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Identity construction, lifestyle, and cultural narratives in Indonesian metropop novels

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Abstract**:** *This study addresses the limited scholarly attention given to Indonesian Metropop novels, a genre of popular fiction that has developed significantly since the 2000s. Despite its growing popularity, Metropop literature is frequently marginalized in academic discourse and considered inferior to works categorized as serious literature. Such perceptions overlook its contribution to the development of contemporary Indonesian literature and its role in reflecting changing urban cultural realities. This study examines how Indonesian Metropop novels represent and construct identity, lifestyle, and urban social dynamics through cultural narratives. Particular attention is paid to lifestyle as a symbolic practice through which individuals negotiate and express their social identities. The analysis also explores how class identity is articulated through representations of professional careers, consumption patterns, romantic relationships, and social mobility. The findings reveal that Metropop novels portray the complexities of urban life by illustrating the relationship between individual identity, lifestyle choices, and broader sociocultural transformations. These narratives reflect the values, aspirations, and ideological dimensions of modernity within contemporary Indonesian society. Furthermore, the study demonstrates that popular literature is not merely a form of entertainment but also a significant medium for representing cultural change and shaping social perceptions.*

Keywords: *identity construction, lifestyle, cultural narrative, metropop novel, urban*

INTRODUCTION

The evolution of modern Indonesian literature has been marked by the emergence of various popular novel genres. The arrival of popular novels—specifically the "metropop" genre—has brought a fresh dimension to the development of Indonesian literature. Metropop novels are considered a new genre within the landscape of popular fiction in Indonesia. The label "metropop" is applied to novels written by Indonesian authors that center on metropolitan life. These are novels for adults that depict contemporary metropolitan existence, characterized by a light, lively, and conversational writing style. Metropop novels present the various issues and dynamics faced by urban communities living in major cities. Diverse aspects of urban life are portrayed in these works; one key theme represented in metropop fiction is the culture

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and lifestyle of urban society. As residents of metropolitan cities, urban dwellers are depicted as leading lives defined by luxury, hedonism, and consumerism, while holding established professions and maintaining a pragmatic mindset. Furthermore, this urban lifestyle is reflected in fashion choices, language and communication styles, and the use of smartphones and social media. note that contemporary Indonesian society has evolved alongside the history of economic globalization and the transformation of consumer capitalism—a shift marked by the proliferation of shopping malls, the fashion, beauty, and culinary industries, luxury residential areas, apartments, real estate developments, and overseas travel. Urban lifestyle is also evident in the prevalence of fast food, mobile phones, and, of course, the influx of lifestyle trends driven by the advertising industry and social media.

Urban behavior significantly influences the lifestyles of Indonesians living in major cities. Channey explains that urbanism—the way of life of city dwellers—is understood as the planned creation of a specific environment intended to foster a particular lifestyle. The study of urbanism is viewed as an effort to examine the patterns, attitudes, and lifestyles of urban communities as manifested in various aspects and activities of life.

The research questions addressed in this study are: (1) how is identity constructed and represented in Indonesian metropop novels? (2) how is lifestyle represented as part of the cultural narrative of urban society in Indonesian *metropop* novels? and (3) what are the dynamics of urban society within a cultural context in Indonesian *metropop* novels? To examine these issues, the study employs the theory of the sociology of literature, which views literary works as representations of social life.

This study differs from earlier research in that: (1) the popular novels selected as the object of study belong specifically to the *metropop* genre; and (2) the issues addressed are the construction of identity, lifestyle, and the dynamics of urban society within a cultural context.

LITERATURE REVIEW

One popular novel genre is the metropolitan novel, known by the acronym "metropop." The emergence of metropop novels is considered a new development in the landscape of popular fiction in Indonesia. Intan (2020) states that "metropop" is a label coined by PT Gramedia Pustaka Utama (GPU) in mid-2004 to designate a specific genre of popular fiction. This label is applied to novels written by Indonesian authors that focus on metropolitan life. Metropop novels are works of adult fiction depicting contemporary urban life, characterized by a light, lively, and conversational writing style. Alongside metropop, other popular novel genres include "chick lit" and "teen lit." Chick lit—or "chick literature"—is a genre of popular fiction centering on the daily lives and modern

mindsets of single urban women. These stories are presented in a lighthearted, entertaining, and informal manner. While chick lit targets young adult women aged 17 to 26, teen lit is aimed at a younger demographic, specifically junior and senior high school students (Dewojati, 2015: 25). The rise of Indonesian metropop novels is linked to the earlier emergence of chick lit in the United Kingdom and the United States. Anggoro (2004) notes that the chick lit genre surfaced in the mid-1990s with the publication of Helen Fielding's—Jones's Diary. The success of this work created opportunities for women to write, leading to the creation of similar works that were subsequently categorized as chick lit.

