



Representation of family norms in the short story collection “Amor Untuk Morin” by Richa Miskiyya

¹ Sabrina Andin Nugroho, ² Trisianti Apriyani

Indonesian Literature, Universitas Ahmad Dahlan, Yogyakarta, 55196, Indonesia
¹ 2200025017@webmail.uad.ac.id; ² trisianti.apriyani@idlitera.uad.ac.id
*Correspondent email author: 2200025017@webmail.uad.ac.id

ARTICLE INFO

Article history

Received 2026-01-14
Revised 2026-02-24
Accepted 2026-03-15

Keywords

Collection of short stories;
Family;
Norms;
Parsons.

ABSTRACT

Literary representations of family frequently oscillate between ideals of romantic harmony and depictions of relational fractures, as reflected in “Amor untuk Morin”, a short story collection by Richa Miskiyya, which problematizes the stability of family norms. This study aims to analyze the representation of family norms in the collection through Talcott Parsons’ structural-functional framework, focusing on the extent to which normative functions operate within the familial institution. By situating contemporary Indonesian short fiction within sociological theory, this research contributes to interdisciplinary literary studies that integrate structural-functionalism into textual analysis of family discourse. Employing a qualitative descriptive design, the study applies close reading to identify and interpret narrative structures, dialogues, and symbolic elements, followed by data tabulation and triangulation to ensure analytical validity. The findings demonstrate that family norms in “Amor untuk Morin” are represented as inconsistently implemented; the family is not constructed as a consistently warm or cohesive unit, and normative structures fail to function effectively as institutional mechanisms regulating members’ roles and behaviors. These results indicate a narrative critique of the functionalist ideal of the family and suggest that contemporary literary texts articulate tensions between normative expectations and lived familial realities, thereby reinforcing the analytical relevance of Parsons’ framework in examining shifting constructions of family in modern literature.

This is an open access article under the [CC-BY-SA](https://creativecommons.org/licenses/by-sa/4.0/) license.



1. Introduction

The family is the most fundamental social institution in human life. Within the family, individuals first learn the values, norms, and moral constructs that will become the foundation of their social interactions. Family norms are not only about rules or traditions passed down from generation to generation, but also about the internalization of values such as compassion, responsibility, honesty, and justice (Bramanti et al., 2025; Iin Turyani et al., 2024; Jannah & Nurajawati, 2023; Kleve & Koellner, 2023; Schnor, 2024; Shannon et al., 2019; Wong, 2024). All of these values play a role in forming personal and collective identity.

Literature often presents narratives about family in various forms, ranging from romantic depictions of family happiness to problems that reveal cracks in family relationships. These narratives not only capture the emotional dynamics between family members but also demonstrate how social, cultural, and ideological values operate within them. The family becomes a symbolic



space where individuals negotiate power, identity, and social change. Studying the representation of family in literary works serves not only as a portrait of social reality but also as an arena where values and norms are tested and negotiated.

Richa Miskiyya's short story collection, "Amor untuk Morin" (2020), is an anthology that explores family dynamics and complexities across its stories. As a prolific author known for her prolific work in the realm of popular novels with millennial and Generation Z readers, Richa Miskiyya has successfully crafted a collection of stories that not only offer tales of love, or "amor," which is Latin for love, but also reveal emotional issues within families fraught with emotional conflict. Each story in *Amor untuk Morin* revolves around the relationship between the main character and her family, where various family norms serve as both guiding principles for the characters and sources of conflict that give rise to dilemmas. That makes this collection of stories relevant to study, as it offers a narrative of how the younger generation faces the demands, expectations, and limitations placed on the family institution in contemporary Indonesian society.

This study formulates two principal research questions: (1) how value norms, institutional norms, and role norms within Talcott Parsons' structural-functional framework are represented in the short story collection *Amor untuk Morin*, and (2) to what extent these representations reflect tensions in the social function of the family for the younger generation in contemporary Indonesian society. Unlike previous research that broadly addresses popular literature or family conflict, this study specifically analyzes the representation and function of family norms using Parsons' theory. This focus offers a targeted, theory-driven examination of normative roles and tensions in a single literary work, highlighting the ongoing relevance of structural-functionalism for understanding family dynamics in contemporary culture.

