



**SOCIAL CONFLICT IN THE FILM 1 BROTHER 7 NEPOKAN: A  
SOCIOLOGICAL STUDY OF ALAN SWINGEWOOD'S  
LITERATURE**

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**Abstract**

*The article titled “Social Conflict in the Film 1 Kakak 7 Ponakan by Yandy Laurens: A Literary Sociology Analysis by Alan Swingewood” is a qualitative study using a descriptive approach that aims to describe the forms of social conflict found in the film 1 Kakak 7 Ponakan. This study focuses on three forms of social conflict: interpersonal conflict, intergroup conflict, and structural conflict experienced by the characters in the film. The primary data source for this study is the film 1 Kakak 7 Ponakan, analyzed through dialogue, character actions, and events that indicate the presence of social conflict, while supporting data sources include relevant books, articles, and journals. Data collection techniques were conducted through literature review and the watch-and-note technique, which involves repeatedly watching the film and noting the parts containing social conflict. Data analysis was carried out through the stages of identifying conflict scenes, classifying data based on the three forms of conflict, interpreting social relations between characters, and analysis using Alan Swingewood’s sociological theory of literature. The research findings indicate that interpersonal conflicts arise from differences in roles and responsibilities among family members; intergroup conflicts develop from clashes of interest between adult groups, children’s groups, and outsiders; and structural conflicts emerge due to the pressures of family circumstances and economic constraints that limit the characters’ life choices.*

**Keywords:** *social conflict, literary sociology, interpersonal conflict, intergroup conflict, structural conflict*

**Abstract**

Artikel dengan judul “Konflik Sosial dalam Film 1 Kakak 7 Ponakan Karya Yandy Laurens: Kajian Sosiologi Sastra Alan Swingewood” merupakan penelitian kualitatif dengan pendekatan deskriptif yang bertujuan untuk mendeskripsikan bentuk-bentuk konflik sosial yang terdapat dalam film 1 Kakak 7 Ponakan. Penelitian ini memfokuskan pada tiga bentuk konflik sosial, yaitu konflik antarpersonal, konflik antarkelompok, dan konflik struktural yang dialami oleh tokoh-tokoh dalam film. Sumber data utama dalam penelitian ini adalah film 1 Kakak 7 Ponakan yang dianalisis melalui dialog, tindakan tokoh, dan peristiwa yang menunjukkan adanya konflik sosial, sedangkan sumber data pendukung berupa buku, artikel, dan jurnal yang relevan. Teknik pengumpulan data dilakukan melalui studi kepustakaan dan teknik simak-catat, yaitu menyimak film secara berulang dan mencatat bagian-bagian yang mengandung konflik sosial. Analisis data dilakukan melalui tahapan identifikasi adegan konflik, klasifikasi data berdasarkan tiga bentuk konflik, interpretasi relasi sosial antartokoh, serta penafsiran menggunakan teori sosiologi sastra Alan Swingewood. Hasil penelitian menunjukkan bahwa konflik antarpersonal dibangun melalui perbedaan peran dan tanggung jawab antar tokoh dalam keluarga, konflik antarkelompok berkembang melalui benturan



kepentingan antara kelompok dewasa, kelompok anak, dan pihak luar, serta konflik struktural muncul akibat tekanan kondisi keluarga dan keterbatasan ekonomi yang membatasi pilihan hidup tokoh.

**Kata kunci:** konflik sosial, sosiologi sastra, konflik antarpersonal, konflik antarkelompok, konflik struktural

## **I. INTRODUCTION**

Film, as an audiovisual work, functions not only as a medium of entertainment but also as a representation of social realities that occur in society. Through its storyline, dialogue, and character visualization, films can present a concrete depiction of social dynamics, including interpersonal relationships, family structures, and the conflicts that arise within them. In this context, social conflict is a crucial element in constructing a film's narrative, as it not only reflects the conflict between characters but also demonstrates the differences in interests, values, and underlying social pressures (Nurul S, 2023). Therefore, studying social conflict in film is crucial for understanding how social reality is represented in audiovisual works.

