

Integrating Buya Hamka's Social Criticism into anecdotal text writing instruction

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Abstract

This study aims to analyze the forms of social criticism presented in the novel Buya Hamka by Ahmad Fuadi and to describe how such criticism can be utilized as instructional material for teaching anecdotal text writing at the senior high school level. This research employs a qualitative approach using content analysis. The data consist of words, sentences, and discourses in the novel Buya Hamka that reflect elements of social criticism, as well as information related to the development of anecdotal text teaching materials. The primary data sources are the novel Buya Hamka, published in 2023, and Indonesian language teachers. Data were collected through reading, observation, and note-taking techniques, while data validity was ensured through persistent observation and literature review. Data analysis was conducted using content analysis through heuristic and hermeneutic reading methods. The findings reveal that the novel contains several forms of social criticism: (1) criticism of social injustice reflecting power dominance that does not favor the public; (2) criticism of colonialism as a form of intellectual resistance to oppressive systems; (3) criticism of traditional educational systems, aligned with critical education theory that rejects rote-based learning; and (4) criticism of gender inequality highlighting the importance of equal access to education. These findings indicate that social criticism not only serves as a reflection of social reality but can also be effectively utilized as teaching material for writing anecdotal texts by transforming social issues into short narratives containing humor and satire. Therefore, social criticism in literary works can help students develop critical thinking skills as well as their ability to write anecdotal texts.

Keywords: *Sosial Criticism, Biographical Novels, Literature Learning, Character Education, Anecdotal Texts*

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Introduction

Literary works represent life through imaginative and aesthetic expressions while remaining grounded in social reality. As an integral component of social and cultural processes, literature does not exist independently from society but rather reflects and interacts with it (Ulinsa et al., 2023). The

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realities portrayed in literary texts reveal the dynamic relationship between individuals and their social environments, which often serve as the foundation for literary creation. Through literature, readers are able to gain meaningful insights and values, particularly regarding human experiences and social conditions (Sangidu, [2004](#)). Moreover, many literary works function as a voice for marginalized communities, portraying their struggles against injustice and the dominance of power, thereby emphasizing the importance of advocacy and representation.

In the context of English language education, particularly at the senior high school level, literary texts play a crucial role in shaping students' critical and creative competencies. Novels, as one of the primary literary genres used in language learning, present various aspects of everyday life through imaginative narratives and character-driven actions (Purba et al., [2022](#)). The use of novels in English language learning not only enhances students' linguistic skills but also facilitates the development of interpretative and analytical abilities. As literary works, novels are influenced by cultural and social contexts, reflecting diverse human experiences such as happiness, sorrow, honesty, betrayal, and broader social issues (Muhardi & Hasanuddin WS, [2006](#)). Therefore, novels provide meaningful and contextual material for engaging students in critical reflection while improving their language proficiency.

Literature is often regarded as a reflection of social reality, as it captures the conditions of society within a particular historical and cultural context (Diwa & Septiana, [2025](#)). Through literary works, readers can explore various aspects of society, including beliefs, ideologies, and collective aspirations that shape a nation's cultural identity (Jamil et al., [2024](#)). Therefore, literature cannot be separated from its socio-cultural context. Beyond merely portraying reality, literature also reflects the evolution of human thought and serves as a medium for expressing critical perspectives on social phenomena.

Many literary works incorporate themes of resistance toward authority, governance, or social conditions that are perceived as inconsistent with societal values. This highlights the capacity of literature not only as a form of artistic expression but also as a powerful medium for conveying social criticism. Social criticism in literature represents the author's response to social conditions considered unjust or problematic (Ramadhani & Al-Ma'ruf, [2025](#)). It functions as a communicative tool to express ideas, evaluate societal issues, and encourage social transformation. From a theoretical perspective, social criticism can be understood as a form of opposition to social realities that deviate from ideal values (Arfah & Suharmoko, [2022](#)). Additionally, it serves as a mechanism of social control by monitoring the functioning of social systems within society (Damono, [2022](#)).