In this anthology, family norms are depicted in complex and sometimes imperfect ways. *Amor untuk Morin* presents family not only as a source of support and affection, but also as a site where value struggles, personal interests, and emotional conflicts surface. Idealized family norms, such as parental protection or filial respect, often manifest as pressures that impact individual autonomy (Fitriana et al., 2021). This study examines how these norms are depicted in *Amor untuk Morin* and how the collection's recurring themes interrogate both traditional values and modern challenges faced by the younger generation. The analysis focuses on the representation and critique of family norms as experienced by Indonesian youth amid transitions between tradition and modernity.

In analyzing the *Amor untuk Morin* anthology, the relevant theory is literary sociology, with an emphasis on social norms. This approach allows researchers to view literary works not only as aesthetic texts, but also as social products that contain the values, ideologies, and worldviews of the author and society. According to Habib (2025), literary works cannot be separated from the social context in which they are embedded. The relationship between literature and society is classified into three main domains: the sociology of the author, the sociology of the work, and the sociology of the reader. Through these domains, literature is seen not merely as a product of individual imagination but also as the result of an interaction process between the individual author and the social reality that shapes it. Therefore, from the perspective of Pianzola (2024), studies using a literary sociology approach seek to understand how social structures, ideologies, and collective experiences of society are processed through language, style, and aesthetic forms into representations in literary works.

Norms are specific rules that govern social interactions to maintain order in society (Khan et al., 2024; Nadler, 2017; Rustina, 2022). Norms can be interpreted as benchmarks for measuring and describing a collection of human perspectives and activities that contain valid or strong qualities. According to Fagundes (2017), norms are behavioral regulatory mechanisms that ensure that each

person acts in accordance with their social role, thereby supporting the social system as a whole. These norms are divided into three levels: role, value, and institutional norms. Values are the highest norms derived from cultural values such as justice, honesty, and togetherness (Zhang et al., 2023). Institutional values regulate the roles and obligations of individuals within the social structure. Roles are expectations for individual behavior within specific social positions. Family norms are rules that define principles within a family, guiding each individual in their role as a family member. From Talcott Parsons' perspective, the purpose of these family norms is to optimize family functioning to form a social order (Talcott Parsons & Shils, 2017; Rustina, 2022).

In the context of previous studies, research on popular literary works in the metropop genre generally still focuses on issues such as gender representation (Agustina et al., 2025; Amanda & Nugroho, 2024; Anggreani et al., 2023; T Apriyani & Karimah, 2022; Trisanti Apriyani & Safitri, 2022; Fadiyah & Nawawi, 2023). Most prior metropop research addresses gender representation, adolescent identity (Maharani & Noviana, 2025; Mika Puspita Sari et al., 2022), or popular culture commodification (Adji, 2019; Hartman et al., 2023; Maharani & Noviana, 2025; Nirwana & Darmawan, 2025). Research on family values, which includes (Oktaviany & Israhayu, 2024), (Sijabat et al., 2024), and (Fakhriyah, 2020), increasingly uses interdisciplinary approaches, integrating sociological and psychological theories. However, no studies have examined *Amor untuk Morin* in relation to family norms and roles. This research addresses that gap by focusing on how family norms are represented in *Amor untuk Morin* and by providing an analytical framework relevant to contemporary social realities. The literature in Indonesia focuses more on themes of romance, adolescent identity, or gender representation. However, the theme of family is equally important for examining character personalities and social structures. Second, practically, this research is essential for enriching public discourse on the role of family in the lives of young people. When popular novels are widely read, their representations of family norms can shape society's views on family values. Therefore, this research is not only beneficial for the academic world but also provides a positive reflection for readers.

