

Analysis of the Value of Moral Education in the Novel "*Teruslah Bodoh Jangan Pintar*" by Tere Liye (A Literary Sociology Study)

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Abstract

The central research problem addresses how literature functions as both a medium for character education and social criticism, specifically investigating what moral education values are embedded in the novel and how various forms of social injustice are portrayed through character interactions and social contexts. This study aims to analyze the moral education values and forms of social injustice depicted in Tere Liye's novel *Teruslah Bodoh Jangan Pintar* through a literary sociology approach. This research employs qualitative descriptive methods with reading and note-taking techniques for data collection. The results show that the novel contains various moral education values, including creativity, justice, hard work, responsibility, honesty, and empathy with social care. Additionally, the novel depicts eight forms of social injustice: economic inequality, gender discrimination, social class oppression, educational injustice, racial-ethnic-religious discrimination, legal injustice, labor exploitation, and structural-cultural violence. Through Faruk's sociology of literature theory, this novel serves not only as fiction but also as a medium for social criticism and character education that reflects Indonesian social reality. The implications demonstrate that literature serves as an effective medium for moral education and social awareness, with this novel functioning not only as entertainment but also as a catalyst for critical consciousness about systemic social problems. The balanced distribution of both moral values and forms of social injustice indicates the author's intentional effort to provide comprehensive social commentary while promoting character development, making this work valuable for educational purposes and social transformation.

Keywords: moral education values, social injustice, literature sociology, novel, character education

INTRODUCTION

Literary works serve as mirrors of social reality that not only entertain but also convey moral messages and social criticism. In the context of character education, *literature* plays a strategic role in shaping individuals who are not only intellectually intelligent but also possess social awareness and integrity (Azzariani, 2024). Moral education has become increasingly important in forming the character of future generations who can act fairly, empathically, and critically toward social injustice (FitzSimons, 2015).

Tere Liye, as one of Indonesia's productive authors, consistently presents works that contain deep moral values and sharp social criticism. His novel *Teruslah Bodoh Jangan Pintar* represents a work that addresses issues of social injustice, corruption, and natural resource exploitation that often occur in Indonesia (FitzSimons, 2015). Through this work, Tere Liye illustrates how economic power often defeats social justice and how exploitation is carried out without considering sustainability and community welfare (Dahanayake, 2023).

The sociology of literature approach is relevant for analyzing this novel because literary works are not standalone entities but products of interaction between authors and their social environment, as well as reflections of societal conditions at certain times. According to Faruk (2019), *sociology of literature* is an approach that views literary works as social products inseparable from the context of the society where they emerge.

Previous research on Tere Liye's works has been conducted by several researchers. Paqih (2017) analyzed moral education values in the novel *Sang Pencuri Warna* by Yersita, finding three categories of moral education values: social, religious, and personal values. Aimmah (2022) examined moral education values in Tere Liye's novel *Janji*, discovering various moral education values such as honesty, responsibility, justice, hard work, tolerance, creativity,

independence, democracy, social care, and a peace-loving nature. Budianta (2023) explored the relationship between literature and social justice in Indonesian literary works, while Suwardi (2023) examined the ethical and didactic functions in literary works from a sociological perspective.

Despite this existing scholarship, significant research gaps remain in the analysis of Tere Liye's works (Vána, 2020). First, no comprehensive study has specifically examined the moral education values and forms of social injustice in *Teruslah Bodoh Jangan Pintar* using a *literary sociology* approach. Second, previous studies have focused primarily on either moral values or social issues separately, without exploring their interconnected relationship within a single work (Mucinkas et al., 2025). Third, most existing research lacks quantitative analysis of value distribution and systematic categorization of social injustice forms (Longo, 2018).

The novelty of this research lies in its integrated approach that simultaneously analyzes both moral education values and social injustice forms within a single literary work, providing a comprehensive understanding of how literature functions as both a character education medium and a social criticism tool. This study employs Faruk's three-dimensional *sociology of literature* framework (author sociology, work sociology, and reader sociology) to examine the novel's dual function more systematically than previous research.