One film that represents the dynamics of social conflict in family life is Yandy Laurens's "1 Kakak 7 Nepokan." This film depicts the changing family structure after the loss of a parent, where the main character must assume the role of surrogate parent to her seven nephews. This shift in role not only impacts the relationships between the characters but also gives rise to various forms of complex social conflict. The conflicts that arise are not only personal but also involve family groups and are influenced by socioeconomic conditions that limit the characters' life choices. Thus, this film presents a clear picture of how social conflict forms and develops within a changing family structure.

In its theoretical analysis, this research uses a sociological approach to literature, which positions literary works as reflections of social reality. Alan Swingewood stated that literary works cannot be separated from the social conditions that underlie them, so the conflicts that arise in the works can be analyzed as representations of social life. Through this approach, social conflict in films can be understood not only as part of the storyline but also as a reflection of social dynamics that occur in real life. In this study, social conflict is classified into three forms: interpersonal conflict, intergroup conflict, and structural conflict, each of which demonstrates social relations at different levels.

Research on social conflict in film and literature has been conducted extensively by various researchers using diverse approaches. Research conducted by Sinaga (2023) on the film *Penyalin Cahaya* (The Copy of Light) shows that social conflict in films can be examined through its form, causes, and resolution related to the relationships between characters.

Meanwhile, Rismayanti (2024) in her research on the film *Bumi Manusia* highlighted social conflicts related to power relations and social inequality in society. Another study conducted by Cahyati Nur (2022) on the film *Gundala* also showed that social conflicts in the film arise from differences in interests between groups within the social structure. In addition, Yulistira and Agik (2024) in their study of the web series *Sajadah Panjang* emphasized that social conflict can occur both in relationships between individuals and within the family circle. On the other hand, Lusiana (2023) through Alan Swingewood's sociological study of literature showed that literary works can reflect the social realities that underlie conflicts in society.

However, these studies tend to discuss social conflict in general and have not specifically highlighted family conflict that occurs due to changing roles and economic pressures within a household. Furthermore, most studies still focus on conflict at the individual and group levels, while structural conflict influenced by social systems and economic conditions has not been studied in depth. This indicates a gap between the ideal conditions in the study of social conflict, which should be able to explain the relationship between individuals, groups, and social structures comprehensively, and the actual conditions, where existing research is still limited to certain aspects. Based on this gap, this study has a novelty in the object and focus of the study used. This study specifically examines the social conflict in the film *1 Kakak 7 Ponakan* by emphasizing the unusual family structure, namely one older sibling who must care for seven nephews. This unique family structure gives rise to more complex conflict dynamics, both at the interpersonal, intergroup, and structural levels. Thus, this study not only expands the study of social conflict in literary works but also contributes to understanding how changing roles, responsibilities, and economic pressures influence the dynamics of social relations within the family. Based on this background, the aim of this study is to describe interpersonal conflict, intergroup conflict, and structural conflict in the film *1 Kakak 7 Nepokan* through a literary sociology approach.

## **II. THEORETICAL STUDIE**

The sociology of literature is an approach that views literary works as part of social reality that is inseparable from the life of society, so that literary works are not only understood as the result of imagination, but also as a representation of values, norms, conflicts, and developing social dynamics. In this regard, Alan Swingewood stated that literary works have a close relationship with the social structure that underlies them and can be understood as a reflection of social life (Swingewood, 1972). This means that what is shown in literary works, including films, reflects existing social conditions, such as relationships between individuals,

changes in social roles, and various forms of conflict that occur in social life. This approach also emphasizes that literary works have a social function, namely as a medium for conveying values, criticism, and the realities of life, so that they function not only as entertainment, but also as a means of social reflection (Darmono, 1978). Furthermore, the relationship between literature and society is reciprocal, where social conditions influence the content of literary works, while literary works can also influence society's perspective on social reality (Lusiana, 2023). Thus, through Alan Swingewood's sociological approach to literature, literary works can be understood as representations of complex social life. Therefore, it is relevant to use in this study to analyze the social conflict in the film "1 Kakak 7 Ponakan" (1 Brother, 7 Ponakan) as a reflection of the underlying social conditions.

