

SOCIAL SOLIDARITY IN THE NOVEL *TANAH PARA BANDIT* BY TERE LIYE: A CRITICAL DISCOURSE ANALYSIS

Muhammad Dwi Bintang Ramadhan¹, Hasan Suaedi², Mohamad Afrizal³

¹Muhammadiyah University of Jember

Karimata Street No. 49, Sumbersari Village, Sumbersari District, Jember Regency, East Java, Indonesia

¹E-mail: bintangr912@gmail.com

²E-mail: hasansuaedi@unmuhjember.ac.id

³E-mail: afrizal@unmuhjember.ac.id

Abstrak

Penelitian ini membahas bagaimana solidaritas sosial digambarkan dalam novel Tanah Para Bandit karya Tere Liye, khususnya cara bahasa dimanfaatkan untuk menunjukkan hubungan antartokoh sekaligus menegaskan adanya kekuasaan dalam lingkungan sosial mereka. Novel dipandang bukan hanya sebagai karya estetis, tetapi juga sebagai ruang yang memuat nilai, ideologi, dan realitas sosial yang dibentuk lewat pilihan kata dan gaya penceritaan. Tujuan penelitian ini adalah menjelaskan bentuk solidaritas yang muncul dalam cerita serta menafsirkan bagaimana relasi kuasa bekerja melalui bahasa para tokoh. Penelitian menggunakan metode kualitatif deskriptif dengan menggabungkan teori solidaritas Émile Durkheim terutama konsep solidaritas mekanik dan organik dan model Analisis Wacana Kritis (AWK) Norman Fairclough yang menelaah aspek teks, proses produksi dan konsumsi wacana, serta konteks sosial yang melatarbelakanginya. Hasil analisis menunjukkan bahwa solidaritas mekanik terlihat melalui kesamaan pandangan, kepatuhan pada aturan tradisional, dan posisi Abu Syik sebagai figur yang dihormati, sedangkan solidaritas organik tampak pada bentuk kerja sama, pembagian tugas, serta kesadaran kolektif yang tumbuh dari interaksi tokoh-tokohnya. Secara keseluruhan, bahasa dalam novel ini digunakan secara efektif untuk menggambarkan perubahan masyarakat dari pola tradisional menuju kehidupan yang lebih modern, di mana kolaborasi, pengetahuan, dan sikap rasional menjadi semakin penting. Temuan ini menegaskan bahwa novel tidak hanya menyajikan cerita, tetapi juga menunjukkan bagaimana bahasa dapat membentuk cara pandang sosial dan memperkuat kajian sosiologi sastra yang berbasis analisis wacana.

Kata Kunci: solidaritas sosial, analisis wacana kritis, Émile durkheim, Norman Fairclough, tanah para bandit

Abstract

This study explores how social solidarity is portrayed in Tere Liye's novel *Tanah Para Bandit*, focusing on the ways language is used to depict relationships between characters and to highlight the presence of power within their social environment. The novel is viewed not only as an aesthetic work but also as a space that carries values, ideologies, and social realities shaped through the author's word choices and narrative style. The purpose of this research is to explain the forms of solidarity that appear in the story and to interpret how power relations operate through the characters' language. This study uses a descriptive qualitative method by combining Émile Durkheim's theory of social solidarity particularly the concepts of mechanical and organic solidarity with Norman Fairclough's Critical Discourse Analysis model, which examines textual features, discourse practices, and the broader social context. The findings show that mechanical solidarity emerges through shared perspectives, adherence to traditional norms, and the respected role of Abu Syik, while organic solidarity is reflected in cooperation, division of roles, and collective awareness that grows through character interactions. Overall, the language in this novel is used effectively to illustrate the shift from traditional social patterns toward a more modern way of life in which collaboration, knowledge, and rational attitudes become increasingly important. These results indicate that the novel not only presents a narrative but also demonstrates how language shapes social perspectives and strengthens sociological literary studies grounded in discourse analysis.