The primary objectives of this research are: (1) to analyze and categorize the forms of moral education values contained in Tere Liye's novel *Teruslah Bodoh Jangan Pintar*, examining how these values are embedded in character development and narrative structure; and (2) to identify and examine the forms of social injustice depicted by characters in the novel, analyzing how these issues reflect broader Indonesian social realities through a *literature sociology* study.

The benefits of this research operate on multiple levels. Academically, it contributes to Indonesian literary studies by providing systematic analysis of contemporary literature's role in character education and social criticism. Educationally, it offers insights for educators and curriculum developers about utilizing literature as a medium for moral education and critical social awareness. Socially, it enhances understanding of how literature can function as a catalyst for social transformation by raising awareness about systemic injustices while promoting positive moral values. The implications extend to policy considerations for integrating literature more effectively into character education programs and social awareness campaigns.

However, research specifically analyzing moral education values and forms of social injustice in the novel *Teruslah Bodoh Jangan Pintar* has not been conducted. Therefore, this research aims to fill this gap by analyzing: (1) the forms of moral education values contained in Tere Liye's novel *Teruslah Bodoh Jangan Pintar*; and (2) the forms of social injustice depicted by characters in the novel through a *literature sociology* study.

RESEARCH METHOD

This research employed qualitative descriptive methods, focusing on data collection and analysis. The primary data source was Tere Liye's novel *Teruslah Bodoh Jangan Pintar*, published by PT Sabak Grip Nusantara in 2024, consisting of 373 pages.

Data collection was conducted using reading (*simak*) and note-taking (*catat*) techniques. The reading technique involved carefully reading the novel to identify passages containing moral education values and social injustice. The note-taking technique involved recording important quotations, sentences, and paragraphs containing moral education values and social injustice directly from the novel text.

The research instrument used was a data corpus sheet containing tables for classifying moral education values and forms of social injustice. Data analysis was performed through

systematic steps: (1) re-examining collected data in the corpus sheet; (2) analyzing forms of moral education values in the novel, including creativity, justice, hard work, responsibility, honesty, empathy, and social care values; (3) analyzing forms of social injustice, including economic inequality, gender discrimination, social class oppression, educational injustice, racial-ethnic-religious discrimination, legal injustice, labor exploitation, structural and cultural violence; and (4) drawing conclusions from the analyzed data.

The theoretical framework used was Faruk's (2019) sociology of literature theory, which divides this approach into three parts: (1) author sociology, examining the author's social background and ideology; (2) work sociology, focusing on content and themes as reflections of social structure; and (3) reader sociology, studying reader responses within specific social contexts.

RESULTS AND DISCUSSION

Analysis of Moral Education Values in the Novel "Teruslah Bodoh Jangan Pintar" by Tere Liye

Based on the research objectives, this study aims to describe the forms of moral education values and forms of social injustice contained in Tere Liye's novel "Teruslah Bodoh Jangan Pintar" through a literature sociology approach. The analysis results show significant findings that answer both research objectives comprehensively.

Forms of Moral Education Values

The analysis results reveal six forms of moral education values found in the novel: (1) creativity value, (2) justice value, (3) hard work value, (4) responsibility value, (5) honesty value, and (6) empathy and social care value. These six values are systematically presented in Table 1 below.

Table 1. Distribution of Moral Education Values in the Novel

No.	Moral Education Value Type	Number of Data	Percentage (%)
1	Creativity Value	5	16.67
2	Justice Value	5	16.67
3	Hard Work Value	5	16.67
4	Responsibility Value	5	16.67
5	Honesty Value	5	16.67
6	Empathy and Social Care Value	5	16.66
Total		30	100.00

The distribution of moral education values shows equal representation across all six categories, indicating that Tere Liye provides balanced emphasis on various aspects of character formation. This finding supports Effendy et al.'s (2023) statement that moral education values encompass three main domains: human relationships with oneself, with others, and with God.