Social conflict is an unavoidable part of the dynamics of social life due to differences in interests, values, and positions between individuals and groups. Conflict arises when a disagreement occurs involving two or more parties within a social system, whether in the form of differences of opinion, interests, or competition for resources. According to (Alfrid Sentosa & Lestariono, 2022), social conflict occurs as a result of social change and interactions between individuals or groups with differing goals. This demonstrates that conflict is not always negative but can also be part of the social process that drives change in society. Furthermore, social conflict can emerge in various forms, such as conflict between individuals, between groups, and conflict influenced by broader social structures (Ekonomi et al., 2026). In the study of literary sociology, social conflict in literary works is understood as a representation of social reality that occurs in society, so that the conflict presented in the work cannot be separated from the social conditions that underlie it. This is in line with Alan Swingewood's view that states that literary works reflect social life, including various forms of conflict that occur within it (Swingewood, 1972). Therefore, in this study, social conflict is used as a basis for analyzing the dynamics of relationships between characters in the film 1 Kakak 7 Nepokan, so that it can be understood that the conflict that arises is not only part of the story, but also a reflection of the social conditions that underlie the lives of the characters.

Interpersonal conflict is a conflict that occurs between individuals caused by differences in interests, values, attitudes, and perspectives in a social relationship. This conflict arises through direct interaction, whether in the form of conversations, actions, or emotional responses that indicate tension between individuals. According to (Alfrid Sentosa & Lestariono, 2022), interpersonal conflict occurs due to differences in perceptions and interests that cannot be reconciled, thus giving rise to conflict in social relationships. This conflict is

dynamic because it is influenced by social background, experience, and the individual's position in an environment. In the study of the sociology of literature, interpersonal conflict is one of the forms of conflict most often used to describe the dynamics of character relationships, because through this conflict, it can be seen directly how individuals respond to the social pressures they face. This is in line with Alan Swingewood's view that literary works reflect social relationships in society (Swingewood, 1972). Therefore, interpersonal conflict in this study is used to understand the conflict between characters in the film *1 Kakak 7 Nepokan* which reflects the dynamics of social relationships within the family. This social dynamics is explained through the characters, plot, and events that shape the conflict in the story. Thus, conflict in films not only serves as a narrative element but also reflects the social relationships, roles, and positions of characters within the broader social structure.

Intergroup conflict is a conflict that occurs between two or more groups with differing interests, goals, and positions within a social system. Therefore, the resulting conflict involves not only individuals but also broader collective interests. This conflict develops due to differences in values, orientations, and the unequal distribution of roles within society, giving rise to tensions between groups in defending their interests. From a sociological perspective, social conflict in works can be understood as a representation of social dynamics within society, including the relations between opposing groups (Nenilianti et al., 2023). Furthermore, conflict can also emerge as a reflection of complex social realities, where interactions between groups demonstrate differing interests and positions within the social structure (Noho et al., 2025). Literary works represent social life, including the relationships and conflicts between groups within it (Swingewood, 1972). Intergroup conflict in this study is used to analyze clashes of interests between groups in the film "*1 Kakak 7 Nepokan*" (*1 Brother, 7 Nepokan*) as part of the social dynamics within a family.

Structural conflict is a conflict that arises from pressure from the social system surrounding an individual's life, such as economic conditions, role distribution, and social structures that limit life choices. This conflict does not always appear in the form of direct conflict between individuals, but rather arises through situations that place individuals in an unbalanced position or are under pressure from circumstances. From a sociological perspective, structural conflict can be understood as a reflection of social reality, demonstrating inequality and limitations in community life (Millatina et al., 2025). Furthermore, conflict is also related to how social structures influence individual actions and decisions, so that life choices are not entirely based on personal will but are shaped by the underlying social

conditions (Paramita Candra Dewi & Sugiarti, 2025). This aligns with Alan Swingewood's view that literary works represent complex social realities, including the influence of social structures on individual lives (Swingewood, 1972). Thus, structural conflict in this study is used to analyze how the pressure of social conditions in the film *1 Kakak 7 Nepokan* influences the dynamics of the characters' lives.

