Utilizing Indonesian Metropop Novels as Material and Media in Sosiology of Literature Learning

Zulfadhli [1], Hasanuddin WS [2], Syahrul Ramadhan [3]

[1] Faculty of Languages and Arts Universitas Negeri Padang, [2] Faculty of Languages and Arts Universitas Negeri Padang, [3] Faculty of Languages and Arts Universitas Negeri Padang
Padang, West Sumatra
*Corresponding Author, email: zulfadli@fbs.unp.ac.id

Abstract

This study aims to explain the use of Indonesian metropop novels as material and media in teaching the sociology of literature in universities. The sociology of literature course aims to provide students with an understanding of the relationship between literary works and various social phenomena that occur in society. Through this course, students gain knowledge about the basic concepts of the theory of sociology of literature and various forms of research using the theory of sociology of literature. This type of research is qualitative research using descriptive methods. The results of the study show that Indonesian metropop novels describe a socio-cultural phenomenon in society, especially the lifestyle and culture of urban communities who live and live in big cities which are shown through story characters. Thus, Indonesian metropop novels can be used as material and media sociology of literature learning.

Keywords: Indonesian metropop novel, sosiology of literature, materi and media, learning

Introduction

The sociology of literature course is one of the courses given to students of the literature study program at university. The sociology of literature course aims to provide students with an understanding of the relationship between literary works and various social phenomena that occur in society. Through this course, students gain knowledge about the basic concepts of the theory of sociology of literature and various forms of research using the theory of sociology of literature. Besides that, the competence of this course is so that students have the ability about the basic principles of sociology of literature which are included in the discussion of the relationship between literature and sociology and the application of the sociology of literature in understanding Indonesian literary works.

The sociological perspective of literature was put forward by Levin (in Elizabeth and Tom Burns, 1973). According to Levin "literature is not only the effect of social causes but also the cause of social effects". Levin's statement provides a direction that sociology of literature research can lead to a relationship of mutual influence between sociology and literature. Ratna (2003) also explains that sociological analysis pays great attention to the functions of literature because literature is a product of a particular society. Consequently, as a reciprocal, literary works also provide input, benefits to the social structure that produces it. The relationship between the two will result in regulation in their respective systems.

Sociology and literature have similarities in the problems studied (objects), namely about humans in society. The difference is that sociology carries out scientific and objective analysis, while literature

infiltrates the surface of social life and shows the ways in which humans experience society with their feelings (Swingewood, 1972). Thus, literary works can be considered as an attempt to re-create the social world, human relations with their families, their environment, politics, the state and other social life. Literary work is a universe that is the foundation of human anxiety, hopes and aspirations, because apart from being individual creatures, humans are also social beings, the socio-cultural dynamics of a society will be contained in literary works. This is one of the study materials in the study of the sociology of literature.

Metropop novels raise issues of metropolitan life with the main characters being mostly female characters who have well-established jobs, careers, and are glamorous and hedonistic. Set in a metropolitan city, with a distinctive style of language, presentation in a simple style that is easy to understand, social media as a place for self-expression, the use of foreign terms, describing the metropolitan lifestyle, are some important notes in explaining the characteristics of this genre novel. The emergence of Indonesian metropop novels is related to the emergence of chicklit novels that developed in England and America. Anggoro (2004) suggests that chicklit novels emerged around the mid-1990s through the presence of Hellen Fielding's Bridget Jone's Diary. The presence of this type of work provides an opportunity for women to write so that similar works emerge which are then labeled chicklit. According to Salam (2002), basically popular fiction or novel is a literary text, at least as a literary genre. According to Barthes (in Salam, 2002) a text is still a text that deserves attention as a text (literature) from any perspective. Apart from being a text, the popular term also implies a sociological context. Thus popular literature is placed as a sociological phenomenon.

Popular literature is not only entertaining, but also enjoyed as a work of art so that popular literature, especially in the form of novels, is not only seen as a barometer of the social, cultural and economic development of its people, but also for the world community. Many experts have discussed popular literature in relation to society, but it is also clear that many of them do not depart from the notion that there is a difference between the popular and the elite in literature (Trismanto, 2018). Thus, in the process of learning the sociology of literature, Indonesian metropop novels can be used as learning materials and media. This study aims to explain the use of Indonesian metropop novels as material and media for learning sociology of literature.

