori dan Aplikasi* [Literary Review of Theory and Application]. Surakarta: CV. Djiwa Amarta Press.
- [3] Al Awwal, Y. Z. M. (2022). Luntarnya Budaya Ketimuran dalam Novel Nasibe Guru Haryoko Karya Tulus Setiyadi (Kajian Sosiologi Sastra) [The Fading of Eastern Culture in the Novel Nafabe Guru Haryoko by Tulus Setiyadi (Literary Sociology Study)]. *JOB (Jurnal Online Baradha)*, 18(2), 469–488.
- [4] Alsyrad, R., & Rosa, H. T. (2020). Kritik Sosial dalam Cerpen Langit Makin Mendung Karya Kipanjikusmin: Tinjauan Sosiologi Sastra [Social Criticism in Kipanjikusmin's Increasingly Cloudy Sky Short Stories: A Literary Sociology Review]. *Arkhaiis-Jurnal Ilmu Bahasa Dan Sastra Indonesia*, 11(1), 15–19.
- [5] Andani, N. S., Raharjo, R. P., & Indarti, T. (2022). Kritik Sosial dan Nilai Moral Individu Tokoh Utama dalam Novel Laut Bercerita Karya Leila S. Chudori [Social Criticism and Moral Values of the Individual Main Characters in the Novel The Sea of Stories by Leila S. Chudori]. *ENGANG: Jurnal Pendidikan, Bahasa, Sastra, Seni, Dan Budaya*, 3(1), 21–32.
- [6] Angelina, N. (2024). The Analisis Sosiologi Sastra Dalam Film Yuni Karya Kamila Andini: Analisis Sosiologi Sastra Dalam Film Yuni Karya Kamila Andini [The Analysis of Literary Sociology in the Film Yuni by Kamila Andini: An Analysis of the Sociology of Literature in the Film Yuni by Kamila Andini]. *Santhet (Jurnal Sejarah Pendidikan Dan Humaniora)*, 8(1), 574–577.
- [7] Apriani, W., & Fikriana, A. (2023). Hukum Hak Asasi Manusia; Perspektif Internasional Tentang Kesenjangan Yang Perlu Disikapi [Human Rights Law; An international perspective on the gaps that need to be addressed]. *Al-Zayn: Jurnal Ilmu Sosial & Hukum*, 1(1), 35–46.
- [8] Armanto, A. (2024). Konflik Sosial dalam Novel Mā Ṭabaqa Lakum Karya Ghassan Kanafani: Analisis Sosiologi Sastra [Social Conflict in Ghassan Kanafani's Novel Mā Ṭabaqa Lagam: A Sociological Analysis of Literature]. *Middle Eastern Culture & Religion Issues*, 3(1), 91–109.
- [9] Azizah, M. P. N., Kurniati, M., & Haryanti, R. S. R. (2022). Pelanggaran Norma Hak Asasi Manusia terhadap Warga Ahmadiyah dalam Novel Maryam Karya Okky Madasari [Violation of Human Rights Norms against Ahmadiyya Citizens in the Novel Maryam by Okky Madasari]. *Jurnal Skripta*, 8(2), 54–68.
- [10] Defianti, D. D. (2020). Permasalahan Sosial dalam Karya Sastra [Social Problems in Literary Works]. *Basindo*, 4(2), 321–330.
- [11] Dewi, T. T. (2023). Kritik Sosial dalam Novel Kado Terbaik karya JS Khairen [Social Criticism in the Best Gift Novel by JS Khairen]. *Jurnal Bintang Pendidikan Indonesia*, 1(1), 148–157.
- [12] Dzikrulloh, M., Pamungkas, O. Y., & Susanto, A. (2022). Analisis Kejiwaan Tokoh Utama dalam Novel Penakluk Badai Karya Aguk Irawan MN [Psychological Analysis of the Main Character in the Novel Conqueror of the Storm by Aguk Irawan MN]. *RUANG KATA: Journal of Language and Literature Studies*, 2(01), 1–21.
- [13] Fadilah, A. (2024). Konflik Rumah Tangga dalam Novel Ati Dudu Watu Karya Bambang Suparyono (Kajian Sosiologi Sastra Georg Simmel) [Domestic Conflict in the Novel Ati Dudu Watu by Bambang Suparyono (Georg Simmel's Literary Sociology Study)]. *JOB (Jurnal Online Baradha)*, 20(2), 176–189.
- [14] Faruk, H. T. (2012). *Metode Penelitian Sastra: sebuah Penjelajahan Awal* [Literary Research Methods: an Initial Exploration]. Yogyakarta: Pustaka Pelajar.
- [15] Febrilian, R. N. A., Fathurohman, I., & Ahsin, M. N. (2022). Representasi Kritik Sosial Pada Novel Merasa Pintar Bodoh Saja Tak Punya Karya Rusdi Mathari [Representation of Social Criticism in the Novel Feeling Smart Stupid Doesn't Have Rusdi Mathari's Work]. *Edukasiana: Jurnal Inovasi Pendidikan*, 1(4), 183–191.
- [16] Habinek, J. (2023). How the Nobel Cecame a World Prize: Scalar Mediation in The Global Literary Field. *Poetics*, 101(1), 1–15. <https://doi.org/10.1016/j.poetic.2023.101822>