Previous studies have demonstrated the significant role of social criticism in literary-based education. Azizah and Febriani ([2024](#)) highlight that social criticism is a central element in anecdotal texts and can effectively enhance students' writing skills. Similarly, Mantiri et al., ([2023](#)) found that learning activities centered on socially themed anecdotal texts can improve students' comprehension and writing abilities. These findings suggest that integrating social criticism into language learning can foster both critical thinking and expressive skills.

As a form of communication, social criticism conveys new ideas while simultaneously re-evaluating existing perspectives to promote social change (Daeli, ([2023](#));Latief et al., ([2024](#))). It also functions as a tool for monitoring the sustainability of social systems within society (Rico et al., [2024](#)). Scholars define social criticism as a form of rejection or disagreement toward prevailing social realities (Arfah &

Suharmoko, 2022), as well as a medium for articulating new perspectives and reassessing established ideas (Sandi, 2023). Furthermore, it can be viewed as a form of social interaction aimed at maintaining and improving societal systems (Wibowo, 2023). Based on these perspectives, social criticism can be understood as a communicative mechanism for expressing evaluation and guiding society toward constructive change.

Social criticism encompasses various dimensions, including political, economic, socio-cultural, moral, and religious aspects (Firdaus & Suparman, 2025). Through literary narratives, these forms of criticism are often presented in ways that are both engaging and educational. One notable example is the novel *Buya Hamka* by Ahmad Fuadi, which contains rich representations of social criticism. Through its narrative structure and characterization, the novel addresses issues such as social inequality, injustice, and cultural conflict. As noted by Damono (2002), social criticism in literature can be categorized into political, social, cultural, economic, and religious domains, all of which reflect the author's response to perceived social discrepancies.

Social criticism in literary works offers significant potential to be utilized as instructional material, particularly in the context of language learning that emphasizes critical and creative thinking. Anecdotal texts, as one of the text types taught at the senior high school level, are characterized by the use of humor and satire to convey criticism toward social realities or public figures (Kurniasih, 2023). This characteristic suggests a conceptual alignment between literary social criticism and anecdotal writing, as both function as mediums for expressing critique in a concise and engaging manner (Dewi, 2024). Previous studies have predominantly examined social criticism in literary works or the teaching of anecdotal texts separately, with limited attention to their integration, particularly using specific literary texts such as the novel *Buya Hamka* by Ahmad Fuadi. Therefore, this study aims to fill this gap by exploring how social criticism in the novel can be identified and utilized as instructional material for teaching anecdotal text writing. The social criticism embedded in literary elements such as characters, plot, and conflict reveals various forms of injustice, abuse of power, and deviant behavior. This aligns with the characteristics of anecdotal texts, which communicate social satire in a concise, humorous, yet meaningful manner (Dewi, 2024). Therefore, integrating social criticism from literary works into the teaching of anecdotal writing can enhance students' critical awareness, creativity, and ability to express ideas effectively.

Method

This study employed a qualitative descriptive research design. Qualitative research emphasizes the researcher's effort to examine phenomena naturally and holistically within their complexity (Annasthasya et al., 2025). The object of this study is the forms of social criticism represented in the novel *Buya Hamka*. The social criticism analyzed in this study is not limited to a single character, but includes all representations conveyed through narrative descriptions, dialogues, and actions of various characters in the novel. The data consist of excerpts in the form of words, sentences, paragraphs, and discourses that contain elements of social criticism in *Buya Hamka* by Ahmad Fuadi. The primary data source of this study is the novel *Buya Hamka*, written by Ahmad Fuadi and first published in 2023, consisting of 376 pages.

Data were collected through a documentation study by carefully reading and examining every word, sentence, and dialogue in the novel. Relevant sections related to the research focus, particularly those

containing elements of social criticism, were identified and recorded. In addition, supporting references such as books, journal articles, and scholarly publications were utilized to strengthen the data analysis. The validity of the data was ensured through technique triangulation by employing multiple data collection methods, including document analysis (textual analysis of the novel) and literature review.

The data analysis technique applied in this study was content analysis using heuristic and hermeneutic reading methods. Heuristic reading was used to identify elements of social criticism in the novel, while hermeneutic reading involved reinterpreting the text to gain a deeper and more comprehensive understanding of the underlying messages of social criticism.