2. Method

This study employs a qualitative descriptive design to examine literary phenomena through descriptive data in the form of words, phrases, and sentences (Creswell, 2015; Ratna, 2022; Sugiarti et al., 2020). The researcher functions as the primary research instrument, responsible for data collection, coding, categorization, interpretation, and conclusion drawing. The material object is the short story collection *Amor untuk Morin* by Richa Miskiyya (2020), published by Andi Publisher, consisting of 194 pages. Data were collected through close reading, involving intensive, systematic engagement with narrative structures, dialogues, and symbolic expressions to identify sociological dimensions embedded in the text. The analytical procedure followed several stages: first, open coding to mark relevant textual units; second, axial coding to group codes into thematic categories; third, categorization based on sociological concepts; and fourth, interpretative analysis linking textual findings to the sociology of literature framework through qualitative content analysis (Miles et al., 2019; Suliartini et al., 2026). Data triangulation is operationalized concretely through source triangulation (comparing findings across different stories within the collection), theory triangulation (interpreting data using multiple sociological perspectives within literary sociology), and researcher triangulation (peer discussion to minimize subjective bias). This triangulation strengthens credibility by cross-validating emerging interpretations across data sources, theoretical lenses, and analytical viewpoints. As seen in Fig. 1, The following illustrates the research procedure.

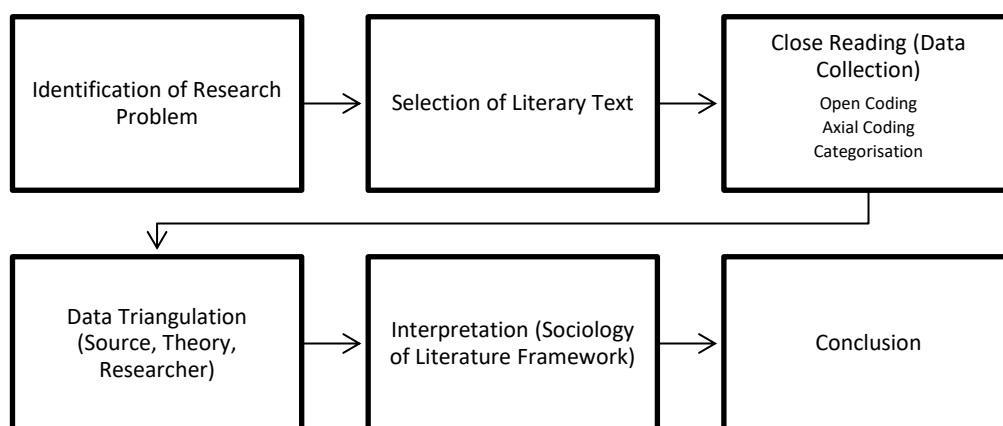


Fig. 1. The research Procedure

3. Result and Discussion

The family norms in Richa Miskiyya's collection of stories, *Amor untuk Morin*, based on Talcott Parsons' perspective, consist of role, value, and institutional norms. These three norms demonstrate how family norms should maintain emotional balance, relational justice, and harmony among family members. When these norms do not function as they should, emotional tension and dysfunctional family relationships will arise, as experienced by the characters in Richa Miskiyya's collection of stories, *Amor untuk Morin*. The following is a more detailed discussion of these family norms.

Role

According to Parsons, roles regulate how each family member fulfills emotional and social responsibilities in their position. In the story collection *Amor untuk Morin*, parents who should be the primary providers of emotional protection, guidance, and affective support to children do not seem to be functioning correctly. In the story entitled "Katrina", the figures of Papa and Mama are not present at the Math Olympiad awards ceremony and only give the excuse that they have to pick up Katrina, an adopted child. This absence not only shows the parents' negligence in their role but also shifts the attention to Katrina, as stated in the following quote:

I did not make a sound... a sign of protest at my parents' absence from my important event at school. (Miskiyya, 2020)

The quote above demonstrates more than mere absence of words; it is a symbolic expression of protest in the absence of parents. From Talcott Parsons' perspective, this action reflects a failure of the family's affective function, as parents fail to fulfill their normative role of providing emotional attention and support. The need for parental affection and presence can lead to feelings of loss and disappointment in children. When the values of love and presence are not met, the family system's maintenance breaks down, leading to resistance from children. Parents often maintain expectations of the child's role as an individual who must be under strict protective control, as in the following quote:

"Mom's mad because I came home at twelve at night."