Methods

This research is qualitative research using descriptive methods. The object of this study were Indonesian metropop novels which were selected using a purposive sampling technique. Data collection techniques were carried out in stages, (1) intensive reading and understanding of novels as research objects; (2) take an inventory of data; (3) identify data; (4) data analysis. Data were analyzed by content analysis method.

Result and Discussion
Result

The society featured in Indonesian metropop novels is described as a society that has a luxurious lifestyle, is hedonic, consumptive, has a profession, and thinks pragmatically. In addition, the lifestyle of urban communities can also be seen from where they live, fashion, food and drink consumed, types of transportation used, use of smartphones, and use of various social media. This is explained in the following section.

Residence

Urban communities featured in Indonesian metropop novels live in luxurious residential areas and apartments equipped with various facilities. With the amount of income they have, they can afford to buy or rent an apartment as a place to live. The description of urban community dwellings in metropop novels can be seen in the following quotations.

> *Namaku Monica. Monica Susanti, lengkapnya. Usia 33 lebih sedikit. Tinggal sendiri di apartemen. Bekerja dan berpenghasilan lumayan. Dan aku, lajang kesepian* (Endah, 2004: 7).
> My name is Monica. Monica Susanti. Age 33 less. Live alone in an apartment. Work and earn well. And me, lonely single (Endah, 2004: 7).

The quote above is found in the novel Jodoh Monica by Alberthiene Endah. The quote describes the character Monica. Monica is a 33 year old woman who lives alone in an apartment. The quote also explains that Monica has a steady job and has a pretty decent income.

> *Anya pernah bilang begini waktu gue dan dia duduk-duduk di apartemennya membahas daftar undangan pesta pernikahan kami.* (Natassa, 2015: 215).
> *Lo butuh orang buat masang-masang rak di apartemen lo, yang lo telepon masih gue, karena Ale lagi di manalah itu.* (Natassa, 2015: 36).
> Anya once said this when she and I were sitting in her apartment discussing the invitation list for our wedding. (Natassa, 2015: 215).
> You need someone to put up a shelf in your apartment, the one you called is still mine, because Ale is where it is. (Natassa, 2015: 36).

The quote in the novel Critical Eleven by Ika Natassa above also illustrates that the character Anya also lives in an apartment. The quote explains that Anya and Aldebaran are discussing and compiling a list of invitations for their wedding at Anya's apartment. The quote also explains that Anya asked her friends for help to help her clean her apartment. The choice of an apartment as a place to live in urban communities in Indonesian metropop novels aims to provide a kind of social label as well as being part of the hedonic lifestyle of the urban community.

Fashion

Clothing and various jewelery make the human body culturally visible. The clothes and jewelery used place the human body in a matrix of cultural meanings that are built around roles and status, character and class, gender, race and age. Atmadja (2018) citing the views of Rogers and Bernard reveals that clothing and fashion are cultural phenomena. This means that clothing and fashion create beliefs, values, ideas, and experiences that are communicated through human-made practices, artifacts, and institutions. The depiction of urban community clothing in Indonesian metropop novels can be seen in the following quotations .

> *Tapi selebihnya, aku juga harus mengakui untuk urusan mode ternyata aku terbilang konservatif. Garis busanaku klasik. Tapi dengan pilihan merek yang lumayan, kupikir aku juga bisa tampil trendi. Aku kolektor busana Mango, HL&CO, ZoomP, Populo, dan sesekali berbelanja baju Biyan dan Sebastian. Masih dalam kadar menggembirakan untuk urusan kostum. Selesai. Tak ada masalah.* (Endah, 2004: 12).
> But for the rest, I also have to admit that when it comes to fashion, I'm fairly conservative. My fashion line is classic. But with a decent selection of brands, I think I can look trendy too. I am a fashion collector for Mango, HL&CO, ZoomP, Populo, and occasionally shop for Biyan and Sebastian clothes. Still in the level of excitement for the costume business. Finished. No problem. (Endah, 2004: 12).
>
> *Dia menggunakan kaus kutung warna pink dan putih bermonogram DIOR. Dan, saya tahu persis jins yang dia pakai asli keluaran Christian Lacroix. Saya hafal betul aplikasi mote-motenya ketika (lagi-lagi) saya windows shopping di butiknya di Plaza Indonesia. Bahagianya Arintha, bisa tampil keren begitu total.* (Endah, 2004: 71).