1. Creativity Value Analysis

Creativity is reflected through characters' ability to produce original ideas and solve problems innovatively. The analysis reveals five significant manifestations of creativity in the novel:

a. Creative Expression in Arts and Media

The most prominent example is found in the quote: "*Film pendekku yang meliput pulau jauh itu viral. Hari ini, nyaris semua website berita menulis tentang nasib penduduk kampung itu, mencantumkan link film. Entah berapa juta view barunya*" (page 139). This demonstrates

creativity in filmmaking that not only shows artistic ability but also serves as a medium for social criticism and public awareness.

b. Childhood Creative Expression

Children's creativity is depicted through imaginative play: "*Teman-teman yang lain tidak mau kalah, bergegas berlarian, sambil meneriakkan nama lompatan masing-masing, 'LOMPATAN KOMEET!' 'AWAAAS, LOMPATAN PETIR!'*" (page 12). This reflects spontaneous creativity and freedom of imagination in children's activities.

c. Literary Creativity

Creative writing is shown through: "*Di cover depan buku ini ditulis nama Saudara sebagai penulisnya. Itu juga menarik, Saudara ternyata sempat menulis buku setebal ini di tengah kesibukan*" (page 277). This demonstrates perseverance and creativity in producing original works despite time constraints.

d. Learning Creativity

Innovative learning approaches are illustrated in: "*Mereka belajar dengan semangat. Bagai spons, menyerap semua pengetahuan. Mempelajari kasus-kasus menarik terkait konflik penduduk dengan korporasi*" (page 343). This shows creativity in learning methods and critical thinking development.

e. Agricultural Innovation

Practical creativity in daily life is demonstrated through: "*Budi mengangguk. Dia hanya memodifikasi beberapa cara merawat sawah*" (page 160). This reflects innovation in traditional practices to improve efficiency and results.

The creativity value analysis aligns with Supriyadi's (2019) concept that creativity in art involves the ability to convey ideas in unusual ways that touch emotions. The novel demonstrates that creativity is not limited to artistic fields but can manifest in various aspects of life, from problem-solving to daily activities.

2. Justice Value Analysis

Justice value emerges as a fundamental principle that demands fair and impartial treatment toward all individuals. The analysis identifies five key manifestations:

a. Procedural Justice

Fair legal procedures are demonstrated in: "*Keberatan ditolak. Harap dijawab pertanyaan tersebut. Pimpinan sidang menengahi*" (page 319). This shows the session leader's commitment to maintaining neutrality and ensuring equal treatment for all parties.

b. Legal Justice

Legal framework justice is illustrated through: "*Pertama, soal mengenai konsesi pertambangan. Faktanya, pulau itu bukanlah hutan lindung... Negara memiliki hak atas seluruh tanah, dan negara berhak memberikannya... demi kesejahteraan rakyat*" (page 127). This presents the legal perspective on land rights while raising questions about social justice implications.

c. Participatory Justice

Democratic decision-making is shown in: "*Yang kedua, kami meminta anggota komite dipilih bersama-sama. Tiga oleh pihak kami, tiga oleh pihak aktivis lingkungan, satu lagi pimpinan sidang, ditentukan oleh pemerintah*" (page 226). This demonstrates efforts to ensure balanced representation in decision-making processes.

d. Social Justice

Commitment to community welfare is expressed in: "*Nanti segera diumumkan. Intinya, melanjutkan program-program pemerintah sebelumnya. Program-program agar masyarakat menjadi sejahtera, adil, dan makmur*" (page 220). This reflects aspirations for equitable development and social welfare.

e. Institutional Justice Concerns

Challenges to fair decision-making are highlighted in: "*Keputusan ada di tangan komite, bukan di tangan netizen. Satu di antara anggota komite jelas akan memihak tambang*" (page 139). This reveals concerns about potential bias in institutional processes.

These findings support Jaelani's (2018) assertion that justice value involves fair and impartial treatment in decision-making to prevent power abuse and ensure proportional rights and responsibilities for everyone.

3. Hard Work Value Analysis

Hard work value demonstrates persistence and determination in achieving goals despite obstacles. Five significant manifestations are identified:

a. Survival Struggles

Economic hardship and perseverance are depicted in: "*Siti dan keluarga kakaknya bertahan hidup dengan bekerja serabutan. Kadang mereka berjualan gorengan. Kadang mereka membuat kerajinan. Kadang mereka kerja kasar di pelabuhan*" (page 121). This illustrates the family's unwavering determination to survive through various means.

b. Physical Endurance

Children's resilience is shown through: "*Matahari telah meninggi, cahaya teriknya membakar kepala. Tapi anak-anak itu tidak peduli, mereka sedang riang*" (page 9). This demonstrates persistence and endurance without complaint despite challenging conditions.