Results and Discussion

Social criticism

Social criticism

The novel *Buya Hamka* by Ahmad Fuadi contains various forms of social criticism as a representation of social reality. Social criticism in literature is understood as a response to conditions perceived as unjust or undesirable (Damono, 2002). Based on the analysis, four kinds of social criticism were identified; they are social injustice, colonialism, traditional educational system, and gender inequality.

Social injustice

Social injustice refers to conditions in which inequalities occur in the distribution of rights, opportunities, and welfare due to the dominance of power or policies that do not favor certain groups. It is understood as a structural imbalance caused by political policies and non-inclusive social systems (Indriaty et al., 2025). In *Buya Hamka*, Ahmad Fuadi highlights the suffering of indigenous communities living in poverty as a result of the collapse of social, cultural, and economic systems. This situation represents the social injustice experienced by marginalized groups that are often excluded from societal development. Such injustice is evident in the failure of political and governmental systems to ensure fairness and welfare for all members of society, particularly indigenous and minority communities. This condition is illustrated in the following excerpt:

“Bung Karno memang di masa itu terasa semakin otoriter. Proklamator ini semakin dekat dengan kalangan komunis, sedangkan Masyumi sebagai wakil kalangan Islam dan Partai Sosialis Indonesia malah dibubarkan. Sutan Syahrir dan Natsir ditangkap, beberapa majalah dan koran diberedel, dan Hamka dituduh plagiat. Hanya masalah antrean saja kapan dia kena. Akhirnya, gilirannya sampai.” (hal 11).

“At that time, Bung Karno appeared increasingly authoritarian. The Proclamator grew closer to communist groups, while Masyumi as a representative of Islamic groups and the Indonesian Socialist Party were dissolved. Sutan Syahrir and Natsir were arrested, several magazines and newspapers were banned, and Hamka was accused of plagiarism. It was only a matter of time before his turn came—and eventually, it did.” (p. 11)

This excerpt illustrates political authoritarianism reflected in the dissolution of political parties, the imprisonment of national figures, and the restriction of press freedom through media censorship. These actions indicate the concentration of power and the suppression of opposition groups.

However, the data do not directly portray social injustice experienced by the broader community, but rather demonstrate political repression toward certain elite groups. In this sense, the excerpt can be understood as reflecting structural injustice, where unequal power relations operate through state control over political institutions and public discourse.

Such conditions may indirectly affect society by limiting freedom of expression, access to information, and democratic participation. Therefore, Ahmad Fuadi's narrative can be interpreted as a critique of authoritarian political practices that shape broader social structures.

"Memang nama jabatannya cukup mentereng: Direktur Kulliyatul muballighin. Tapi penghasilan tidak lebih baik dari petani atau pedagang" (Hal. 163)

"Although the position carried a prestigious title as Director of Kulliyatul Muballighin, the income was no better than that of a farmer or a trader." (P. 163)

The excerpt highlights a form of social injustice reflected in the imbalance between social status and economic welfare. Although the position of Director of Kulliyatul Muballighin appears prestigious, it does not provide adequate financial compensation, even when compared to occupations such as farmers or traders. This contrast indicates that social recognition and economic reward are not distributed proportionally. Such a condition suggests the presence of structural inequality within the social system, where certain roles that contribute significantly to intellectual or religious development are undervalued in material terms. As a result, individuals occupying these positions may experience economic disadvantage despite holding respected titles. This situation serves as a critique of social structures that fail to ensure fairness in the distribution of economic resources. It emphasizes that prestige alone does not guarantee welfare, thereby revealing a gap between symbolic status and actual living conditions.

Colonialism

Colonialism refers to a system of domination in which a nation exerts control over another territory for the purpose of exploiting its resources and asserting political, economic, and cultural dominance. Criticism of colonialism often highlights the oppression and injustice experienced by colonized societies, as well as the long-term structural inequalities it produces (Khoirunnisa et al., [2024](#)). In the novel, Dutch colonialism is depicted as an oppressive force that restricted the lives of the people. Hamka's refusal to work for the colonial government represents a symbolic act of resistance against an unjust system. This rejection reflects intellectual resistance, emphasizing that the struggle against colonialism is not limited to physical confrontation but can also be pursued through thought, education, and writing. Such narratives demonstrate that intellectual awareness serves as a crucial form of liberation in confronting colonial domination. This condition is illustrated in the following excerpt:

"Ah, tahu apa mereka tentang khianat, tentang Bung Karno, tentang perjuangan kemerdekaan ini? Mereka mungkin masih bocah beringus ketika aku ikut bergerilya di hutan melawan Belanda dulu. Hamka menggerutu dalam hati" (hal. 4).