> She wore a pink and white DIOR monogrammed tank top. And, I know exactly the jeans he was wearing were from Christian Lacroix. I know the mote-mote application very well when (again) I was windows shopping at the boutique in Plaza Indonesia. Arintha's happiness, being able to look so totally cool. (Endah, 2004: 71).

The above quotation shows that the clothes used by the urban community in metropop novels are luxury clothes from various well-known brands, such as MANGO, HL&CO, ZOOMP, Populo, DIOR, and Christian Lacroix. Several other brands can be seen in the following quotations, such as POLO, Nike,

By mentioning global brands such as DIOR, POLO, MANGO, HL&CO, Nike, one's association immediately goes to the symbol of luxury. The users of these branded clothes are also associated as a group of people who have high social status, have money (wealthy), and have high taste. Seeing the importance of the meaning of the brand, marketers are competing to create brands that not only have a local nuance, but also have a global nuance.

The use of various branded clothes for the community is a symbol or symbol of "culture" to show luxury and wealth. In addition to the luxury that is expressed through branded clothing, the clothing models used are another characteristic of this luxury. Appearing in an elegant and exclusive style is the choice for urban communities to show their existence among their social groups.

Food and Drink

Eating and drinking in traditional society is just a stomach-filling activity for life. Abraham Maslow placed eating and drinking as basic human needs, namely physical needs. Actually, the meaning of eating and drinking in modern society is the same as in traditional society, namely to live, but in subsequent developments, eating and drinking are meaningful activities (Susanto, 2001: 37). In Indonesian metropop novels, aspects of food and drink can be seen from the types of food and drink served. The depiction of food and drink aspects in Indonesian metropop novels can be seen in the following quotations.

> *Clift memesankan makanan. Saya menyerahkan pilihan padanya, dengan alasan saya menyukai makanan apa saja. Ia memesan spageti dan escargot. "Kamu akan mencicipi escargot dengan olahan paling nikmat...," katanya dengan mimik anak kecil. Matanya lalu melirik ke atas tas saya.* (Endah, 2004: 329).
> Clift ordered food. I left the choice to him, arguing I liked any food. He ordered spaghetti and escargot. "You will taste the most delicious processed escargot...," he said with the expression of a child. His eyes then glanced over my bag. (Endah, 2004: 329).

> *Ia mengangkat bahu dan mengambil sepotong pizza lagi, beef topping tentunya. Aku menyaksikan Adjie mengunyah pizza-nya dengan penuh semangat, kayak anak kecil yag dibeliin pizza waktu buka puasa. Aku jadi makin pengen ketawa.* (Natassa, 2007: 48).
> He shrugged and took another slice of pizza, beef topping of course. I watched Adjie munching his pizza with gusto, like a child who buys pizza when breaking fast. I want to laugh even more. (Natassa, 2007: 48).

> *Aku dan Pak Wisnu baru selesai makan malam dengan Danu Widjaya di The Ocean Steakhouse yang terletak di lantai paling atas hotel miliknya.*

Steak-nya luar biasa. (Natassa, 2008: 107).
Me and Pak Wisnu just finished having dinner with Danu Widjaya at The
Ocean Steakhouse which is located on the top floor of his hotel. The steaks
are excellent. (Natassa, 2008: 107).

The above quotation describes several types of food eaten by urban communities in metropop novels. This type of food is very popular among the upper class, such as spaghetti, pizza and steak. Enjoying these European-style foods is part of the hedonic lifestyle of urban communities who live and live in big cities. This type of food also depicts a symbol of luxury, wealth, glamor, and life in all-sufficiency.

In addition to the type of food eaten, the choice of where to eat is also part of the hedonic lifestyle of the urban community. Luxurious and famous restaurants and cafes are their choice in enjoying food and drinks. Eating together with other members of the community, friends, colleagues or business partners at well-known and favorite cafes is an opportunity for social interaction and self-expression within their social group. The description of this can be seen in the following quotation.