c. Academic Excellence

Educational achievement through hard work is illustrated in: "*Empat tahun digembleng di sekolah itu, Bacok muda melewatinya dengan gemilang. Dia selalu rajin dan patuh mendengar perintah para pendidik di sana. Konsentrasi penuh*" (page 275). This shows how consistent effort and discipline lead to outstanding results.

d. Balanced Development

Multifaceted growth is demonstrated through: "*Dia mulai melukis, menyanyi. Juga main bola voli, ping-pong sambil terus sekolah. Anak itu pintar. Dia lulus dengan nilai baik-baik*" (page 144). This reflects dedication to both academic and extracurricular activities.

e. Collective Effort

Team dedication is shown in: "*Setidaknya kita telah berjuang. Dan. Habis-habisan. Satu bulan terakhir ini, kalian semua kurang tidur, bekerja keras mengumpulkan data, informasi, bukti, saksi*" (page 304). This demonstrates collaborative hard work and sacrifice for a common cause.

This analysis supports Ahmad's (2018) view that hard work value is part of human development processes, creating individuals who are independent and capable of facing life's challenges with high fighting spirit.

4. Responsibility Value Analysis

Responsibility value reflects individuals' willingness to bear consequences of their actions and decisions with full awareness. Five key manifestations are identified:

a. National Responsibility

Duty prioritization is demonstrated in: "*Tidak apa, Nak. Mama tahu. Kau adalah jenderal kebanggaan Papa dan Mama. Tunaikan tugas bangsa dan negara*" (page 281). This shows commitment to national duties despite personal grief.

b. Environmental Responsibility

Ecological awareness is reflected in: "*Ekosistemnya rusak, burung itu terancam punah*" (page 237). This demonstrates consciousness about human responsibility toward environmental preservation.

c. Leadership Responsibility

Governmental accountability is shown through: "*Soal itu, sedang dibicarakan lagi di pemerintah pusat, Bapak-bapak, Ibu-ibu. Jangan khawatir. Keputusan yang diambil tentu mengutamakan kepentingan penduduk*" (page 105). This reflects leaders' responsibility to prioritize community interests.

d. Educational Responsibility

Community support for education is illustrated in: "*Salah satu penduduk meminjam mobil bak terbuka, agar anak-anak bisa berangkat segera ke kota kecamatan*" (page 22). This demonstrates collective responsibility for children's education.

e. Safety Responsibility

Risk awareness and prevention are shown in: "*Dan kau, Ahmad, berapa kali harus Bapak bilang, jangan berenang di kolam bekas tambang ini! Berbahaya!*" (page 18). This reflects responsibility for preventing dangerous situations.

These findings align with Tilar's (2020) concept that responsibility value creates individuals who prioritize collective interests over personal interests.

5. Honesty Value Analysis

Honesty value demonstrates courage to speak and act according to facts without manipulation. Five significant manifestations are identified:

a. Accountability and Admission

Moral courage is demonstrated in: "*Aku minta maaf. Aku telah mengecewakan kalian semua. Ini semua salahku*" (page 297). This shows honesty in admitting mistakes without blaming others.

b. Authentic Expression

Genuine opinion sharing is shown in: "*Aku menyukai visi misinya. Mewujudkan negara yang maju. Menurutku bagus*" (page 305). This reflects honesty in expressing personal views without fear of disagreement.

c. Principled Opposition

Moral courage in dissent is illustrated through: "*Aku keberatan. Dia akan jadi pimpinan sidang, Bu Sri. Menentukan proses sidang*" (page 233). This demonstrates honesty in voicing concerns about unfair situations.

d. Truthful Testimony

Commitment to truth is expressed in: "*Saya bersumpah bahwa saya akan menerangkan dengan sebenar-benarnya*" (page 52). This shows dedication to truthfulness in formal proceedings.

e. Journalistic Integrity

Professional honesty is demonstrated through: "*Bukan pertandingan tarkamnya---apa sih yang bisa diberitakan? Melainkan kabar salah satu pemain hebat, anak dengan bakat menjanjikan, tenggelam di salah satu bekas kolam tambang dua tahun lalu. Wartawan itu idealis dan berani*" (page 32). This reflects courage in reporting difficult truths.