"I hate it when Mom still thinks of me as a child." (Miskiyya, 2020)

Misalignment of role expectations leads to tense, emotionally charged relationships, indicating that family roles are out of balance. From Parsons' perspective (T Parsons & Shils, 2017), this

tension suggests a disruption in the family's functioning as a social system intended to maintain integration and stability. This role tension can hinder socialization, especially when children lack emotional stability and consistent behavioral models. As a result, the family loses its capacity as an institution that maintains social order, and repeated conflicts can weaken internal solidarity (Shils, 2017).

The "Purnama di Mata Mama" story describes the loss of the father figure's roles and the instability of family function following the father's absence. It clearly contradicts Parsons' perspective, which holds that the family is responsible for maintaining its members' psychological stability, including protection against external and internal pressures.

"If only Papa were still here, things wouldn't be like this. Someone would have stood up for me." (Miskiyya, 2020).

After the father's absence, the "I" character loses a protective figure, making him feel insecure and without a defender in family conflicts. The loss of protection indicates family dysfunction in the aspect of protection. The absence of a father causes the mother to assume dual roles, both expressive and instrumental, so that the family's role division is no longer complementary (Miskiyya, 2020). This change is a form of family adaptation to structural conditions, but bears the social burden that should be shared in two.

Value

Values are the norms that regulate the internalization of the foundation of family harmony, such as justice, respect, affection, and a sense of belonging. In the story collection *Amor Untuk Morin*, these values are not applied fairly. Parents pay more attention to Katrina than to Dinar, especially after Katrina's adoption into the family. As in the following quote:

"But since Katrina came along, I feel like everything has changed..." (Miskiyya, 2020)

The quote above shows that Katrina's presence changed the structure of affection within her family. Her parents paid more attention to Katrina than to Dinar, which sparked jealousy and a sense of loss of position within the family. It demonstrates that the distribution of affection is unbalanced.

The value of recognizing Dinar's achievements at school is ignored when Dinar's parents are absent from this important moment. Dinar's statement, "What, why do all my dolls have to be given to Katrina?" indicates the moment when ownership of Dinar's personal belongings, namely the dolls, is given to Katrina. In this case, it is not just about objects, but rather a change in the distribution of affection, attention, and rights within the family. The parents failed in their role as protectors of children's rights by failing to safeguard Dinar's personal belongings. The primary family value should be maintaining fairness and respect for children (Hariyanto et al., 2025; Rustina, 2022). The transfer of all the dolls to Katrina demonstrates the dominance of the value of caring for Katrina over the value of Dinar. The child develops the perception that she is less valued than her new sibling. As in the following quote:

"Dinar, maybe Katrina does not know that paper is important...Katrina is still small. She does not know anything." (Miskiyya, 2020)

This quote demonstrates the imbalance of values within the family, as the parents provide more emotional support to Katrina than to Dinar. The sentence emphasizes that Katrina's mistakes are always tolerated, while Dinar is positioned as the one who must understand without being given space to express her emotions. When the parents normalize Katrina's behavior with the excuse that she is "still young," they actually send the message that Dinar's emotional needs are considered less

important. This unfairness of affection indicates a loss of fairness and respect among family members.

“That is always the reason I have to forgive Katrina's mistakes.” (Miskiyya, 2020)

The quote above shows Dinar's awareness of her parents' ongoing defensiveness. Family norms should teach emotional equality and an impartial distribution of love, but instead, it has become a habit for Dinar to give in to injustice. The repeated pattern of defending Katrina prevents Dinar from receiving emotional reinforcement as a child. It creates an imbalance in the family's values of appreciation and empathy.