Chick-lit novels are literary works featuring an independent female protagonist—typically single and leading an urban lifestyle—who navigates various romantic challenges. Meanwhile, Kasno (2016) describes chick-lit as a genre written by women for women, focusing on the struggles of single women and their aspirations for domestic life amidst the complexities of modern existence.

Somewhat similar to chick-lit, "metropop" novels also explore metropolitan life, featuring female protagonists who possess established careers and lead glamorous, hedonistic lifestyles. Key characteristics of this genre include a metropolitan setting, a distinctive writing style that is simple and accessible, the use of social media as a platform for self-expression, the inclusion of foreign terms, and a depiction of the metropolitan lifestyle. Dewojati (2010) explains that popular literature holds a unique appeal for readers. These novels chronicle the dynamics of life and lifestyles in major cities, capturing the dreams of urban dwellers within the metropolis. Popular novels offer engaging, lighthearted stories told in a distinctive narrative style.

METHOD

This study employs a descriptive qualitative research design to examine the construction of urban identity, lifestyle, and cultural narratives represented in Indonesian *metropop* novels. A qualitative approach was selected because the study focuses on interpreting literary texts and understanding the social, cultural, and ideological meanings embedded in the representation of contemporary urban life. The analysis is grounded in the sociology of literature, which views literary works as products of social and cultural contexts and as representations of social realities.

The primary data consist of narrative elements found in selected Indonesian *metropop* novels. The data include words, phrases, sentences, dialogues, narrative descriptions, characterizations, settings, and narrative events that represent urban identity, lifestyle practices, social relations, consumer culture, cultural values, and identity negotiation. The novels were selected purposively based on several criteria: (1) they are categorized as Indonesian *metropop* novels; (2) they portray contemporary urban life and middle-class social environments; (3) they contain substantial representations of lifestyle,

identity, and cultural practices; and (4) they are relevant to the research questions and objectives.The data analysis followed an interactive qualitative process consisting of data reduction, data display, interpretation, and conclusion drawing. During data reduction, irrelevant or repetitive textual data were excluded while significant data were retained and categorized according to the research focus. The selected data were subsequently organized into thematic matrices to facilitate comparison across the novels.The analysis then proceeded from textual description to sociological interpretation. At the textual level, the study examined how characters, settings, events, dialogues, and narrative strategies construct particular representations of urban life. At the sociological level, these representations were interpreted in relation to social structures, cultural practices, consumption patterns, class relations, gender relations, and contemporary urban experiences. The analysis therefore moves beyond describing what is represented in the novels to explaining how and why particular forms of urban identity and lifestyle are constructed and what social and cultural meanings they convey.

The sociology of literature serves as the primary analytical framework for connecting the fictional world of the novels with the social reality that informs and surrounds their production. The analysis considers three interconnected dimensions: (1) the literary text as a representation of social reality, (2) the social and cultural context reflected in the novels, and (3) the relationship between literary representation and broader social structures. This framework enables the study to identify patterns of urban identity construction and to interpret *metropop* novels as cultural texts that both reflect and negotiate contemporary Indonesian urban life.

RESULTS AND DISCUSSION

Result

The findings of the research on the construction of identity and urban lifestyle in Indonesian "metropop" novels are presented in the following table.

Table 1. Identity Construction through Language and Communication

Forms of Language	Characteristics and Patterns	Social and Cultural Functions
Slang (Prokem)	Use of informal expressions such as *gue, elo, nyokap, bokap, gak, bete, and ribet.*	Constructs informal urban identity, social intimacy, and group solidarity.
Slang through Abbreviations	Use of abbreviated expressions such as PDKT, OTW, BTW, PHP, CLBK	Reflects linguistic creativity, efficiency, and communication conventions among urban youth.
Foreign Language (English)	Incorporation of English expressions and sentences into everyday conversations.	Represents cosmopolitan identity, educational background, professional environments, and

international social networks.

Language functions not merely as a communication tool but also as a marker of social identity. The use of slang indicates familiarity and solidarity, while English reflects cosmopolitanism, professional orientation, and the social positioning of urban middle-class characters.