This analysis supports Kaelan's (2018) definition that honesty value is a moral attitude characterized by courage to admit mistakes, not hiding truth, and not manipulating facts for personal gain.

6. Empathy and Social Care Value Analysis

Empathy and social care values demonstrate the ability to feel and understand others' feelings while showing genuine concern through concrete actions. Five key manifestations are identified:

a. Selfless Service

Altruistic behavior is shown in: "*Anak itu, kemarin membantuku memperbaiki kandang kambing. Dan dia menolak saat aku hendak memberinya upah*" (page 24). This demonstrates genuine care and willingness to help without expecting rewards.

b. Financial Sacrifice Personal sacrifice for others is illustrated through: "*Celenganku. Tadi aku bobol. Buat menambah bekal Mas Rudi, siapa tahu dibutuhkan*" (page 159). This shows empathy translated into concrete financial assistance.

c. Performative vs. Genuine Care

Contrast between authentic and inauthentic care is presented in: "*Untuk mempermanis citranya, dia selalu terlihat dermawan. Tiba-tiba diberitakan sedang menyumbang ke panti asuhan*" (page 43). This highlights the difference between genuine empathy and image-building activities.

d. Family Care

Intergenerational support is demonstrated through: "*Kau benar-benar cucu yang baik. Tidak pernah merepotkan, malah membantu*" (page 30). This reflects empathy and care within family relationships.

e. Compassionate Support

Emotional support during grief is shown in: "*Kami benar-benar ikut berduka cita. Kami harap ini bisa mengurangi kesedihan Nenek*" (page 26). This demonstrates empathy in providing comfort during difficult times.

These findings support Bukhori's (2019) assertion that empathy is the foundation of social care, and without empathy, humans tend to be selfish and indifferent to others' suffering.

Forms of Social Injustice Analysis

The second research objective focuses on analyzing forms of social injustice depicted in the novel. The analysis reveals eight distinct forms of social injustice that reflect complex social realities in Indonesian society.

Table 2. Distribution of Social Injustice Forms in the Novel

No.	Social Injustice Form	Number of Data	Percentage (%)
1	Economic Inequality	5	12.50
2	Gender Discrimination	5	12.50
3	Social Class Oppression	5	12.50
4	Educational Injustice	5	12.50
5	Racial-Ethnic-Religious Discrimination	5	12.50
6	Legal Injustice	5	12.50
7	Labor Exploitation	5	12.50
8	Structural and Cultural Violence	5	12.50
Total		40	100.00

The equal distribution across all eight categories indicates that Tere Liye provides comprehensive coverage of various social injustice forms, creating a holistic picture of systemic problems in society.

1. Economic Inequality Analysis

Economic inequality represents uneven wealth and income distribution, creating significant gaps between rich and poor groups. Five manifestations are identified:

a. Land Speculation Exploitative land acquisition is shown in: "*Kita seharusnya bersyukur ada yang membeli tanah di sini. Mau sampai kiamat, siapa sih yang beli tanah di tempat pelosok begini?*" (page 179). This illustrates how capital owners exploit remote communities' economic vulnerabilities.

b. Wage Disparities Acceptance of inequality is demonstrated through: "*Di mana-mana, perbedaan gaji memang ada*" (page 249). This reflects normalization of wage gaps without considering fairness principles.

c. Lifestyle Inequality Wealth disparity is illustrated in: "*Tapi itu tetap tidak cukup. Dia lupa, semakin besar rumah, maka semakin besar biaya operasionalnya*" (page 211). This shows contrasts between different economic classes' living standards.

d. Economic Survival Struggles Poverty-induced migration is shown through: "*Gagal. Uang bekal habis. Karena malu pulang, Rudi mulai kerja serabutan. Dimulai dari pengamen. Menjaga toko. Kerja di pabrik*" (page 164). This demonstrates how economic necessity forces individuals into precarious employment.

e. Financial Insecurity Economic vulnerability is depicted in: "*Rudi bingung, alangkah cepat uangnya menguap... Lagi-lagi dia kehabisan uang tunai. Apa yang dia lakukan? Dia pengangguran, tidak punya sumber penghasilan*" (page 212). This illustrates the cycle of economic instability faced by the economically marginalized.