“That's how Dad defends Katrina. Am I really Dad and Mom's biological child, or was it only Katrina? My heart screamed.” (Miskiyya, 2020)

This quote is the most apparent manifestation of a disruption in values. Dinar's inner voice emerges as a form of emotional identity crisis resulting from unfair parental attention. Family values should provide a sense of unconditional acceptance, but excessive preference for Katrina makes Dinar question her status as a biological child. It indicates that the values of recognition, love, and belonging are not being met equally. As a result of this violation of values, Dinar experiences an identity crisis as a child. It views family not as a space of emotional protection, but as a source of pain and neglect. This imbalance in values intensifies feelings of envy, disappointment, and loss in Dinar.

INSTITUTIONAL NORMS

Institutional norms within the family are unwritten rules that regulate the social balance of relationships among family members. These informal rules include equal distribution of attention, emotional support, recognition of personal rights, and parental involvement in important moments in a child's life. In the story collection *Amor untuk Morin*, institutional family norms are not upheld. The absence of parents at Dinar's academic achievement award ceremony demonstrates a violation of parental social obligations. Katrina's placement in the front seat when being driven to school, while Dinar has to sit in the back, demonstrates an imbalance in emotional closeness that symbolically indicates the child's changing status within the family. That is evidenced in the following quote:

Seven-year-old Katrina is sent to school...Every morning, Dad takes Katrina and me. She sits in the front with Dad, while I... move to the back. (Miskiyya, 2020)

The quote above illustrates the change in emotional relationships after Katrina's arrival. Placing Katrina in the front seat with Dad and Dinar in the back seat is not simply a matter of seating position, but a symbol of the distribution of emotional closeness. Before Katrina's arrival, Dinar occupied the front seat as a sign of Dad's closeness and attention, but that position is now given to Katrina. The shift in seating reflects a shift in emotional priorities, as Papa places more attention, affection, and attachment on his adopted child, while Dinar loses that position. The parents' role of providing equal or fair attention to all children is not being fulfilled. Papa demonstrates a more intense emotional closeness with Katrina through his seating position. Dinar feels her role as a child is no longer the center of attention. That is where feelings of competition and exclusion arise.

“Na, you're all grown up. Instead of studying, you're hanging out every day. Always coming home late.” Mama's voice begins to rise. (Miskiyya, 2020)

The quote above illustrates the application of institutional norms through parents' rules on children's behavior and homecoming times. The parents, in this case Mama, have emphasized that Na (her child) should not leave the house and return home late every day. However, Na violates this

rule and lies about group study activities. The punishment Mama imposes on Na for Na's behavior indicates that the family functions as a social control system, although Na, of course, objects to these sanctions (Miskiyya, 2020). The implementation of this social control is not entirely fair because there is bias in the application of the rules, leading Na to feel the sanctions imposed on her are harsher than those imposed on Katrina. It shows that the family's supervisory function can cause tension and emotional dissatisfaction if not balanced with a sense of justice and empathy among family members (Rustina, 2022).

Institutional norms serve as guidelines for individuals to perform their roles appropriately, ensuring the continuity of the social system (Talcott Parsons & Shils, 2017). The character of Mama is depicted as a constant presence in her children's lives. In this sense, Mama strives to fulfill the roles of caretaker, supervisor, and emotional involvement in her children's development.

"As a single parent, Mama ultimately becomes both a mother and a father... Even though she's busy, if there's no fashion show, she never comes home later than ten at night. That's because she doesn't want to miss out on time with me and Rangga." (Miskiyya, 2020)

The character of Mama carries out her dual role as a single parent while maintaining a balance between public and domestic responsibilities. From Parsons' perspective (T Parsons & Shils, 2017), Mama's actions reflect the upholding of institutional norms. Despite her busy professional career in the fashion world, Mama adheres to the institutional norm that parents are responsible for providing emotional presence and quality time for their children. That includes Mama's actions of staying up late and waiting for her child to come home at night (Miskiyya, 2020). This attitude is not merely a personal act, but reflects Mama's awareness of the importance of maintaining the family's affective function. Mama's actions demonstrate how individuals conform to the social expectations inherent in the mother's role within the family. Through her behavior, Mama fulfills the institutional function of the family, which, according to Parsons, is essential for ensuring social balance and order within the family unit.