### **III. RESEARCH METHODS**

This research is a qualitative research with a descriptive type that aims to describe the phenomenon of social conflict in the film *1 Kakak 7 Ponakan* by Yandy Laurens. The approach used is the sociology of literature that focuses on the relationship between the work and the social reality that underlies it. The data in this study are in the form of dialogues, scenes, and events that show social conflict in the film, while the source of the research data is the film *1 Kakak 7 Ponakan*. The data collection technique is carried out through the technique of watching and taking notes, namely by watching the film repeatedly to identify parts that contain conflict, then recording and grouping the data according to the focus of the research. Furthermore, the data analysis method is carried out through several stages, namely data identification, data classification into forms of interpersonal, intergroup, and structural conflict, data interpretation based on the context of the story, and drawing conclusions by linking the findings with the sociology of literature approach.

### **IV. RESEARCH RESULTS**

Research on Yandy Laurens' film "*1 Kakak 7 Nepokan*" (*1 Brother, 7 Nepokan*) shows that the social conflict does not arise simply, but develops through the dynamics of relationships between characters influenced by changes in family structure and the underlying social conditions. The conflict in this film is not limited to conflicts between individuals but also involves group interests and the pressures of the social system that shape the characters' lives. Based on the analysis, the social conflict in this film can be classified into three main forms: (1) interpersonal conflict, (2) intergroup conflict, and (3) structural conflict. These three forms of conflict are interconnected and gradually build the storyline, thus demonstrating the complexity of social relationships within a family undergoing change.

#### **Interpersonal Conflict in Yandy Laurens' Film "*1 Kakak 7 Nepokan*" (*1 Brother, 7 Nepokan*)**

The interpersonal conflict in "*1 Kakak 7 Nepokan*" is developed through interactions between characters that demonstrate differences in interests, responsibilities, and changing roles within the family. This conflict develops gradually through the characters' conversations

and actions, reflecting the tensions in relationships resulting from the changing family structure. These changes not only affect the emotional relationships between the characters but also shift each individual's social position within the family, creating an imbalance in previously established relationships. This imbalance then triggers conflict, as each character attempts to adjust to new roles that do not always align with their desires or readiness. In this context, interpersonal conflict does not emerge suddenly, but rather through a process of interactions that continually evolve along with changing family circumstances. This demonstrates that relationships between individuals within a family are dynamic and heavily influenced by the underlying social circumstances, especially when significant structural changes occur.

The first conflict is apparent when Moko decides to separate from Maurin because he must prioritize his family. This is illustrated by his statement, "I can't... I have to take care of them," which indicates a clash between personal interests and family responsibilities. This decision not only reflects the character's emotional dilemma but also demonstrates the social pressures that force him to sacrifice his personal life to meet family demands. In this situation, a romantic relationship, which should be a personal space, is instead eclipsed by greater social responsibilities. This data falls under the category of interpersonal conflict because it involves a direct clash between two individuals with differing interests, namely personal relationships and family obligations. Furthermore, this conflict demonstrates how an individual's inherent social roles can influence their decisions, so that choices are not entirely based on personal desires. Thus, the conflict is not only emotional but also related to role pressures stemming from the family structure.

The second conflict emerges when Nina rejects Moko as a parental figure, saying, "Brother Moko is not my father," reflecting a rejection of the changing roles within the family. This rejection demonstrates the tension in the relationship, fueled by differing perspectives on authority and position within the family. In this situation, Nina not only rejects Moko as a person, but also rejects the role Moko attempts to play as a substitute parent. This demonstrates that changes in family structure are not readily accepted by all members, especially when these changes involve previously established emotional relationships. This data constitutes interpersonal conflict because it demonstrates direct conflict between individuals within social relationships. Furthermore, this conflict reflects a gap between the social roles they fulfill and their emotional acceptance of those roles. This situation reinforces the idea that family conflict

is not solely influenced by external factors but also by the psychological state of each family member, who respond differently to change.