Keywords: social solidarity, critical discourse analysis, Émile durkheim, Norman Fairclough, tanah para bandit

1. INTRODUCTION

Literature serves as a reflection of social life, shaped by the imagination, experiences, and sensitivity of the author to societal realities (Saragih et al., 2021). Through literature, the author not only presents entertainment but also conveys ideas, critiques, and reflections on the social conditions surrounding them (Rahmawati & Purwanto, 2025). One contemporary Indonesian literary work rich in social values and critiques of social inequalities is the novel. A novel is a form of literature created based on the author's interpretation of reality. In the writing process, the author reconstructs reality according to their own views and interpretations (Suedi & Wardani, 2017). Tere Liye's novel *Tanah Para Bandit* addresses various social issues such as greed, injustice, exploitation, and the suffering of the underprivileged due to a flawed social system. In this context, social solidarity emerges as an important element representing resistance, care, and the collective strength of society to endure oppression (Nopiyanti et al., 2023).

Social solidarity is the main binding force that maintains order and harmony within a community. According to Durkheim (1960), there are two types of solidarity: mechanical and organic. Mechanical solidarity typically arises in traditional societies that share similar values, norms, and ways of life. The relationships among individuals in this society are homogeneous, bound by a strong collective consciousness (Merdita et al., 2024). On the other hand, organic solidarity develops in modern societies with high complexity, where every individual plays different roles, and social relationships form out of interdependence (Mulyani & Hanani, 2023).

In *Tanah Para Bandit*, both forms of solidarity are vividly depicted through the lives of its characters. One example of mechanical solidarity can be seen in the following quote:

“Penduduk talang tidak punya banyak uang untuk membeli daging.” (Liye, 2025, hlm. 22)

Translation :

“The residents of the talang do not have much money to buy meat.” (Liye, 2025, p. 22)

This quote illustrates a traditional society living simply and equally. There is no striking social stratification; all residents are bound by a sense of shared fate and values of simplicity. The social unity established based on togetherness and empathy reflects a form of mechanical solidarity (Kristiani et al., 2023).

Meanwhile, organic solidarity emerges when social relationships begin to exhibit functional cooperation and interdependence (Dila, 2022). This is evident in the statement:

“Aku membantu Mamak mengelola ladang karena Bapak yang pincang tidak mampu bekerja dan lebih sering duduk di rumah panggung. Segala urusan rumah dan ladang ditanggung oleh Mamak.” (Liye, 2025, hlm. 41)

Translation :

“I help Mamak manage the farm because my disabled father cannot work and often sits at home. All household and farm affairs are handled by Mamak.” (Liye, 2025, p. 41)

This quote reveals a division of labor within the family that marks a change in social structure towards greater complexity. The relationships among family members are based on mutual dependence and complementary functions, reflecting organic solidarity, which characterizes modern society (Fathoni, 2024).

Through this novel, Tere Liye presents the social transition from traditional to modern society, depicting a shift from uniformity to role-based cooperation (Azamroni & Sukowati, 2025).

The Critical Discourse Analysis (CDA) approach is relevant in examining this novel

because it reveals how language and discourse are used to represent power, ideology, and social struggles (Sulbiyati & Asropah, 2024). According to Fairclough (in Yasa, 2021), language is not merely a means of communication but plays a crucial role in social practices that shape power relations within society. Therefore, critical discourse analysis aims to uncover hidden ideologies within the text through the relationship between language, power, and social context. Through CDA, this study seeks to explore how Tere Liye constructs social solidarity discourse through word choices, language style, dialogue, and narrative that contain ideological meanings (Noviyanti et al., 2023). The novel *Tanah Para Bndit* not only presents the struggles of its characters but also serves as a critique of the economic and political inequalities that remain pressing issues in society (Pattihawean & Subandiyah, 2025).