4. Conclusion

In the short story collection *Amor untuk Morin* by Risha Miskiyya, the implementation of family norms, including values, roles, and institutional norms, has not been fully optimal. The family is not depicted as an ideal space full of warmth. Family norms are seen as arenas for negotiating emotions and roles that shape children's identities. Family norms do not function as institutional guidelines that organize family members or ensure they regularly carry out their roles. In fact, the family should be the primary socialization mechanism that guides children in understanding their social position and in adapting their behavior to societal demands. Overall, this work not only presents a personal domestic portrait but also offers a social critique of cultural expectations about the hierarchy of affection, inequality of caregiving, and the family's ability to cope with change, thus inviting readers to re-examine the concept of family and the quality of relationships within it. This work critically highlights cultural expectations about the hierarchy of affection and inequality of caregiving in Indonesian families. The author invites readers to re-examine the concept of family and the quality of family relationships, and emphasizes the importance of implementing family norms to create harmony within the family.

This study remains open to further development to strengthen its scholarly contribution. From a theoretical perspective, subsequent research could deepen the integration of Talcott Parsons's structural functionalism with more contemporary approaches in the sociology of literature, thereby extending the analysis beyond the identification of social norms to encompass the dynamics of social change that shape and transform those norms. Such theoretical expansion would enable a

more nuanced understanding of the reciprocal relationship between literary representation and evolving social structures. In relation to its implications for the study of popular literature, this research demonstrates that Indonesian popular literary works warrant recognition as significant and legitimate sites for the production and negotiation of social meaning. Accordingly, future investigations of popular literature should adopt more systematic, theoretically grounded sociological frameworks to enhance analytical rigor and conceptual clarity. Furthermore, subsequent studies are encouraged to incorporate alternative critical perspectives. A feminist approach, for instance, could be employed to interrogate power relations and gender constructions within the family sphere. In contrast, a family psychology perspective may illuminate the emotional consequences and processes of individual development within families experiencing normative tensions. Through such interdisciplinary Engagement, textual analyses of popular literature can evolve toward more comprehensive, methodologically robust, and theoretically integrated scholarly inquiries.

Acknowledgment

The authors would like to express their sincere appreciation to the Faculty of Literature, Universitas Ahmad Dahlan, for the academic support and facilities provided throughout the completion of this research, and to all lecturers and colleagues for their valuable feedback, discussions, and constructive suggestions that contributed to the improvement of this article. This study did not receive any specific funding from public, commercial, or non-profit organizations, and the authors declare no conflict of interest regarding the publication of this article. All authors contributed to the conception and design of the study; the first author conducted data collection, analysis, and manuscript drafting, while the second authors provided theoretical guidance, critical revisions, and academic supervision. All authors reviewed, revised, and approved the final version of the manuscript.

References

- Adji, M. (2019). Konstruksi budaya anak muda pada Novel populer Indonesia tahun 2000-an. *Panggung*, 29(2). <https://doi.org/10.26742/panggung.v29i2.907>
- Agustina, N., Apriyani, T., & Dongyun, J. (2025). Feminine mystique dalam Novel Home Sweet Loan karya Almira Bastari. *MIMESIS*, 6(2), 180–191. <https://doi.org/10.12928/mms.v6i2.14097>
- Amanda, A., & Nugroho, B. A. (2024). Perlawanan tokoh utama Perempuan terhadap ketidakadilan gender dalam Novel Akulah Istri Teroris Karya Abidah El Khalieqy: Kajian feminisme psikoanalisis Karen Horney. *Ilmu Budaya: Jurnal Bahasa, Sastra, Seni, dan Budaya*. <https://e-journals.unmul.ac.id/index.php/JBSSB/article/view/16269>
- Anggreani, R. N., Atika, A., & Yulianti, A. (2023). Representasi nilai feminisme dalam Novel “Aku Lupa Bahwa Aku Perempuan” Karya Ihsan Abdul Quddus. In *Jurnal Cakrawala Ilmiah*. <https://journal.unas.ac.id/pujangga/article/view/1893>
- Apriyani, T., & Karimah, A. (2022). Aktualisasi perempuan dalam Novel My Lecturer My Husband karya Gitlicious. In *Humanis*. <https://doi.org/10.24843/JH.2022.v26.i04.p07>
- Apriyani, Trisanti, & Safitri, F. N. (2022). Eksistensi perempuan Jawa dalam Novel “Mei Hwa dan Sang Pelintas Zaman” Karya Afifah Afra. *Alinea: Jurnal Bahasa, Sastra, Dan Pengajaran*, 11(1), 76. <https://doi.org/10.35194/alinea.v11i1.1797>
- Bramanti, D., Bosoni, M. L., & Nanetti, S. (2025). The sociology of the family in Italy: its contribution to public debate and social policies. *The American Sociologist*. <https://doi.org/10.1007/s12108-024-09643-1>
- Creswell, J. (2015). *Research design pendekatan kualitatif, kuantitatif, dan mixed*. Pustaka Pelajar.