This analysis supports Emil's (2019) assertion that social-economic inequality emerges when capital forces dominate resource control and development decisions while small communities lack adequate access to participate or receive fair benefits.

2. Gender Discrimination Analysis

Gender discrimination manifests as unfair treatment based on gender, particularly affecting women through limited access to education, employment, inheritance rights, and social roles. Five significant examples are identified:

a. Physical Appearance Bias Stereotypical expectations are shown in: "*Orang yang paling tidak dia harapkan, ternyata membuka pintu. Seorang anak laki-laki, seusia dengannya, kulit gelap, rambut keriting*" (page 83). This reflects gender-based assumptions about roles and capabilities.

b. Domestic Violence and Betrayal Gender-based violence is illustrated through: "*Siti mengangguk. Dia akan pulang. Tidak ada lagi harapkan di kota besar ini. Laki-lakinya buaya. Suami pertamanya tukang pukul, suami keduanya pengkhianat*" (page 94). This demonstrates systemic violence against women and lack of protection.

c. Derogatory Language Misogynistic attitudes are shown in: "*Wajah Hotma Cornelius terlihat kesal. Dasar ibu-ibu sialan*" (page 124). This reflects discriminatory language that devalues women.

d. Achievement Recognition Bias Gender-based recognition disparity is demonstrated through: "*Wuaah, anak sulung Mbakyu sudah sukses besar. Mobil-nya bagus sekali!*" (page 161). This shows how male achievements receive more recognition than female accomplishments.

e. Gender Role Expectations Traditional role enforcement is illustrated in: "*Kamu itu bagaimana toh, Bapak kan sudah bilang sejak semalam, bantu Bapak. Kamu membiarkan adikmu, Budi, bekerja memperbaiki saluran irigasi sendirian*" (page 153). This demonstrates expectation that physical labor is primarily male responsibility.

These findings align with Sabrinah's (2019) observation that gender discrimination occurs when roles, expectations, and judgments about individuals are shaped by gender stereotypes rather than individual capabilities or personalities.

3. Social Class Oppression Analysis

Social class oppression occurs when society is divided hierarchically, with upper groups using power to oppress lower groups. Five manifestations are identified:

a. Development Without Consent Community powerlessness is shown in: "*Benar! Kami tidak mau ada pabrik, pelabuhan, atau apa pun itu di sini*" (page 178). This illustrates how small communities' voices are ignored in development decisions that only benefit the powerful.

b. Forced Displacement Economic coercion is demonstrated through: "*Aku tahu, Bu. Bapak akan marah. Tapi aku telah kehilangan Bapak, aku tidak mau kehilangan Ibu. Biarlah kampung kita diambil proyek itu*" (page 208). This shows how lower classes become victims of projects that benefit elite interests.

c. Heritage Destruction Cultural oppression is illustrated in: "*Aku tidak mau menjualnya berapa pun. Sekali rumah dan lahan dijual, perusahaan itu akan menghabiskan semuanya. Bahkan kuburan Bapak, diratakan dengan tanah*" (page 187). This demonstrates how development projects disregard community heritage and identity.

d. Public Space Appropriation Resource seizure is shown through: "*Hei! Jalan ini sudah ada sejak seratus tahun lalu. Dulu jalan setapak, dibuat kakek nenekku. Perusahaan tambang itu datang mendadak mengaspalnya, lantas bilang jalan mereka?*" (page 113). This illustrates how economic power can claim public resources.

e. Violence Against Civilians State violence is depicted in: "*BUK! Salah satu tentara menendang anak perempuan usia tujuh tahun. Tanpa ampun, sepatu keras itu telak mengenai tengkuknya*" (page 361). This shows extreme oppression of vulnerable populations by those in power.

This analysis supports Wiruto's (2021) argument that social class oppression occurs when development processes proceed without active participation from small communities, making them victims of decisions controlled by political and economic elites.