"What do they know about betrayal, about Bung Karno, about this struggle for independence? They were probably still children when I joined the guerrilla movement in the forest against the Dutch. Hamka grumbled inwardly." (p. 4)

This excerpt underscores how Hamka's direct experience in resisting colonialism strengthens his critical stance toward Dutch authority. This criticism reflects the theory of social resistance, which emphasizes intellectual awareness as a means of opposing domination, not merely physical resistance.

"Kalau Jepang menang, dia mesti mengakui kemerdekaan suatu bangsa yang telah kukuh semangatnya. Kalau dia kalah sehingga sekutu masuk ke sini atau Belanda kembali, mereka tidak pula dapat lagi membelenggu semangat yang telah sadar." (hal. 222)

"If Japan wins, it must acknowledge the independence of a nation whose spirit has become firmly established. If it loses and the Allies enter or the Dutch return, they will no longer be able to shackle a spirit that has already awakened." (p. 222)

The excerpt reflects a strong critique of colonialism by emphasizing the resilience and awakening of national consciousness among the colonized people. It suggests that regardless of which power dominates—whether Japan or the returning Dutch colonial authority—the spirit of independence within the nation can no longer be suppressed.

This statement highlights that colonial domination is not only a political or territorial issue but also a struggle over consciousness and identity. The phrase "a spirit that has already awakened" signifies a critical awareness among the people, indicating that they are no longer passive subjects of colonial rule. Instead, they possess a collective determination to resist oppression. Thus, the excerpt can be interpreted as a form of intellectual resistance against colonialism. It criticizes the assumption that colonial powers can maintain control indefinitely, while asserting that once a nation develops a strong sense of self-awareness and unity, colonial domination becomes unsustainable.

"Lihatlah bung, kehormatan bangsa kita sudah dipermain-mainkan oleh serdadu jepang. Perempuan-perempuan yang telah dirusak kehormatannya. Gadis-gadis banyak yang menjadi korban" (hal. 223)

"Look, brother, the honor of our nation has been toyed with by Japanese soldiers. Women have had their dignity violated. Many young girls have become victims." (p. 223)

The excerpt reflects a form of criticism toward colonialism by highlighting the violence and oppression experienced by civilians under Japanese occupation. The violation of women's dignity and the victimization of young girls indicate that colonial power operates not only through political domination but also through physical and psychological violence. This condition demonstrates how colonialism dehumanizes the colonized population, particularly women, who become vulnerable targets of exploitation. Such acts represent a severe form of injustice, as they undermine both individual dignity and collective national honor. The excerpt can be interpreted as a critique of colonial practices that inflict suffering on society and expose the moral consequences of imperial domination.

Criticism on traditional educational systems

Traditional educational systems tend to emphasize rote memorization and often fail to develop students' critical thinking and creativity. Learning that is oriented solely toward academic achievement can hinder the development of higher-order thinking skills (Rambung et al., 2023). In the novel, Ahmad Fuadi critiques rigid and outdated educational practices that limit students' intellectual growth. Education that prioritizes memorization over reasoning is seen as restricting students' potential. This criticism is reflected in Hamka's rejection of narrow criteria in evaluating teacher qualifications. This condition is illustrated in the following excerpt:

"Orang dipilih jadi guru hanya karena melihat kertas diploma? Bukan melihat apa isi dada dan kepala? Tidak melihat kepandaian dan kefasihan mengajar dan menyemangati orang? Bukankah tanda berilmu itu pandai mengolah pikiran dan hati, bukan ponten di ijazah" (hal 81).