Furthermore, in the context of an increasingly individualistic modern society, the value of social solidarity begins to erode (Bimantoro et al., 2024). Rapid social changes lead to the emergence of apathy, unhealthy competition, and a decline in concern for one another (Rafiq, 2020). Through this novel, Tere Liye appears to remind readers of the importance of humanitarian values and togetherness in building a just social life (Muslihah et al., 2025). The representation of social solidarity in this work can be understood as a moral invitation for society not to lose empathy, as well as a form of resistance against systems that oppress the weak (Fathiyah et al., 2025).

Several previous studies have highlighted social solidarity in the context of literature and local culture. For instance, research on solidarity among songket weavers in Muara Penimbung Village found that solidarity among weavers is built through cooperation, mutual assistance, and strong social interactions within the local community (Amalia et al., 2020). Similarly, in the study of Social Solidarity in the Samadiyah Tradition at Meunasah Krueng, local religious

traditions and collective rituals reinforce social solidarity according to Durkheim's theory (Kurniawan & Suharman, 2022). In the field of literature, the study of Mechanical and Organic Solidarity in Kiki Sulistyo's short story *Cipung* shows that homogeneity of values and shared emotional responses dominate as forms of mechanical solidarity (Putri & Kurniawan, 2025). However, no research has specifically combined Durkheim's theory of social solidarity with Fairclough's Critical Discourse Analysis to unpack how the discourse of social solidarity is constructed in contemporary novels by Tere Liye.

Although several studies have focused on the social values in Tere Liye's works, most have concentrated on identifying and describing social values, cultural contexts, and aspects of morality without examining the use of language as a practice of power. This gap constitutes the research gap for this study. Therefore, this research is essential to unveil how literary texts function as a medium for shaping social consciousness through the power of discourse.

Unlike previous studies, this research offers novelty by integrating Émile Durkheim's theory of social solidarity with Norman Fairclough's Critical Discourse Analysis. This approach necessitates a deeper analysis of the representation of social solidarity in contemporary literature, specifically regarding linguistic structure, ideology, and power relations within the text. Thus, the research titled "*Social Solidarity in the Novel Tanah Para Bandit by Tere Liye: A Critical Discourse Analysis*" is expected to contribute to the development of sociological literary studies and enrich insights in discourse studies regarding the relationship between language, power, and social solidarity in the context of modern Indonesian literature (Daud & Bagtayan, 2024).

2. METHOD

This research applies a descriptive qualitative approach with the aim of exploring the social and

ideological meanings contained in the language of the novel *Tanah Para Bandit* by Tere Liye. This approach is chosen because it emphasizes contextual understanding of social phenomena in relation to literary works, rather than relying on numerical or statistical calculations. The theoretical foundation used is Fairclough's Critical Discourse Analysis (CDA), where language is viewed as a social practice that both shapes and reflects power and ideology (Noviyanti et al., 2023). Through this approach, the study seeks to explain how literary texts serve as ideological spaces that represent social relationships and the value of solidarity among characters in the novel. Methodologically, this research is grounded in a scientific paradigm, as described by Afrizal (2017), which posits that a paradigm is a set of interrelated concepts logically connected to understand, interpret, and explain the realities or problems faced. This paradigm emphasizes that scientific research should be systematically organized, possess interpretative value, and be based on the integration of theory, method, and social reality.

The object of this research is the novel *Tanah Para Bandit* by Tere Liye (2025), which features themes of social solidarity, struggle, and justice. The research focuses on two types of social solidarity as articulated by Émile Durkheim: mechanical solidarity, which is based on shared values and collective consciousness, and organic solidarity, which arises from cooperation and the division of social roles in modern society. The primary data source for this study is the novel's text itself, while secondary sources are drawn from articles, books, and scholarly journals that align with Durkheim's theory and the concept of critical discourse analysis. Research materials include the manuscript of the novel as the main object, data classification sheets, quotation recording cards, and a computer for data processing. This research was conducted at Universitas Muhammadiyah Jember and at the researcher's home from September to October

2025. Data were collected through documentation studies and close reading of the text, following these stages: (1) repeated readings to understand the social context in the text; (2) marking quotations that contain elements of social solidarity; (3) coding data based on categories of mechanical and organic solidarity; and (4) grouping citation results according to thematic indicators.