- [17] Harliyana, I., & Shella, A. (2020). Teknik Pelukisan Tokoh dalam Novel Bulan Kertas Karya Arafat Nur [Character Painting Techniques in the Novel Bulan Kertas by Arafat Nur]. *Jurnal Metamorfosa*, 8(1), 13–26.
- [18] Hasbullah, W. P. (2018). *Gambaran Kemiskinan dalam Novel MA YAN Karya Sanie. B. Kuncoro. (Tinjauan Sosiologi Sastra Ian Watt)* [A Picture of Poverty in the Novel MA YAN by Sanie. B. Kuncoro. (Ian Watt's Literary Sociology Review)]. FBS.
- [19] Hilmi, H. S., & Sultoni, A. (2019). Potret Kemiskinan dalam Kumpulan Cerita Pendek Tawa Gadis Padang Sampah Karya Ahmad Tohari [Portrait of Poverty in a Collection of Short Stories Laughing About the Girl of the Wastefield by Ahmad Tohari]. *MEDAN MAKNA: Jurnal Ilmu Kebahasaan Dan Kesastraan*, 17(1), 15–26.
- [20] Islamiah, F. N., Juanda, J., & Saguni, S. S. (2024). Novel Tangisan Batang Pudu: Kajian Ekokritik Kerusakan Lingkungan dan Kepedulian terhadap Alam [The Novel Crying of Batang Pudu: A Study of Ecocriticism of Environmental Damage and Concern for Nature]. *DEIKTIS: Jurnal Pendidikan Bahasa Dan Sastra*, 4(4), 1069–1082.
- [21] Islamiah, S., & Wulan, D. (2023). Kejahatan dalam Novel Lodan Saka Segara Kidul Karya Kukuh S. Wibowo (Kajian Sosiologi Sastra) [Crime in the Novel Lodan Saka Segara Kidul by Kukuh S. Wibowo (Literary Sociology Study)]. *JOB (Jurnal Online Baradha)*, 19(2), 316–332.
- [22] Jannah, A., & Efendi, A. N. (2024). Kajian Ekologi Sastra (Ekokritik) dalam Antologi Puisi Negeri di atas Kertas Karya Komunitas Sastra Nusantara: Perspektif Lawrence Buell [Study of Literary Ecology (Ecocriticism) in the Anthology of State Poetry on Paper Works of the Nusantara Literary Community: Lawrence Buell's Perspective]. *GHANCARAN: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, (Special ed.: Lalonget V), 77–90.
- [23] Khasanah, L. I., & Solichin, M. B. (2023). Kritik Sosial dalam Novel “Dua Barista” Karya Ning Najhaty Sharma [Social Criticism in the Novel “Two Baristas” by Ning Najhaty Sharma]. *Narasi: Jurnal Kajian Bahasa, Sastra Indonesia, Dan Pengajarannya*, 1(1), 81–94.
- [24] Khoirony, A., Effendi, D., & Armariena, D. N. (2025). Degradasi Lingkungan dalam Novel Teruslah Bodoh Jangan Pintar karya Tere Liye Kajian Ekologi Sastra [Environmental Degradation in the Novel Teruslah Bodoh Don't Be Smart by Tere Liye Literary Ecology Study]. *Jurnal Riset Rumpun Ilmu Bahasa*, 4(1), 374–385.
- [25] Larasati, M. M. B., & Manut, A. M. (2022). Kajian Ekokritik Sastra: Representasi Lingkungan dan Alam dalam 50 Cerpen Tani Karya E. Rokajat Asura, Dkk [Literary Ecocriticism Study: Representation of the Environment and Nature in 50 Short Stories of Farmers by E. Rokajat Asura, et al]. *Bahasa Dan Sastra*, 8(2), 715–725.
- [26] Lizé, W. (2016). Editorial: Cultural Consecration and Legitimation – Modes, Agents and Processes. *Poetics*, 59(1), 1–4. <https://doi.org/10.1016/j.poetic.2016.10.004>
- [27] Nabila, H. (2018). Kejahatan Asusila dalam Novel Drupadi Karya Seno Gumira Ajidarma [The Evil of Immorality in the Novel Drupadi by Seno Gumira Ajidarma]. *Asas: Jurnal Sastra*, 7(3), 1–8.
- [28] Nabilla, N. Z., & Hikmat, A. (2023). Kritik Sosial Dalam Novel La Muli Karya Nunuk Y. Kusmiana Dan Implikasi Dalam Pembelajaran Sastra Di SMA [Social Criticism in the Novel La Muli by Nunuk Y. Kusmiana and Implications in Literary Learning in High School]. *Lingua Rima: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 12(2), 231–239.