"Are people chosen as teachers merely based on diplomas? Not on what lies in their minds and hearts? Not on their ability to inspire and motivate others? Is knowledge not reflected in one's ability to think and feel, rather than in grades on a certificate?" (p. 81)

This excerpt emphasizes that a teacher's competence should not be measured solely by formal qualifications but also by intellectual capacity, communication skills, and the ability to inspire learners. Hamka's preference for self-directed learning reflects his rejection of stagnant educational models and underscores the need for educational reform. This perspective aligns with critical education theory, which opposes formalistic approaches and promotes the development of critical thinking.

"Bila gurunya sudah bosan melihat Malik berdiri di sudut sambil menghafal maka dia dibolehkan kembali duduk bersama teman-temannya" (Hal. 28)

"When the teacher grew tired of seeing Malik standing in the corner memorizing, he was allowed to return to his seat and rejoin his classmates." (P.28)

The excerpt illustrates a traditional educational practice that emphasizes rote memorization as the primary mode of learning. Malik is portrayed as being required to stand in the corner while memorizing, which indicates a rigid and disciplinary classroom environment. This method suggests that learning is treated as a mechanical activity rather than a meaningful process of understanding. The teacher's decision to allow Malik to return to his seat only after completing memorization reflects a system that prioritizes compliance over critical thinking. Such an approach positions students as passive recipients of knowledge, limiting their opportunity to question, analyze, or engage creatively with the material. This condition represents a form of criticism toward traditional educational systems that rely heavily on memorization and control. It highlights how such systems may hinder the development of students' intellectual potential, particularly in fostering critical and independent thinking skills.

"Apa perlunya pandai berpidato kalau pengetahuan tak dalam. Apa perlunya pandai menghafal syair, berkisah tentang sejarah karena tampak seperti burung beo." (Hal.78)

"What is the use of being skilled in speech if knowledge is shallow? What is the use of memorizing poetry and recounting history if one merely resembles a parrot?" (p. 78)

This statement serves as a satire of religious figures who prioritize rhetorical ability over substantive understanding. It emphasizes that religious knowledge should not merely be memorized but must be deeply understood and practiced in real life. This aligns with theories of religious criticism that reject fanaticism and promote rationality and critical understanding.

Criticism on gender inequality

Gender inequality refers to unequal access and opportunities between men and women, including in education. Criticism of gender inequality aims to promote fairness and equal rights for all individuals (Efendy, 2014). The novel also highlights issues of gender inequality, particularly the limited access to education for women. In the social context depicted, women are often confined to domestic roles and rarely given opportunities in formal education or intellectual activities. However, through the character of Hamka, the novel presents a critique of this condition. This is reflected in his efforts to provide educational opportunities within the mosque, including organizing additional classes for women:

"Untuk itu Hamka menyusun segala macam cara pendidikan umat. Dia membuat kajian subuh yang sangat populer saban hari. Lalu karena banyak permintaan dibuat pula beberapa kelas tambahan, menyesuaikan dengan pendengarnya, mulai dari ibu-ibu sampai para jemaah berpendidikan barat."(hal 305).

"For this reason, Hamka developed various educational initiatives for the community. He organized daily dawn lectures that became highly popular. Due to increasing demand, additional classes were created, tailored to different audiences, ranging from women to congregants with Western education." (p. 305)

This initiative demonstrates that women were given opportunities to learn and develop themselves, even within religious contexts. The presence of female characters eager to pursue knowledge symbolizes the aspiration for gender equality. This criticism aligns with gender equality theory, which emphasizes equal rights in accessing education.

Social criticism as anecdotal text writing

The social criticism contained in the novel Buya Hamka by Ahmad Fuadi is highly relevant as instructional material for teaching anecdotal text writing, particularly in Indonesian language learning that emphasizes the development of critical and creative thinking skills. In the novel, social criticism is conveyed through various events that reflect real-life issues such as injustice, restrictions on freedom, and social practices that contradict humanitarian values. These critiques can serve as contextual and authentic sources of ideas in developing anecdotal texts that are not only entertaining but also reflective.

Events in the novel that contain elements of criticism can be effectively simplified and reconstructed into short narratives incorporating humor or satire, in accordance with the characteristics of anecdotal texts. The use of social criticism as teaching material holds strategic value in fostering students' critical awareness of their social environment (Aryanti & Rintia, 2025). Through

learning activities based on socially themed anecdotal texts, students are encouraged to become more sensitive to issues around them and to express their opinions or criticisms in a polite and creative manner. This approach is essential in shaping students who are not only academically competent but also socially aware. Thus, learning functions not merely as a means of knowledge transfer, but also as a medium for developing attitudes and values.