Pernah nggak kalian duduk di Starbucks atau Coffe Bean (dan yang aku maksud dengan kalian adalah para cewek, oke?), trus ada laki-laki berjalan ke kasir, yang bikin keselek cappucino dan nggak sanggup menelan brownies? Adjie tipe cowok kayak begitu, benar-benar bikin kepala menoleh. (Natassa, 2007: 45).
Have you ever been sitting in a Starbucks or a Coffe Bean (and by you I mean girls, OK?), and a guy walks up to the cashier, who slurps a cappuccino and can't swallow a brownie? Adjie is the type of guy like that, really makes heads turn. (Natassa, 2007: 45).

Aku dan Wina sedang ngopi-ngopi bareng di Coffee Bean Plaza Senayan setelah pemotretan. (Natassa, 2008: 75).
Me and Wina were having coffee together at Coffee Bean Plaza Senayan after the photo shoot. (Natassa, 2008: 75).

The above quotation shows that the urban community in Indonesian metropop novels enjoys eating and drinking at well-known restaurants and cafes in Jakarta, for example Starbuck, Coffe Bean, La Na Thai, Than Ying, French Restaurant, Singaporean Restaurant, Thai Restaurant. , Sushi Tei, Gelato, and some other famous places and favorites. Cafes and restaurants are not only places to eat and drink, but also places to meet, gather, socialize, and build networks for business and work matters. Susanto (2001) reveals that cafes for people who are too busy with work are a beautiful place to chat and unwind. In fact, cafes are now used as a standard for certain people as an important place to form networking. Sitting while enjoying a cup of coffee (coffee) in cafes has become part of the urban lifestyle. Its main attraction lies in the opportunity to enjoy time in a relaxed but elegant way. The behavior patterns that are formed from these interactions give rise to a certain lifestyle. Besides that, with busyness, routines, and work demands, time effectiveness is important to consider. In this context, fast food is an alternative choice for urban communities.

Transportation Devices
Transportation play a role as a supporter of community activities. The high mobility of urban communities requires various means of transportation. In Indonesian metropop novels, several means of transportation are used by urban communities in their activities. Very busy

routines and a lot of work matters that must be completed in a relatively short time, making urban communities choose fast means of transportation. Having to visit one city after another, in fact, from one country to another, airplanes are the only means of transportation chosen. In addition, the choice of airplanes as a means of transportation is also to show their status and social class.

In the next stage, in line with technological developments, the use of means of transportation has also changed. Developments in the field of transportation can be seen by the widespread use of online transportation through a particular application. This makes it easier for people to use transportation services. Simply by ordering online, transportation facilities will come quickly according to the pick-up point. The presence of online transportation has had an impact on people's lifestyles. The use of online transportation is also described in Indonesian metropop novels, as in the following quote.

> *Mendarat di Penang, aku langsung menukar SIM card dan memesan taksi Online. Enak juga di Penang, baru pencet taksinya sudah sampai. Kebanyakan taksi apa gimana nih?* (Bastari, 2020: 43).
> Landing in Penang, I immediately exchanged the SIM card and ordered a taxi online. It's also delicious in Penang, I just pressed the taxi and it arrived. How about most taxis? (Bastari, 2020: 43).

Discussion

The urban communities featured in Indonesian metropop novels for the period 2000-2020 live in luxury areas, elite housing, and apartments equipped with various facilities. This shows that the urban communities featured in metropop novels have economic capabilities which are also supported by the profession or type of work they carry out.

Clothing is not just a set of material objects to make the wearer feel warm and comfortable, but also a symbolic code that the wearer uses to communicate their membership in a social group. This means that clothing shows differences in gender, class, and social status. Besides that, clothing can also be interpreted as a sign that expands the basic meaning of the body in a cultural context, so clothing is also related to moral, social, and aesthetic significance (Atmadja, 2018).

Aspect of food and drink, it is explained that food and drink as part of culture in its development are not only a means of fulfilling human physical needs, but have become a pattern and lifestyle of the community. In this context, food and drink have become part of the lifestyle of the urban community featured in Indonesian metropop novels for the 2000-2020 period.