- [29] Novitasari, L. (2021). Kritik Sosial dalam Novel Pasung Jiwa Karya Okky Madasari [Social Criticism in the Novel Pasung Jiwa by Okky Madasari]. *Indonesian Language Education and Literature*, 6(2), 321–335.
- [30] Pamungkas, G., & Pamungkas, O. Y. (2024). Perspektif Kelas Sosial Pada Buku Motivasi Tak Apa-Apa Tak Jadi Apa-Apa Karya Mulasih Tary [Motivational Book Okay Okay Not Being Anything by Mulasih Tarry: A Study of Social Class]. *Suara Bahasa: Jurnal Bahasa dan Sastra*, 2(01), 17–33.
- [31] Pamungkas, O. Y. (2021). Kajian Novel Awal Layunya Mawar Berduri Karya Tulus Setiyadi dalam Perspektif Psikologi Sastra [A Study of the Early Novel of the Withered Rose by Tulus Setiyadi in the Perspective of Literary Psychology]. *RUANG KATA: Journal of Language and Literature Studies*, 1(01), 11–26.
- [32] Pamungkas, O. Y., Paresti, S., Darheni, N., Sulhi, S., Kozin, W., & Purwoko, D. (2024). Reflections on Cultural Dynamics, Symbolic Politics, and Educational Impacts: A Case in Contemporary Literature. *International Journal of Society, Culture & Language*, 12(3 (Themed Issue on Culture & Communication)), 181–194. <https://doi.org/10.22034/ijsc.2024.2042341.3721>
- [33] Pasaribu, I. B. A., Soewandi, A., Arlilianda, W. G., Patricia, W. L. N., & Umniyyah, Z. (2023). Kritik Sosial dalam Cerpen PSBB Karya Kedung Darma Romansa: Kajian Sosiologi Sastra [Social Criticism in the PSBB Short Story by Kedung Darma Romansa: A Study of Literary Sociology]. *Equality Journal of Gender Child and Humanity*, 1(1), 30–36.
- [34] Paulia, S., Sutejo, S., & Astuti, C. W. (2022). Konflik Sosial dalam Novel Bayang Suram Pelangi Karya Arafat Nur [Social Conflict in Arafat Nur's Novel Shadow of the Rainbow]. *Jurnal Bahasa Dan Sastra*, 9(1), 1–7.
- [35] Prameswari, I. G., & Fauzan, A. (2025). Nilai-Nilai Humanisme dalam Novel Namaku Alam Karya Leila Chudori [The Values of Humanism in the Novel My Name by Leila Chudori]. *Jurnal Onoma: Pendidikan, Bahasa, Dan Sastra*, 11(2), 2341–2356.
- [36] Prameswari, I. G., & Pamungkas, O. Y. (2024). Novel Laut Bercerita Karya Leila Salikha Chudori: Sebuah Studi Psikoanalisis [The Novel of the Sea Tells a Story by Leila Salikha Chudori: A Study of Psychoanalysis]. *Suara Bahasa: Jurnal Bahasa Dan Sastra*, 2(01), 1–16.
- [37] Putri, U. R., Putra, A. N., Hakim, C. A., & Andana, A. (2025). Sastra Wangi: Antara Isu Sensitif dan Kekerasan terhadap Perempuan dalam Kitab Kawin [Sastra Wangi: Between Sensitive Issues and Violence Against Women in the Book of Marriage]. *GHANCARAN: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 7(1), 345–361.
- [38] Ratna, I. N. (2004). *Teori, Metode, dan Teknik Penelitian Sastra* [Literary Research Theory, Methods, and Techniques]. Yogyakarta: Pustaka Pelajar.
- [39] Sabila, G., & Fathurohman, I. (2022). Konflik Sosial dalam Novel Konspirasi Alam Semesta Karya Fiersa Besari Kajian Strukturalisme [Social Conflict in the Novel Conspiracy of the Universe by Fiersa Besari A Study of Structuralism]. *GERAM (Gerakan Aktif Menulis)*, 10(1), 1–9.
- [40] Salim, V., & Sukendro, G. G. (2021). Representasi Kritik Sosial dalam Film Parasite (Analisis Semiotika Roland Barthes) [The Representation of Social Criticism in the Film Parasite (Roland Barthes's Semiotic Analysis)]. *Koneksi*, 5(2), 381–386.
- [41] Sapiro, G. (2016). The Metamorphosis of Modes of Consecration in the Literary Field: Academies, Literary Prizes, Festivals. *Poetics*, 59(1), 5–19. <https://doi.org/10.1016/j.poetic.2016.01.003>
- [42] Sarina, S. (2022). Kritik Sosial Dalam Novel Kami (Bukan) Jongos Berdasi Karya Js Khairen [Social Criticism In Our Novel