- Fadiyah, S., & Nawawi, N. (2023). Representasi eksistensi perempuan dalam Novel Terusir Karya Hamka (Kajian Sastra Feminis). *Sintaks: Jurnal Bahasa & Sastra Indonesia*, 3(2), 183–192. <https://doi.org/10.57251/sin.v3i2.1017>
- Fagundes, D. (2017). The social norms of waiting in line. *Law & Social Inquiry*. <https://doi.org/10.1111/lsi.12256>
- Fakhriyah, F. N. (2020). Analisis tindak tutur dalam Novel Perempuan Berkalung Sorban Karya Abidah El Khalieqy. *ARBITRER: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 2(2), 273–282. <https://doi.org/10.30598/arbitrervol2no2hlm273-282>
- Fitriana, F., Ahmad, A., & Fitria, F. (2021). Pengaruh Penggunaan Gadget terhadap Perilaku Remaja dalam Keluarga. *Psikoislamedia: Jurnal Psikologi*, 5(2), 182. <https://doi.org/10.22373/psikoislamedia.v5i2.7898>
- Habib, M. A. R. (2025). *Literary Criticism from Plato to Post-Theory: An Introduction*. books.google.com.
- Hariyanto, H., Yunilisiah, Y., Manoppo, M., Baihaky, R. (2025). *Sosiologi keluarga: Teori, konflik, dan rekonsiliasi dalam kehidupan sosial modern*. books.google.com.
- Hartman, S., Cooney, A. S., Foehl, J., & Levine, L. (2023). Introduction to the Après Coup of “Deconstructing Difference: Gender, Splitting, and Transitional Space.” *Psychoanalytic Dialogues*” <https://doi.org/10.1080/10481885.2023.2271823>
- Iin Turyani, Erni Suharini, & Hamdan Tri Atmaja. (2024). Norma dan Nilai Adat Istiadat dalam Kehidupan Sehari-Hari Di Masyarakat. *SOSIAL: Jurnal Ilmiah Pendidikan IPS*, 2(2), 234–243. <https://doi.org/10.62383/sosial.v2i2.224>
- Jannah, A., & Nurajawati, R. (2023). Peran keluarga dalam mengatasi kenakalan remaja. In *Jurnal Pendidikan Dasar Dan Sosial Humaniora*.
- Khan, A. U., Hussain, U., Rashid, M., & Hameed, R. (2024). Social norms and legal compliance: Understanding the psychological factors influencing adherence to laws in educational settings. *Bulletin of Business and Economics*. <https://bbejournal.com/BBE/article/view/1002>
- Kleve, H., & Koellner, T. (2023). *The Sociology of the Business Family*. Springer. <https://doi.org/10.1007/978-3-658-42216-5>
- Maharani, F. P., & Noviana, E. (2025). Deconstruction of the Objectification of Female Characters in the Picture Book of Putri Mandalika. *Journal of Arts Education and Design*. <https://doi.org/10.62330/artsedes.v2i1.237>
- Mika Puspita Sari, James Marudut, & Rekaza Akbar. (2022). Analisis Bentuk Ketidakadilan Gender Terhadap Perempuan dalam Novel Surga Yang Tak Dirindukan Karya Asma Nadia Kajian Feminisme. *Tuwah Pande: Jurnal Ilmu Pendidikan dan Pengajaran*, 1(2), 307–320. <https://doi.org/10.55606/tuwahpande.v1i2.29>
- Miles, M. B., Huberman, A. M., & Saldana, J. (2019). Qualitative data analysis, A methods sourcebook (fourth). In *Arizona State University*.
- Nadler, J. (2017). Expressive law, social norms, and social groups. *Law & Social Inquiry*. <https://doi.org/10.1111/lsi.12279>
- Nirwana, Y. A., & Darmawan, R. I. (2025). Deconstructing “The Other”: Female Resistance In Great Expectations Through Simone De Beauvoir’s Lens. *Acuity: Journal of English Language*. <https://jurnal.unai.edu/acuity/article/view/4102>
- Oktaviany, I. D., & Israhayu, E. S. (2024). Nilai-Nilai Akhlak Terhadap Keluarga Dalam Novel Antara Cinta Dan Ridha Ummi Karya Asma Nadia. *Lingua Rima: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 13(2). <https://doi.org/10.31000/lgrm.v13i2.11824>
- Parsons, T., & Shils, E. A. (2017). *Toward a general theory of action: Theoretical foundations for the social sciences*. books.google.com.
- Parsons, Talcott, & Shils, E. A. (2017). *Toward a General Theory of Action*. Routledge. <https://doi.org/10.4324/9781351301527>