Furthermore, the choice of online transportation is an alternative for the community in their daily activities. They do not have to wait at the terminal, base or other places to get transportation services. Through the available applications, the public (consumers) can order this type of online transportation without being limited by place and time. The community considers that using online transportation services is more practical, efficient, comfortable, and safe. As quoted from the Bisnis.com page, the results of the Indonesian Consumer Community (KKI) survey revealed that online transportation is more of a choice than other public transportation on the grounds that online transportation is considered safer, more comfortable, and more practical.

Various social phenomena of urban society expressed in Indonesian metropop novels describe a social situation in society which at the same time represents the socio-cultural of Indonesian society. In the context of learning the sociology of literature, various literary works can be used as material and media for learning the sociology of literature, including

Indonesian metropop novels. In the concept of sociology of literature, literary works are seen as a reflection of various socio-cultural phenomena that occur in society.

Conclusion
    Various aspects of social phenomena presented through the lifestyles of the characters in Indonesian metropop novels describe the socio-cultural aspects of Indonesian society, especially urban communities living in big cities. Thus, metropop novels can be used as material and learning media for the sociology of literature because the sociology of literature aims to explain the relationship between literary works and social facts that occur in society.

References
Abrams, M.H. (1971). *A Glossary of Literary Terms*. New York: Holt, Rinehart and Winston, Inc.
Abrams, M.H. (1979). *The Mirror and The Lamp: Romantic Theory and Critical Tradition.* London: Oxford University Press.
Adi, I. R. (2011). *Fiksi Populer: Teori dan Metode Kajian*. Yogyakarta: Pustaka Pelajar.
Ahmad, S. N. (2020). Identities in Exilere: Membering Identities, Re-membering the Nation in Laksmi Pamuntjak's Amba. *Kritika Kultura*, (34), 65-87.http://dx.doi.org/10.13185/KK2020.03304
Arief, Y. (2014). "Kritik Sastra dan Sastra Populer" Makalah disampaikan dalam Diskui Sastra Keruntuhan Kritik Sastra di Era Populer di UIN Bandung.
Arriola, J. L. (2019). The Literary Roots of Critical Media Studies. *Forum for World Literature Studies*, *11*(3), 418-437.
Atmadja, N. B. & Ariyani, L.P.S. (2018). *Sosiologi Media: Perspektif Teori Kritis*. Depok: Raja Grafindo Persada.
Barker, C. (2006). *Cultural Studies: Teori dan Praktik* (terjemahan Nurhadi). Yogyakarta: Kreasi Wacana.
Bastari, A. (2018): *Resign*. Jakarta: PT Gramedia Pustaka Utama.
Bastari, A. (2020). *Ganjil Genap*. Jakarta: PT Gramedia Pustaka Utama.
Berger, P.L. & Luckmann, T. (1971). *The Social Construction of Reality*. London: Pinguin Books.
Budiman, M. (2013). "Sastra dan Industri Budaya Populer dalam Pasar Budaya Indonesia". Makalah dibentangkan pada *Seminar Antarbangsa Kesusasteraan Asia Tenggara (SAKAT) VIII*, dengan tema "Kreativiti dan Inovasi Sastera dalam Industri Kreatif", Dewan Bahasa dan Pustaka, Kuala Lumpur, Malaysia, 17-18 Oktober 2013.
Channey, D. (2003). *Lifestyle: Sebuah Pengantar Komprehensif*. Yogyakarta: Jalasutra.
Damono, S. D. (1979). *Sosiologi Sastra: Sebuah Pengantar Ringkas*. Jakarta: Depdikbud.
Damono, S. D. (2002). *Pedoman Penelitian Sosiologi Sastra*. Jakarta: Pusat Bahasa Departemen Pendidikan Nasional.
Damsar & Indrayani. (2017). *Pengantar Sosiologi Perkotaan.* Jakarta: Prenadamedia.
Dewojati, C. (2010). *Wacana Hedonisme dalam Sastra Indonesia Populer*. Yogyakarta: Pustaka Pelajar.
Dewojati, C. (2015). *Sastra Populer Indonesia*. Yogyakarta: Gadjah Mada University Press.
Eagleton, T. (1983). *Literary Theory: An Introduction*. London: Basil Blackwell.
Elizabeth & Burns, T. (1973). *Sociology of Literature and Drama*. Australia: Pingun Books Inc.
Endah, A. (2004). *Cewek Matre*. Jakarta: PT Gramedia Pustaka Utama.
Enns, A. & Metz, B. (2015). Distinction that Matter: Popular Literatur and Material Culture. *Belphegor*: Litterature Populaire et Culture Mediatique, *13*(1), 1-24. https://doi.org/10.4000/belphegor.606
Esten, M. (1999). *Kajian Transformasi Budaya.* Bandung: Angkasa.
Faruk. (2001). *Beyond Imagination: Sastra Mutakhir dan Ideologi.* Yogyakarta: Gama Media.
Faruk. (2002). *Novel-Novel Indonesia Tradisi Balai Pustaka 1920—1942*. Yogyakarta: Gama Media.
Faruk. (2005). *Pengantar Sosiologi Sastra: Dari Strukturalisme Genetik sampai Post-Modernisme*. Yogyakarta: Pustaka Pelajar.
Faruk. (2012). *Metode Penelitian Sastra: Sebuah Penjelajahan Awal.* Yogyakarta: Pustaka Pelajar.