The operational definitions in this research encompass two main concepts. First, social solidarity is defined as the relationships among individuals formed by a sense of togetherness and collective responsibility that foster social awareness (Fathiyah et al., 2025). Second, critical discourse is understood as the process of representing social ideologies manifested through forms of language, narrative style, and text structure (Noviyanti et al., 2023). Data analysis is conducted using an inductive and interactive approach through three main stages: data reduction, presentation of data results, and final conclusions. This approach aligns with Afrizal's (2017) view that understanding social reality must involve deep interpretation of the structural meanings surrounding it, ensuring that the research not only depicts facts but also generates conceptual interpretations of the relationships between language, ideology, and power. The analysis results obtained through these stages are then used to interpret the forms and meanings of social solidarity in the novel, thereby highlighting the connections between literary texts and the social structures depicted by the author.

3. RESULTS AND DISCUSSION

Based on the results of the study of the novel *Tanah Para Bandit* by Tere Liye using Émile Durkheim's theory of social solidarity and the Critical Discourse Analysis (CDA) approach proposed by Norman Fairclough, two main types of social solidarity were obtained, namely mechanical and organic solidarity. These two forms of solidarity are interrelated and reflect the

dynamics of the life of the Talang community, which is depicted as undergoing a change from a uniform traditional order to a more complex and modern social life.

Mechanic Solidarity

In *Tanah Para Bandit*, a form of mechanical solidarity is reflected through the use of language that emphasizes shared values, adherence to norms, and the collective consciousness of the Talang community. Fairclough argues that in a traditional social context, language serves as an instrument for maintaining stability and legitimizing the established social order.

(Data 1)

"Talang, atau perkampungan tempat aku tinggal berada di lembah yang dikelilingi hutan lebat. Tidak ada mall, tempat wisata, atau tempat nongkrong di sini. Satu-satunya tempat pelarianku adalah hutan itu." (Tere Liye, 2025, hlm. 5).

Translation :

"Talang, or the village where I live, is in a valley surrounded by dense forest. There are no malls, tourist attractions, or hangouts here. My only escape is the forest." (Tere Liye, 2025, p. 5).

Explanation (CDA Fairclough): This quote displays an ideological construct about the simplicity of life and human closeness to nature. The calm and repetitive sentence structure demonstrates a collective discourse that is accepted without rejection. In Fairclough's view, the repetition of the diction "nothing" is a form of linguistic strategy that strengthens social identity based on limitations and togetherness. Language is used not only to describe the setting, but also to emphasize the social values upheld by the Talang community.

(Data 2)

"Kau tinggal dengan siapa, Padma?" Dia bertanya. "Abu Syik." Agam mengangguk, meski tidak lazim, dia tahu itu adalah panggilan untuk kakek di talang kami. "Kau tinggal dengan siapa, Agam?" Aku balas bertanya. "Bapak dan mamakku." (Tere Liye, 2025, hlm. 18).

Translation :

"Who do you live with, Padma?" He asked. "Abu Syik." Agam nodded, though it was unusual, he knew that was the nickname for our grandfather in the gutter. "Who do you live with, Agam?" I asked back. "My father and mother." (Tere Liye, 2025, p. 18).

Explanation (CDA Fairclough): This simple dialogue demonstrates a communication structure that represents symbolic power. Fairclough describes this type of language as a form of social practice that serves to maintain family norms and ideologies. Through polite and straightforward speech patterns, language becomes a medium for affirming traditional values and a shared moral hierarchy.