The utilization of social criticism in the novel *Buya Hamka* by Ahmad Fuadi as teaching material for writing anecdotal texts involves both analytical and creative processes. This approach requires students to understand, interpret, and reconstruct social messages into texts that are more concise, communicative, and contextual. This process does not merely involve transferring the content of the story; rather, it focuses on simplifying events without losing the essence of the criticism conveyed. Transforming social criticism into anecdotal texts contributes to the development of higher-order thinking skills, including analyzing, evaluating, and creating (Almira et al., 2026). In addition, students are trained to develop social awareness and the ability to express criticism in a polite and constructive manner through writing. The process of transforming social criticism into anecdotal texts in learning activities is carried out through the following steps:

1. Identifying Social Criticism in the Novel

Students are encouraged to identify forms of social criticism in the novel through group discussions by examining its content to uncover both explicit and implicit messages. These criticisms may include issues such as social injustice, abuse of power, conservative mindsets, and inequalities within the educational system.

After the identification process, students select one event that is the most representative and has strong potential to be developed into an anecdotal text. This selection is essential to ensure that the resulting text remains focused and does not expand into unrelated issues.

2. Transforming Social Criticism into Anecdotal Texts

The use of social criticism as instructional material aligns with the learning objectives of Indonesian language education at the senior high school level, which include:

- a. Students are able to understand and analyze literary texts.
- b. Students are able to write anecdotal texts in accordance with their structure and linguistic features.
- c. Students are able to develop critical and creative ideas based on social phenomena.

Students demonstrate sensitivity and responsiveness to social issues in their surroundings. One example of social criticism found in the novel *Buya Hamka* is the critique of an educational system that tends to measure intelligence solely based on formal diplomas, without considering critical thinking skills and depth of knowledge. This criticism is then transformed into an anecdotal text by simplifying the event, incorporating elements of humor, and structuring it according to the conventions of anecdotal writing. An example of this transformation is presented in [Chart 1](#).

The anecdotal text above is the result of transforming social criticism found in the novel *Buya Hamka*, which highlights a narrow perspective on formal education. In the novel, the character of Hamka is portrayed as someone who prioritizes understanding, experience, and self-directed learning over formal recognition in the form of academic diplomas. This criticism is then simplified into a more accessible and communicative situation through an anecdotal text without losing its core message. The

element of humor emerges from the applicant's statement comparing intelligence to the quantity of paper, creating irony that satirizes flawed ways of assessing intellectual ability.