Fay, B. (1996). *Contemporary Philosophy of Social Science: A Multicultural Approach.* Oxford: Blackwell.

Gelder, K. (2004). *Popular Fiction: The Logics and Practices of Literary Field.* New York: Routledge.

Goldmann, L. (1978). *Towards a Sociology of the Novel*. London: Tavistock Publication.

Goldmann, L. (1981). *Method in the Sociology of Literature*. London: Basil Blackwell Publisher.

Heryanto, A. (ed). (2012). *Budaya Populer di Indonesia: Mencairnya Identitas Pasca-Orde Baru*. Yogyakarta: Jalasutra.

Ibrahim, I. S. (ed). (2005). *Lifestyle Ectasy: Kebudayaan Pop dalam Masyarakat Komoditas Indonesia*: Yogyakarta: Jalasutra.

Intan, T. (2020). Popular Literature Characteristics in Metropop "*Resign!*" by Almira Bastari. Jurnal *Totobuang*, *8*(2), 225-238.https://doi.org/10.26499/ttbng.v8i2.220

Jamaluddin, A.N. (2015). *Sosiologi Perkotaan: Memahami Masyarakat Kota dan Problematikanya*. Bandung: Pustaka Setia.

Junus. U. (1986). *Sosiologi Sastra: Persoalan Teori dan Metode*. Kuala Lumpur: Dewan Bahasa dan Pustaka.

Johnson, D. P. (1986). *Teori Sosiologi: Klasik dan Modern.* (terjemahan Robert M.Z. Lawang). Jakarta: PT Gramedia.

Kaplan, D. & Manners, R.A. (2002). *Teori Budaya* (terjemahan Landung Simatupang). Yogyakarta: Pustaka Pelajar.

Karnanta, K.Y. (2015). Hierarki Sastra Populer dalam Arena Sastra Indonesia Kontemporer. *Jentera*, *4*(1), 1-11. https://doi.org/10.26499/jentera.v4i1.379

Karyanto, P. (2010). Potrait of Social Inequality in Indonesia Literary Contemporary Text. *Atavisme*, *13*(1), 45-58.

Kistanto, N.H. (2018). Transformasi Sosial Budaya Masyarakat Indonesia. *Sabda, 13*(2), 69-178.

Koentjaraningrat. (2000). *Pengantar Ilmu Antropologi.* Jakarta: Rineka Cipta.

Laurenson, D. & Swingewood, A. (1972). *The Sociology of Literature*. London: Paladin.

Lotman, J. (1977). *The Structure of The Artistic Text*. Michigan: Michigan Slavic Contibutions.

Mahayana, M.S. 2007. *Ekstrinsikalitas Sastra Indonesia*. Jakarta: Raja Grafindo Persada.

Mahayana, M.S. (2005). *9 Jawaban Sastra Indonesia.* Jakarta: Bening Publishing.