(Data 3)

"Esok harinya, pagi-pagi, Abu Syik kembali berteriak, marah-marah. "LOMPAT, PADMA!" Aku mengangguk, sejak tadi aku sudah lompat. Sekali lagi berusaha melompat. Hanya satu jengkal melayang di udara, tubuhku kembali berdebam ke tanah. Debu mengepul. "LEBIH TINGGI!" PLAK! Pecut rotan Abu Syik menghantam kakiku." (Tere Liye, 2025, hlm. 25).

Translation :

"The next morning, early in the morning, Abu Syik shouted again, furious. "JUMP, PADMA!" I nodded. I had already jumped. I tried to jump once more. Only a span in

the air, my body slammed back to the ground. Dust billowed. "HIGHER!" SLAP! Abu Syik's rattan whip struck my leg." (Tere Liye, 2025, p. 25).

Explanation (CDA Fairclough): Imperative sentences in capital letters indicate a perceived power within society. In CDA's view, this style of language signifies influence or dominance. According to Fairclough, this type of discourse is used to foster obedience and discipline, ensuring social order is maintained.

(Data 4)

"Penduduk talang tidak punya banyak uang untuk membeli daging." (Tere Liye, 2025, hlm. 22).

Translation :

"Talang residents don't have much money to buy meat." (Tere Liye, 2025, p. 22).

Explanation (CDA Fairclough): This short, simple sentence depicts an equal outlook on life. This seemingly ordinary discourse actually conveys a message of simplicity and social equality. The language used to demonstrate that the Talang people live without stark class differences, thus maintaining a strong sense of togetherness.

(Data 5)

"Tidak, Padma. Kita adalah padma, kita adalah ratu bunga yang menyerap bau busuk di sekitar. Kita mengorbankan hidup kita agar hutan menjadi indah." (Tere Liye, 2025, hlm. 72).

Translation :

"No, Padma. We are the lotus, the queen of flowers, absorbing the stench around us. We sacrifice our lives to make the forest beautiful." (Tere Liye, 2025, p. 72).

Explanation (CDA Fairclough): The metaphor "padma" is used as a means of conveying meaning that contains ideology. Metaphors can

be a means of demonstrating power in language. In this quote, the padma flower symbolizes moral values and the spirit of sacrifice for the common good. Thus, language not only creates a beautiful story but also instills the moral teachings of traditional societies.

In general, the discourse of mechanical solidarity in this novel illustrates how language functions as a means of reproducing collective values and social morality. Fairclough asserts that ideology is not explicit, but operates covertly through word choice, sentence structure, and symbolic representations that reinforce social consciousness.

Organic Solidarity

The organic solidarity in the novel *Tanah Para Bandit* is presented through discourse that emphasizes cooperation, role differentiation, and individual moral awareness. In CDA Fairclough's view, language is a crucial tool for demonstrating the ideological shift from traditional power to equality and social rationality.

(Data 1)

"Aku ikut Mamak mengerjakan ladang karena Bapak yang pincang tidak mampu bekerja dan lebih sering duduk di rumah panggung. Semua pekerjaan dan urusan keluarga ditangani oleh Mamak seorang diri." (Tere Liye, 2025, hlm. 41).

Translation :

"I helped my mother work the fields because my father, who was crippled, couldn't work and spent most of his time sitting in the stilt house. All the work and family affairs were handled by my mother alone." (Tere Liye, 2025, p. 41).

Explanation (CDA Fairclough): This quote illustrates that language is employed to highlight the social roles of each character. The parallel sentence structure reflects an interdependent social relationship with no one having more

power. With a calm and objective tone, Tere Liye depicts a shift from hierarchical power to more rational and collective cooperation.

(Data 2)

"Bapakku sering memukul," jawab Agam pelan. "Hah? Jadi kau menangis cuma karena itu?" tanyaku lagi. Agam menggeleng pelan. "Bukan karena pukulannya. Aku menangis karena setiap kali Bapak memukulku, Mamak ikut menangis. Aku tak pernah bisa menahan air mata saat melihat Mamak bersedih." (Tere Liye, 2025, hlm. 39).