Based on this data, the interpersonal conflict in this film is formed through direct interactions between characters, demonstrating differing interests, roles, and perspectives within the family. The conflict that arises is not merely simple but develops into a more complex one due to the influence of the changing family structure and the accompanying social pressures. This aligns with Alan Swingewood's sociological approach to literature, which states that conflict in works reflects social relations within society. From this perspective, the conflict in the film can be understood as a depiction of social relations that are not always balanced, especially when individuals are in positions that require adjustment to new roles. Thus, the interpersonal conflict in this film demonstrates that the dynamics of relationships between individuals are inseparable from the pressures of roles and the underlying social conditions. Furthermore, this conflict also emphasizes that family relationships are a complex social space, where each individual must negotiate between personal interests and existing collective demands.

### **Intergroup Conflict in the Film "1 Kakak 7 Nenakan" by Yandy Laurens**

In the film "1 Kakak 7 Nenakan," intergroup conflict is not only depicted through direct conflict but also through everyday situations that demonstrate the differing needs and interests within the family. This conflict arises from the unequal distribution of roles between groups within the household, giving rise to tensions involving more than one party. This tension is not always seen as overt conflict, but rather develops implicitly through everyday interactions that demonstrate the tug-of-war between interests between groups. In this context, the family is understood not only as a harmonious unit, but also as a social space comprised of smaller groups with different needs and positions. These differences then create the potential for ongoing conflict, especially when there is an imbalance in the distribution of access to resources and responsibilities. Thus, the intergroup conflict in this film demonstrates that family dynamics are inseparable from complex and often disjointed collective interactions.

One form of conflict is evident in simple household activities, such as the use of shared facilities. During a bathroom queue, one of the children complained, "It's taking so long! I want to go to school too!" This statement indicates a clash of needs between the group of children interested in activities and the group using the facilities. This situation demonstrates that conflict does not always manifest itself in large-scale ways, but can develop from collective needs that are not simultaneously met. Limited facilities are a factor that amplifies the conflict,

as each group tries to meet its needs simultaneously without clear priorities. In this case, the seemingly simple conflict actually reflects a broader issue: the unequal distribution of resources within the family. Furthermore, this situation also demonstrates how everyday interactions can become a space for conflict to emerge when individual and group needs cannot be simultaneously accommodated. Therefore, intergroup conflict in this context is not only practical but also related to the social structure within the family that influences the distribution of access to and use of facilities.

Furthermore, conflict is also evident in interactions between Moko and other family members who contribute their insights into Moko's family management. In one conversation, the statement, "Are you sure you can take care of them all?" indirectly questions Moko's abilities and authority. This statement indicates a conflict of interests between Moko's group, the primary caregivers, and other family groups with differing views on family management. This conflict is not only related to differences of opinion but also reflects a struggle for legitimacy within the family structure. Other groups, not in the primary position, continue to attempt to influence decisions, thereby putting pressure on Moko's authority. In this situation, the conflict develops from social relations involving more than one group with interests that do not always align. This demonstrates that within families, power relationships are not always fixed but can change depending on the interactions and influence between groups. Thus, the conflict demonstrates the power dynamics that are part of the family's social structure.

Based on this data, the intergroup conflict in this film demonstrates a clash of collective interests involving groups with different positions and roles within the family. The conflict arises not only from individuals but also from differences in orientation between groups in responding to the same situation. These differences demonstrate that each group has different perspectives and priorities, making it difficult to reach an agreement that is acceptable to all parties. From Alan Swingewood's perspective, this condition reflects a social reality in which intergroup relations are often characterized by unequal roles and interests, thus affecting the dynamics of life within a social system. The conflict that arises in this film also shows that the family as a social unit is inseparable from the structures that shape the relations between groups within it. Thus, the intergroup conflict in the film *1 Kakak 7 Nenek* can be understood as a representation of complex social relations, where collective interests and social positions mutually influence each other in shaping the dynamics of family life.