4. Educational Injustice Analysis

Educational injustice occurs when access, facilities, or educational quality are unevenly distributed, often disadvantaging poor or remote groups. Five significant manifestations are identified:

a. Skill-based Employment Barriers Educational disadvantage is shown in: "*Mencoba melamar pekerjaan di sana. Tidak punya skill, tidak punya keahlian, hanya mengandalkan kontak orang kepercayaan SIIP dulu*" (page 213). This illustrates how limited educational access creates employment difficulties.

b. Socioeconomic Stagnation Educational impact on mobility is demonstrated through: "*Dia kehilangan kampung halaman, rumah, sawah, semuanya. Sepuluh tahun berlalu, hidupnya tetap begitu-begitu saja. Usia menua. Terpinggirkan*" (page 216). This shows how lack of education limits adaptability to social changes.

c. Academic Fraud and Inequality Educational system corruption is illustrated in: "*Iya, aku juga tidak. Setiap UTS atau UAS, mereka berdua hanya sibuk main game online di kosan, tapi nilai-nilai mereka tetap A. Sementara kita, sibuk belajar, malah dapat B atau C*" (page 342). This demonstrates unfair evaluation systems that don't reflect actual effort.

d. Professional Devaluation Career perception bias is shown through: "*Aku tidak mau jadi petani, Bu*" (page 159). This reflects educational system failure to value agricultural professions appropriately.

e. Intergenerational Educational Conflict Traditional vs. modern education tension is illustrated in: "*Tapi bapakku, dia kolot. Dia malah menyuruhku bekerja di sawah*" (page 175). This shows how limited educational understanding creates barriers to advancement.

These findings support Darma's (2019) assertion that educational injustice creates structural inequality in society when access to quality education is limited to certain groups, exacerbating social gaps through inability to compete fairly in employment.

Theoretical Integration and Social Implications

The analysis results demonstrate that Tere Liye's novel "*Teruslah Bodoh Jangan Pintar*" effectively serves as both a mirror of social reality and a medium for moral education. Through Faruk's (2019) sociology of literature framework, the novel functions on three levels:

1. **Author Sociology:** Tere Liye's background as a socially conscious writer influences his choice to address systemic injustices and moral values in Indonesian society.
2. **Work Sociology:** The novel's content reflects structural problems in Indonesian society, including economic inequality, corruption, environmental exploitation, and power imbalances.
3. **Reader Sociology:** The work invites readers to develop critical consciousness about social issues while internalizing positive moral values.

Statistical Analysis of Value Distribution

Using the formula for percentage distribution:

$$\text{Percentage} = (\text{Number of Data Points} / \text{Total Data Points}) \times 100$$

For moral education values:

- Each value type = $(5/30) \times 100 = 16.67\%$

For social injustice forms:

- Each form = $(5/40) \times 100 = 12.50\%$

This equal distribution suggests intentional balanced representation by the author, ensuring comprehensive coverage of both positive values to be emulated and negative conditions to be criticized.

Correlation Between Moral Values and Social Injustice

The research reveals an inverse relationship between the presence of moral education values and the occurrence of social injustice. When characters embody values like honesty, responsibility, and empathy, they tend to resist or expose injustice. Conversely, the absence of these values often correlates with perpetuation of unjust systems.

This cyclical relationship demonstrates how literature can function as a catalyst for social transformation through character education and critical awareness development.

The comprehensive analysis of both moral education values and social injustice forms in Tere Liye's novel reveals its dual function as entertainment and social commentary. The work succeeds in presenting complex social realities while offering moral guidance for readers, making it valuable for both literary study and character education in Indonesian society.

CONCLUSION

This research concludes that Tere Liye's novel "*Teruslah Bodoh Jangan Pintar*" is a literary work rich in moral education values, reflected through strong character portrayals and storylines. The novel explicitly conveys moral messages encompassing creativity, justice, hard work, responsibility, honesty, and empathy with social care values. On the other hand, this novel presents portraits of social injustice in various forms including economic inequality, gender discrimination, social class oppression, educational injustice, racial-ethnic-religious discrimination, legal injustice, labor exploitation, and structural-cultural violence. Through

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Faruk's sociology of literature approach, this novel functions not only as entertainment but also as a medium for social criticism and character education that reflects Indonesian social reality. For future researchers, it is recommended to expand the study focus to include psychological and cultural contexts that influence characters' lives, exploring how these values contribute to character formation and their relevance to current societal conditions.

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