Translation :

"My father often hits me," Agam replied quietly. "Huh? So that's all you cry about?" I asked again. Agam shook his head slowly. "It's not because of the beatings. I cry because every time my father hits me, my mother cries too. I can never hold back my tears when I see my mother sad." (Tere Liye, 2025, p. 39).

Explanation (CDA Fairclough): This emotional discourse illustrates a form of resistance to oppressive power. Within the CDA framework, emotional language becomes a means of asserting moral awareness and empathy. Fairclough explains that through affective expression, social subjects can challenge traditional forms of power and present new ideologies based on humanity.

(Data 3)

"Terima kasih sudah mau mendengar ceritaku, Padma." Aku mengangguk. "Kau yang pertama dan satu-satunya tempatku bercerita selama ini." Kami saling tatap sejenak. (Tere Liye, 2025, hlm. 43).

Translation :

"Thank you for listening to my story, Padma." I nodded. "You're the first and

only person I've ever shared my story with." We stared at each other for a moment. (Tere Liye, 2025, p. 43).

Explanation (CDA Fairclough): The language used in this quote demonstrates a participatory attitude. Discourse that allows space for dialogue and mutual listening signals a shift from a power-dominated relationship to one of greater equality. This way of speaking creates a sense of togetherness based on empathy and mutual respect for each individual's experiences.

(Data 4)

"Tumbuhan ini disebut cicuta. Atau disebut juga water hemlock." Aku terdiam, menatap bunga putih kecil-kecil-aku ingat salah satu buku yang kubaca. Aku tahu tumbuhan ini. "Batang, akar, dan bunga tumbuhan ini mematikan. Siapa pun yang memakannya, lima belas menit kemudian, denyut nadi menjadi lebih cepat, napas tersengal, kejang-kejang, koma, mati." (Tere Liye, 2025, hlm. 46).

Translation :

"This plant is called cicuta. Or also called water hemlock." I was silent, staring at the small white flowers - I remembered one of the books I had read. I knew this plant. "The stem, roots, and flowers of this plant are deadly. Anyone who eats them, fifteen minutes later, will experience a rapid pulse, shortness of breath, convulsions, coma, and death." (Tere Liye, 2025, p. 46).

Explanation (CDA Fairclough): The scientific language in this quote demonstrates a shift in power from one based on morality to one based on knowledge. According to Fairclough, this represents a shift from symbolic power to legitimacy based on rationality. The objective choice of words demonstrates that mastery of knowledge is the basis for the formation of new solidarity in modern society.

(Data 5)

"Itulah keluarga kita, Padma... kau adalah padma, menyerap semua kebusukan di sekitarmu agar bunga-bunga lain kembali memiliki wangi semerbak." (Tere Liye, 2025, hlm. 50).

Translation :

"That is our family, Padma... you are the Padma, absorbing all the rottenness around you so that other flowers can have their fragrant fragrance again." (Tere Liye, 2025, p. 50).

Explanation (CDA Fairclough): The metaphor "padma" is again used as a discourse strategy containing an ideological message. In Fairclough's analysis, the metaphor functions as a tool for internalizing moral values within the social system. The language in this quote frames solidarity as the result of a shared struggle characterized by social responsibility and empathy.

The discourses above demonstrate that organic solidarity in the novel is built through linguistic transformations that emphasize cooperation, rationality, and moral awareness. In this context, language acts as an ideological mechanism that demonstrates a shift in power orientation from traditional domination to equality and social collaboration.

4. DISCUSSION

The findings of this research reveal that social solidarity in the novel *Tanah Para Bandit* by Tere Liye emerges through two main forms as described by Émile Durkheim: mechanical and organic solidarity. Mechanical solidarity is evident in the depiction of the Talang community, which is simple, homogeneous, and characterized by strong values of togetherness. The characters display loyalty to social norms and adhere to moral figures, such as Abu Syik, who acts as a guardian of the social order. In the context of Fairclough's Critical Discourse Analysis (CDA),

the language patterns in these sections are traditional, hierarchical, and normative, reflecting how power operates within a social structure still bound by moral authority (Suedi & Wardani, 2017). This aligns with Merdita et al. (2024), who explain that mechanical solidarity is formed due to shared views on life and a high collective consciousness among community members.