Table 2. Identity Construction through Career and Professional Occupation

Professional Occupation	Character/Novel	Forms of Representation	Identity and Social Meaning
Relationship Manager	Alexandra, Divortiare (2008)	Manages corporate clients, distributes credit facilities, and travels to different cities for business purposes.	Represents professional competence, financial responsibility, and upper-middle-class career identity.
Credit Manager/Accountant	Andrea, A Very Yuppy Wedding (2007)	Manages a portfolio of corporate debtors, including palm oil companies.	Reflects professional specialization, economic stability, and institutional status.
Bank Employee (Foreign Transactions)	Denny, Divortiare (2008)	Works in international banking transactions and receives an opportunity for promotion to assistant branch manager in New York.	Represents career advancement, international mobility, and professional prestige.
Advertising Employee	Barbi, Cewek Matre (2004)	Works with demanding and irregular working hours in an advertising company.	Reflects the dynamic, competitive, and flexible nature of urban employment.
Advertising Manager	Miranda, Cewek Matre (2004)	Occupies a managerial position in an advertising company and maintains a fashionable appearance.	Combines professional achievement with appearance and lifestyle as markers of identity.

Interior Designer	Tara, Critical Eleven (2015)	Provides professional interior design services for a Japanese company establishing an office in Jakarta.	Represents creativity, professional expertise, and participation in global business networks.
Public Relations Officer	Lola, Cewek Matre (2004)	Works in corporate public relations with a monthly salary of four million rupiah.	Illustrates the relationship between professional occupation, income, and aspirations for urban social status.

Career representation demonstrates that professional occupation is a significant element in constructing urban identity. Characters working in banking, advertising, interior design, and public relations reflect the aspirations of modern urban society, particularly career achievement, economic independence, professional prestige, and social mobility.

Table 3. Representation of Digital and Technological Lifestyles

Lifestyle Category	Forms of Representation	Social and Cultural Significance
Online Shopping	Characters use online shopping platforms to purchase goods and fashion products.	Reflects digital consumption, convenience, and changing consumer behavior in urban society.
Online Transportation	Characters use application-based motorcycle taxis and online taxis for daily mobility.	Represents technological adaptation, mobility, practicality, and the digitalization of urban lifestyles.
Mobile Applications	Characters access transportation services through smartphone applications.	Demonstrates the integration of digital technology into everyday urban activities.

Digital technology has become an integral component of urban lifestyle representation. Online shopping and application-based transportation illustrate how technological developments transform consumption patterns, mobility, and everyday social practices. These representations also demonstrate the emergence of digitally oriented urban identities.

Table 4. Fashion, Consumption, and Social Status

Fashion and Clothing Categories	Examples in the Novels	Symbolic Meaning
International Fashion Brands	Mango, HL&CO, ZoomP, Populo, Biyan, and Sebastian.	Represent fashion awareness, lifestyle preferences, and middle- to upper-class consumption patterns.
Luxury Designer Brands	Dior and Christian Lacroix.	Function as symbols of wealth, prestige, exclusivity, and high social status.
Branded Clothing and Accessories	Branded bags, clothing, and shoes.	Demonstrate material aspirations, consumerism, and the use of fashion to establish social distinction.
Casual and Sporty Fashion	Polo shirts, Bermuda shorts, leather sandals, and tennis caps.	Represent casual elegance, physical appearance, and contemporary urban fashion preferences.
Branded Casual Wear	Nike polo shirts and khaki trousers.	Reflect modern fashion consumption and the association between global brands and personal appearance.

Fashion operates as a symbolic instrument for constructing and communicating social identity. The use of international brands indicates that clothing is not simply a practical necessity but also a representation of wealth, prestige, social distinction, and consumer culture. Through fashion, characters negotiate their positions within urban social groups.

Table. 5 Representation of Food and Beverage Consumption

Food and Beverage Categories	Examples in the Novels	Cultural and Social Significance
European Cuisine	Spaghetti and escargot.	Represents cosmopolitan tastes, international culinary exposure, and upper-middle-class consumption patterns.
International and Western Fast Food	Burgers and Whoppers.	Reflects the popularity of global food brands and the convenience-oriented lifestyle of urban consumers.
Japanese Cuisine	Sushi and Japanese-style fast food.	Demonstrates the influence of international culinary culture and the diversity of urban consumption preferences.

Fast Food and Food Courts	Ready-to-eat meals purchased at shopping mall food courts.	Represents time efficiency, practicality, consumer culture, and instant lifestyles.
International Culinary Diversity	Chinese food and Thai restaurant cuisine.	Illustrates cultural globalization and the integration of international culinary traditions into urban lifestyles.

Food consumption in Metropop novels reflects the transformation of urban eating habits under globalization and modernization. International cuisine and fast food represent cosmopolitan tastes, social distinction, and practical consumption. The preference for quickly served meals also illustrates the emergence of an instant culture in which efficiency and time management become important aspects of everyday life.