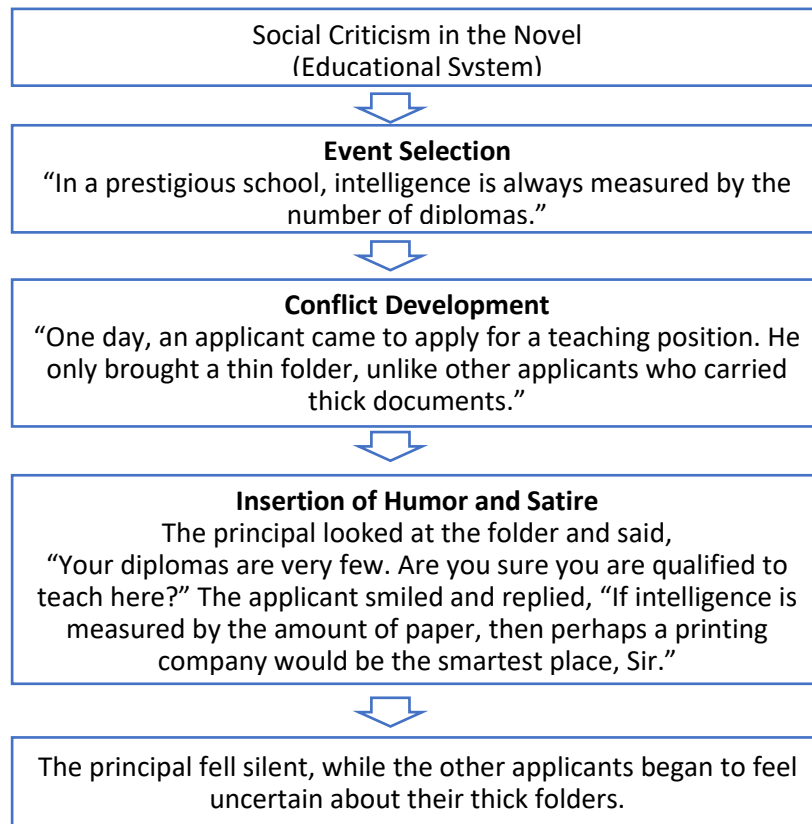


Chart 1. Transformation of criticism into anecdote

The anecdotal text above is the result of transforming social criticism found in the novel *Buya Hamka*, which highlights a narrow perspective on formal education. In the novel, the character of Hamka is portrayed as someone who prioritizes understanding, experience, and self-directed learning over formal recognition in the form of academic diplomas. This criticism is then simplified into a more accessible and communicative situation through an anecdotal text without losing its core message. The element of humor emerges from the applicant's statement comparing intelligence to the quantity of paper, creating irony that satirizes flawed ways of assessing intellectual ability.

In addition to fostering critical and creative thinking, the novel also contributes to character education through the exemplary traits of Hamka, such as open-mindedness, perseverance, and compassion. The values embedded in the novel are aligned with the principles of the *Pancasila Student Profile* and can be integrated into interdisciplinary learning contexts, including religious education, history, and civic education. Therefore, *Buya Hamka* is not only a literary work but also possesses significant pedagogical value in shaping students' literacy, character, and social awareness.

The findings of this study are consistent with previous research conducted by (Mantiri et al., [2023](#)) and (Azizah & Febriani, [2024](#)), particularly in terms of utilizing social criticism as teaching material. However, this study offers novelty by specifically examining social criticism in the novel *Buya Hamka* by Ahmad Fuadi and directly integrating it into the teaching of anecdotal text writing at the senior high

school level. Furthermore, this research not only identifies forms of social criticism but also develops instructional steps and aligns them with learning outcomes.

Discussion

The findings of this study are consistent with previous research that highlights the role of social criticism in literary works as a reflection of societal conditions. Studies by (Montgomery, [2016](#)), (Reyes et al., [2017](#)), (Mantiri et al., [2023](#)) and (Azizah & Febriani, [2024](#)) demonstrate that social criticism can be effectively utilized as teaching material, particularly in improving students' writing skills through contextual learning approaches. Similarly, this study confirms that social criticism serves as a meaningful source for developing students' critical awareness and expressive abilities. Several studies have shown that literary works play a significant role in representing and questioning social structures and power relations.

However, this study differs from previous research in several aspects. While earlier studies tend to focus on social criticism in general literary texts or anecdotal materials, this research specifically examines social criticism in the novel *Buya Hamka* by Ahmad Fuadi. Moreover, this study not only identifies forms of social criticism but also systematically transforms them into anecdotal texts as part of instructional practice. This integration between literary analysis and writing pedagogy represents a more applied approach compared to prior studies. In addition, the findings reveal that the forms of social criticism in the novel operate not only at the surface level but also at structural and ideological levels, such as political repression, educational inequality, and gender issues.

Therefore, this study contributes to the existing body of research by providing a more specific and pedagogically oriented framework for utilizing literary social criticism, particularly in relation to anecdotal text writing at the senior high school level.

Conclusion

Based on the findings and discussion of the analysis of the novel *Buya Hamka* by Ahmad Fuadi, it can be concluded that the novel contains five forms of social criticism: criticism of social injustice, colonialism, religious fanaticism, traditional educational systems, and gender inequality. These forms of criticism reflect social realities that are narratively constructed and are consistent with theories of social criticism as a response to non-ideal conditions in society.

Furthermore, the social criticism presented in the novel demonstrates strong potential to be utilized as instructional material for teaching anecdotal text writing at the senior high school level. It contributes to the development of students' critical and creative thinking skills, while also fostering social awareness. The utilization of social criticism in this context involves processes of identification and transformation into anecdotal texts that adhere to appropriate structural and linguistic conventions.

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