### **Structural Conflict in Yandy Laurens' Film "1 Kakak 7 Nenakan"**

The structural conflict in Yandy Laurens' film "1 Kakak 7 Nenakan" is not always apparent through conflict between characters, but rather arises through the circumstances that limit their lives. Economic pressure, changes in family structure, and role demands are the main factors shaping this conflict, placing the characters in situations they cannot fully control. This type of conflict tends to be implicit because it is not always manifested in dialogue or arguments, but rather in situations that pressure and force the characters to make certain decisions. In this context, the social structure of the family plays a significant role in determining the direction of the characters' lives, especially when there is an imbalance between needs and capabilities. This demonstrates that structural conflict is not only related to relationships between individuals, but also to the system that governs their lives as a whole. Thus, this conflict becomes more complex because it involves external factors that are difficult for the individual to change.

This is evident in Moko's decision to sacrifice his education to care for his nephews. In one of his statements, he says, "I have to work, they need me," indicating that his life choices are influenced by pressing family circumstances. This situation illustrates that the decision was not solely driven by personal desire, but rather the result of pressure from circumstances that required him to assume the role of breadwinner. Under these circumstances, education, which should have been a priority, was sacrificed to meet more pressing needs. This demonstrates the significant influence of the family's social structure in determining an individual's life priorities. Furthermore, Moko's decision also reflects the limited choices he has, leaving him with no room to consider alternatives. Thus, Moko's conflict is not merely an internal one, but also one influenced by social conditions that force him to adapt to a role he had not previously planned.

The same pressure is also experienced by children, who are indirectly encouraged to contribute to the family's economic situation. In one scene, the phrase, "Let me help you earn money," appears, indicating a shift in the child's role within the family. This situation demonstrates that economic constraints do not only affect one individual but impact all family members, including children who should be growing up. This role shift demonstrates a shift in the child's social function, from one that should be focused on education and personal development to one that is part of the family's economic system. This situation also demonstrates how structural pressures can influence children's mindsets, leading them to feel a sense of responsibility to help their families. Furthermore, this situation reflects how

structural conflict can affect various levels of the family, affecting not only the main character but also other affected members. Thus, the conflict is not individual, but collective, involving all family members in navigating the challenges faced.

From these data, it can be understood that the structural conflict in this film is formed due to the existence of a social system that limits the character's life choices. The conflict does not arise from direct opposition, but from the pressure of conditions that force individuals to adapt to circumstances. This condition shows that individuals do not always have the freedom to determine the direction of their lives, because they must consider the social demands around them. From Alan Swingewood's perspective, this shows that literary works represent social realities in which individual lives are greatly influenced by the social structures that surround them. The conflict depicted in this film reflects the conditions of society facing economic limitations and role pressures within the family. Thus, the structural conflict in the film *1 Kakak 7 Nepokan* not only depicts individual problems, but also shows how social systems can shape, limit, and direct a person's life as a whole.

## **V. CONCLUSION**

Based on the results of research on the film *1 Kakak 7 Nepokan* by Yandy Laurens, it can be concluded that the social conflict in this film is formed through three main forms, namely interpersonal, intergroup, and structural conflicts that are interrelated in building the dynamics of the story. Interpersonal conflict is built through interactions between characters that show differences in interests, responsibilities, and changes in roles within the family, thus giving rise to tension in individual relationships. Intergroup conflict develops through clashes of interests between groups within the family that have different positions and authorities, thus giving rise to collective opposition in decision-making. Meanwhile, structural conflict affects the lives of characters through the pressure of social conditions, such as economic limitations and changes in family structure, which limit individual life choices. Thus, these three forms of conflict show that the dynamics of the lives of the characters in this film are not only built by relationships between individuals, but are also influenced by group interests and the underlying social system.

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