Natassa, I. (2007). *A Very Yuppy Wedding*. Jakarta: PT Gramedia Pustaka Utama.

Natassa, I. (2008). *Divortiare*. Jakarta: PT Gramedia Pustaka Utama.

Natassa, I. (2015). *Critical Eleven*. Jakarta: PT Gramedia Pustaka Utama.

Nazir, M. (2013). *Metode Penelitian.* Bogor: Ghalia Indonesia

Nazsir, R. N. (2008). *Teori dan Sejarah Pertumbuhan Masyarakat Kota: Kajian Kritis Aspek-Aspek Transformasi Masyarakat Rural-Urban.* Bandung: Widya Padjadjaran.

Noor, R. (2017). Industrialisasi Novel Populer Indonesia Periode 1980-1990. *NUSA*, *12*(2), 61-70. https://doi.org/10.14710/nusa.12.2.61-70

Noor, R. (2017). Sastra Populer dan Masalah Mutu Penelitian Sastra di Perguruan Tinggi. *NUSA*, *12*(4), 265-275.https://doi.org/10.14710/nusa.12.4.265-275

Noor, R. (2019). Ciri Intrinsik Novel Populer Indonesia yang Terbit Tahun 1980-an *NUSA*, *14*(4), 454-464. https://doi.org/10.14710/nusa.14.4.454-464

Nurgiyantoro, B. (2005). *Teori Pengkajian Fiksi*. Yogyakarta: Gadjah Mada University Press.

Ratna, N.K. (2003). *Paradigma Sosiologi Sastra*. Yogyakarta: Pustaka Pelajar.

Ratna, N.K. (2005). *Sastra dan Cultural Studies: Representasi Fiksi dan Fakta*. Yogyakarta: Pustaka Pelajar.

Ratna, N.K. (2006). *Teori, Metode, dan Teknik Penelitian Sastra*. Yogyakarta: Pustaka Pelajar.

Riana, D.R. (2015). Syafrudin Pernyata's Novel Aku Mencintimu Shanyuan in Social Change Perspektif. *Atavisme*, *18*(1), 45-52.https://doi.org/10.24257/atavisme.v18i1.31.45-52

Sairin, S. (2002). *Perubahan Sosial Masyarakat Indonesia. Perspektif Antropologi*. Yogyakarta: Pustaka Pelajar.

Sambas, S. (2015). *Sosiologi Komunikasi*. Bandung: CV Pustaka Setia.

Scott, J. (ed). (2011). *Sosiologi: The Key Concepts*. Jakarta: PT Raja Grafindo Persada.

Selamat, J.H. (2011). The Influence of Urbanization in the Novel *Cucu Tuk Wali* by Using Social Approach. *Atavisme*, *14*(1), 65-74. http://dx.doi.org/10.24257/atavisme.v14i1.103.65-74

Soekanto, S. & Sulistyowati, B. (2017). *Sosiologi: Suatu Pengantar*. Jakarta: PT Raja Grafindo Persada.

Strinati, D. (1995). *Popular Culture: An Introduction to Theories of Popular Culture*. London: Routledge.

Stanton, R. (1965). *An Introduction to Fiction*. New York: Holt, Rinehart and Winston.

Storey, J. (2010). *Cultural Studies dan Kajian Budaya Pop: Pengantar Komprehensif Teori dan Metode*. (Terjemahan Layli Rahmawati). Yogyakarta: Jala Sutra.

Susanto, A.B. (2001). *Potret-Potret Gaya Hidup Metropolis*. Jakarta: Penerbit Buku Kompas.

Tan, I. (2015). *In A Blue Moon*. Jakarta: PT Gramedia Pustaka Utama.

Wolff, J. (1981). *The Social Production of Art*. New York: Martin's Press.

Zaman, S. (2017). Pola Konsumtif Masyarakat Urban dalam Perspektif Semiotik dan Budaya. *Paradigma: Jurnal Kajian Budaya*, *7*(1), 40-49.

Zhenzhao, N. (2021). Ethical Literary Criticism: A Basic Theory". *Forum for World Literature Studies*, *13*(2), 189-207.