However, this study also finds that Tere Liye not only portrays mechanical solidarity, commonly found in traditional societies, but also illustrates organic solidarity that represents a social transformation toward modern society. This form of solidarity is reflected in the relationships between characters that are based on cooperation, interdependence, and a more rational and functional division of social roles. Characters like Padma and Agam, for instance, demonstrate relationships founded on empathy, social awareness, and logical thinking. From Fairclough's perspective, the use of egalitarian, open, and reflective language signifies a shift in power structure from moral authority to knowledge and individual awareness (Sulbiyati & Asropah, 2024).

These findings present a novelty compared to previous research. For example, the study by Mulyani & Hanani (2023) highlights the differing functions of mechanical and organic solidarity within the context of educational institutions, where organic solidarity only emerges in functional professional relationships. In contrast, this research shows that organic solidarity is not only portrayed in the context of social functions but also in moral and humanitarian contexts. This indicates that Tere Liye expands the meaning of organic solidarity from mere work relationships to humanistic and empathetic social relations. The significant finding of this research is that organic solidarity is not always rooted in modern work systems but can arise from individual moral awareness toward humanity.

Additionally, this study shows that the language in *Tanah Para Bandit* functions as an

ideological tool that voices criticism against social inequalities. This view is reinforced by Pattihawean & Subandiyah (2025), who find that Tere Liye's works often serve as instruments of resistance against the social and economic domination that oppresses vulnerable groups. Therefore, this novel functions not only as an aesthetic work but also as a medium for social critique that reflects the dynamics of power and changes in values within society.

Theoretically, these findings strengthen Durkheim's concept of the importance of solidarity in maintaining social balance while also expanding it through Fairclough's perspective, where language is seen not just as a communication tool but as a means for shaping ideology and power. This suggests that social solidarity in literary texts not only reflects social structure but also constructs societal perspectives on social relations, morality, and humanity. Thus, *Tanah Para Bandit* offers a new viewpoint that social solidarity can serve as a moral force and a form of resistance against inequalities and humanitarian crises in the modern era.

5. CONCLUSION

Based on the research findings from the novel *Tanah Para Bandit* by Tere Liye, which employs Norman Fairclough's Critical Discourse Analysis (CDA) and Émile Durkheim's theory of social solidarity, it can be concluded that this work presents two main forms of social solidarity: mechanical and organic solidarity. Mechanical solidarity is evident in the lives of the Talang community, depicted as simple, bound by shared values, and upholding obedience to authoritative figures such as Abu Syik. The language Tere Liye uses to describe this social life is traditional and rich in moral values, demonstrating a power structure rooted in collective consciousness and respect for elder figures.

Organic solidarity is illustrated through more modern and open social relationships. Characters like Padma and Agam exemplify cooperation,

responsibility, and interdependence grounded in empathy and social awareness. The use of more egalitarian and reflective language signifies a shift in values from traditional obedience to rational and independent thinking. A key finding of this research indicates that organic solidarity in literary works does not merely arise from the division of labor, as suggested by Durkheim, but also from the moral awareness and sense of humanity that develop within individuals.

This research does have limitations, primarily due to the restricted data sources focusing solely on a single novel, which hampers a broader depiction of social solidarity patterns in Tere Liye's works. Additionally, the analysis is still reliant on two main theories, leaving the potential for exploring other approaches unexamined. Nevertheless, this study makes an important contribution to strengthening the field of sociological literary studies based on discourse analysis in Indonesia, particularly in understanding how language can represent social solidarity, power relations, and social critique within modern literary works.

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