- Pianzola, F. (2024). Dynamical systems, literary theory, and the computational modelling of narrative. *Interdisciplinary Science Reviews*. <https://doi.org/10.1177/03080188241257167>
- Ratna, N. K. (2022). *Teori, metode, dan teknik penelitian sastra*. Pustaka Pelajar.
- Rustina, R. (2022). Keluarga dalam Kajian Sosiologi. *Musawa: Journal for Gender Studies*, 14(2), 244–267. <https://doi.org/10.24239/msw.v14i2.1430>
- Schnor, C. (2024). *Norbert F. Schneider and Michaela Kreyenfeld (eds.): Research Handbook on the Sociology of the Family*. Cheltenham, UK: Edward Elgar Publishing, 2021. Springer. <https://doi.org/10.1007/s10680-024-09706-6>
- Shannon, S., Sutton, J., Simmons, B., & Holowacz, E. (2019). Family Rules. In *Encyclopedia of Couple and Family Therapy* (pp. 1111–1118). Springer International Publishing. https://doi.org/10.1007/978-3-319-49425-8_268
- Shils, E. A. (2017). *Toward a general theory of action: Theoretical foundations for the social sciences*. Routledge.
- Sijabat, S. G., Harahap, N., & Marsella, E. (2024). Bentuk-Bentuk Konflik Keluarga Dalam Novel 00.00 Karya Ameylia Falensia: Pendekatan Sosiologi Sastra. *Innovative: Journal of Social Science Research*. <http://j-innovative.org/index.php/Innovative/article/view/14845>
- Sugiarti, S., Andalas, E. F., & Setiawan, A. (2020). *Desain penelitian kualitatif sastra*. eprints.umm.ac.id. <https://eprints.umm.ac.id/id/eprint/525/>
- Suliantini, N. W. S., Sutresna, I. W., Sudika, I. W., & Nufus, N. H. (2026). Appearance of Quantitative Characters and Character Correlation in Corn Lines Resulting from Selfing under Dryland Conditions. *Jurnal Penelitian Pendidikan IPA*. <https://jppipa.unram.ac.id/index.php/jppipa/article/view/12862>
- Wong, S. (2024). The Applicability of Asian Family Values to Other Sociocultural Settings. In *In Search of an East Asian Development Model* (pp. 134–152). Routledge. <https://doi.org/10.4324/9781003575719-10>
- Zhang, W., Liu, Y., Dong, Y., He, W., Yao, S., Xu, Z., & He, W. (2023). How we learn social norms: a three-stage model for social norm learning. In *Frontiers in Psychology*. frontiersin.org. <https://doi.org/10.3389/fpsyg.2023.1153809>