- (Not) Jongos Tied by Js Khairen]. *Jurnal Bastra (Bahasa Dan Sastra)*, 7(3), 442–447.
- [43] Shim, B. S. (2022). The Winner Loses: The Construction of Professional Identities and Careers Among Korean Poets. *Poetics*, 92(1), 1–12. <https://doi.org/10.1016/j.poetic.2021.101638>
- [44] Simbolon, M. H., Missriani, M., & Fitriani, Y. (2024). Kajian Sosiologi Sastra Dalam Novel Keluarga Cemara Karya Arswendo Atmowiloto [A Study of Literary Sociology in the Novel Keluarga Cemara by Arswendo Atmowiloto]. *Jurnal Pembahsi (Pembelajaran Bahasa Dan Sastra Indonesia)*, 14(1), 14–22.
- [45] Soekanto, S., & Sulistyowati, B. (2012). *Sosiologi: Suatu Pengantar* [Sociology: An Introduction]. Depok: Raja Grafindo Persada.
- [46] Sriwahyuni, I., & Asri, Y. (2020). Kritik Sosial dalam Novel Nayla karya Djenar Maesa Ayu [Social Criticism in the Novel Nayla by Djenar Maesa Ayu]. *Jurnal Pendidikan Bahasa Dan Sastra Indonesia UNP*, 9(1), 90–96.
- [47] Sultoni, A. (2020). Kritik Ekologis dalam Buku Puisi Air Mata Manggar karya Arif Hidayat: Kajian Ekologi Sastra [Ecological Criticism in the Book of Poetry of Manggar Tears by Arif Hidayat: A Study of Literary Ecology]. *JP-BSI (Jurnal Pendidikan Bahasa Dan Sastra Indonesia)*, 5(1), 6–10.
- [48] Sundari, D., Wardarita, R., & Wardiah, D. (2021). Kajian Ekologi Sastra dalam Novel Perempuan Bersampur Merah Karya Intan Andaru [A Study of Literary Ecology in the Novel of a Red Woman by Intan Andaru]. *Jurnal Pendidikan Tambusai*, 5(3), 6002–6008.
- [49] Syarifah, M., & Surana, S. (2023). Perselingkuhan dalam Novel Kidung Sukma Larasing Jiwa Karya Ardini Pangastuti Bn. (Kajian Sosiologi Sastra Alan Swingewood) [Infidelity in the Novel Songung Sukma Larasing Jiwa by Ardini Pangastuti Bn. (Literary Sociology Study by Alan Swingewood)]. *Jurnal Online Baradha*, 19(3), 212–232.
- [50] Ulfatin, N. (2022). *Metode Penelitian Kualitatif di Bidang Pendidikan: Teori dan Aplikasinya* [Qualitative Research Methods in the Field of Education: Theory and Applications]. Media Nusa Creative (MNC Publishing).
- [51] Váña, J. (2020). Theorizing the Social Through Literary Fiction: For a New Sociology of Literature. *Cultural Sociology*, 14(2), 180–200. <https://doi.org/10.1177/1749975520922469>



Irma Galuh Prameswari, is a student who was born in Purwokerto on February 20, 2002. She is currently studying for a Master's degree in Indonesian Language and Literature Education at the University of Muhammadiyah Purwokerto. She also completed his S1 education at the University of Muhammadiyah Purwokerto in the Indonesian Language and Literature Education study program. As a student, she was very enthusiastic about learning, so he often joined the research team with lecturers.



Onok Yayang Pamungkas, is a lecturer at the Indonesian Language and Literature Study Program, Faculty of Teacher Training and Education, Muhammadiyah University Purwokerto, Banyumas, Central Java, Indonesia. He took his bachelor's degree in the Regional Language and Literature Education Study Program at the IKIP PGRI Semarang. He continued his Masters in Indonesian Language and Literature Education at Sebelas Maret University. Furthermore, he continued his doctoral studies in Indonesian Language Education at Sebelas Maret University, graduating in 2021.



Nani Darheni is a researcher at the Research Center for Language and Literature Preservation, National Research and Innovation Agency (BRIN), Indonesia. Her expertise focuses on linguistics, especially toponymy and onomastics. She previously served at the Center for Language Development and Fostering from 1998 to 2021. Holding the rank of Associate Expert Researcher, she has published widely in reputable journals and books. In 2024, she received the Bhumandala Award for her long-standing contributions to Indonesian toponymic studies.



Herlinawati is a researcher at the Research Center for Language, Literature, and Community, National Research and Innovation Agency (BRIN), Indonesia. She previously served at the Research and Development Agency of the Ministry of Education and Culture from 1994 to 2021. Her academic background includes English studies, linguistics, and doctoral training at Padjadjaran University. She is actively engaged in research and has published books, journal articles, proceedings, papers, and popular writings in the fields of language and literature.



Main Sufanti is a Senior Lecturer in the Indonesian Language and Literature Education Study Program, Faculty of Teacher Training and Education, Muhammadiyah University of Surakarta, where she has served since 1991. She earned her bachelor's degree from the same institution, a master's degree in Linguistics from Sebelas Maret University, and a doctorate in Language Education from Semarang State University in 2018. In 2012, she received a Sandwich Scholarship at The Ohio State University, United States. Her expertise includes curriculum development, language learning, and literature education.



Rissari Yayuk, is a researcher in Language and Literature at the Research Organization for Archaeology, Language, and Literature, Center for Language and Literature Preservation, National Research and Innovation Agency (BRIN), Jakarta, Indonesia. She earned her bachelor's degree in the Regional Language and Literature Education Study Program at Lambung Mangkurat University, South Kalimantan. Her master's degree in Indonesian Language and Literature Education at the same university, graduating in 2009.



Ria Intani Tresnasih is a researcher at the National Research and Innovation Agency (BRIN), specializing in interdisciplinary socio-cultural systems. Her research intersects with cultural values, cultural change, social interaction, and social systems. She earned her Bachelor's degree in Anthropology from Universitas Padjadjaran (UNPAD) in 1989. She has produced various written works on local traditions.



Nina Merlina is a researcher at the National Research and Innovation Agency (BRIN), specializing in interdisciplinary socio-cultural systems. Her field of expertise is socio-cultural anthropology. Her research deals with cultural values, cultural change, social interaction, and social systems. He obtained his Bachelor's degree in Anthropology from Padjadjaran University (UNPAD) in 1988. His Master's degree in Anthropology was obtained from Universitas Padjadjaran (UNPAD) in 2017. Various written works that have been produced are rooted in local traditions.



Ria Andayani Somantri, born in Surabaya on 24 November 1962, is an Associate Expert Researcher at the Research Center for Society and Culture, under the Organization for Social Sciences and Humanities, BRIN. She completed her undergraduate studies in Anthropology at Universitas Padjadjaran, Bandung. Her recent publications include works on Sundanese rituals and cultural practices, such as studies on *Canoli* in Kasepuhan Cipinang (2025), the *mikul lodong* ceremony (2024), and the moral role of puppeteers in contemporary wayang (2023). She has also published on tea pickers' survival strategies (2022) and contributed to conference proceedings on *tolak bala* traditions (2022).



Marhanani Tri Astuti, born in Jakarta on August 5, 1959, is an academic and researcher specializing in tourism and communication. He completed higher education in hospitality, public administration, marketing management, and communication studies, culminating in a doctorate from Sahid University Jakarta in 2017. His career began in the hospitality industry before joining the Ministry of Tourism and Creative Economy in 1986, where he later became Principal Expert Researcher. Since 2022, he has served at BRIN and remains active in professional training and research.



Budiana Setiawan is a researcher at the Research Center for Society and Culture, Research Organization for Social Sciences and Humanities, National Research and Innovation Agency (BRIN), Indonesia. His expertise lies in socio-cultural anthropology. He earned his bachelor's degree in Archaeology from Gadjah Mada University, a master's degree in Anthropology, and a doctorate in Anthropology from the University of Indonesia. He has served in several research institutions and has extensive experience in cultural and policy-related research since 2006.