DISCUSSION

Language or human symbolism, whether spoken or written, is used as a means of communication between one group of people and another. Cultural studies will provide a description of the most important characteristics of the language spoken by a particular culture, along with variations in that language. In addition, we will also obtain prominent characteristics of the language used by certain groups of people, variations in language use, and variations according to social class. Differences in language according to social class within the society in question are called social levels of language or *social class. levels of speech* . In many languages, differences in language according to social level always exist (Koentjaraningrat , 2000: 341).

Metropop novels from 2000 to 2020, three forms of language are found in communication: slang , foreign languages, and regional languages. These three forms are used according to their respective contexts. These three forms of language are explained in the following section.

Slang, or slang , is a language commonly used as a means of communication for urban communities in Indonesian metropop novels . The use of slang is evident in the diction used. Slang can be formed with certain patterns, has a specific and unique meaning, and is used by certain communities. The use of slang in Indonesian metropop novels can be seen in the following excerpt.

> "Because *my mother I* suddenly *shouted* , ' Son Riza, when do you want to propose to Wina?' *Would n't you be annoyed if your mother you prostitute Is your guy proposing* ?" he said.
> (Natassa , 2008: 110/ Data: 47/DV/1).

In the quotes above, there is the use of slang (prokem) language in Indonesian metropop novels . This slang (prokem) language is seen in the words *gue (gue), elo (lo), nyokap (mother) , bokap (father*). These words are used as greetings *for me, you, mother, and father* . In addition, the quotes also contain slang (prokem) language in the

form of word changes from standard Indonesian, for example in the words *gak (not) , bete (bete), nodong (nodong) , ngelamar (proposing), banget (really), ribet (complicated), secara (independently), doang (only), sudah (already), bicara (talking), nanain (asking), sih (likely). The use of* slang words is very popular among urban communities *.*

Slang (slang) can be seen in various forms and patterns, one of which is through shortened words (acronyms or abbreviations). For specific purposes, urban communities use slang using acronyms and abbreviations. This can be seen in the following quotes.

> "Just pretend to be innocent, again, kid . How can I bear to bother you with Denny when he's PDKT."
> "PDKT is your forehead . I'm tired . Win, I've said it to you thousands of times, there 's nothing wrong with me and Denny . We're just friends , period.
> (Natassa , 2008: 90/ Data: 51/DV/1).

Metropop novels is English. English is used as a means of interaction and communication for urban communities within their social environment. For urban communities, English (a foreign language) is an inseparable part of their lives. English is used for business purposes, work, and also as a means of communication within social groups. The use of English as a medium of communication for urban communities in Indonesian metropop novels is motivated by several factors, including the need to convey emotional intimacy and friendship. This can be seen in the following quote.

> *"Perfect time for the most horrible motion stickiness on The planet, wouldn't you say* ? And I apologize if I have to use English often. All my friends admit that my Indonesian is really messed up . Including Adjie, who likes to pull my head and kiss me every time I start to nag him at length in English.
> (Natassa , 2007: 12/ Data: 26/AVYW/1).

One of the urban professions depicted through characters in Indonesian metropop novels is working as an employee at various leading banks in strategic positions. The depiction of the urban profession as a bank employee is seen in the character Alexandra in Ika Natassa 's novel *Divortiare* , as shown in the following excerpt.

> My job as a *relationship manager* at BorderBank , one of the bank private foreign in Jakarta, requires me often go for a walk visit location business customers my management, Which all of them are customers corporation Which get facility credit from This bank... ah, I have a headache if I have to explain in as much detail as possible.
> (Natassa , 2008: 120 / Data: 56/DV/2).

> This morning I flew to Medan to visit one of my client's factories, part of my duties as a *relationship manager. The manager's* main job is to distribute credit facilities to corporate customers, then establish good relationships with the entrepreneurs who are my customers while

continuing to monitor the development of their businesses.
(Natassa , 2008: 82/ Data: 68/DV/2).

In this quote it is explained that Alexandra works as *a relationship manager* at a leading foreign bank in Jakarta. This strategic position requires Alexandara to frequently travel to various cities to meet with clients and monitor business developments.

> Doesn't it make you dizzy reading it? I do too . But what else can I do? My current job is as *an accountant. credit manager* at one of the largest banks in Indonesia, with a total portfolio of 23 debtors, five of which are palm oil and palm oil mills
> (PKS). (Natassa , 2007: 14/ Data: 44/AVYW/2).

Another character who works as a bank employee with a fairly strategic position is the character Andrea in the novel *A Very Yuppy Wedding* by Ika Natassa , as expressed in the quote above, describes Andrea working at one of the largest banks in Indonesia as an *accountant. manager* . The same thing is also seen in the character of Denny in the novel *Divortiare* by Ika Natassa .

> " Hey , where does he work?"
> "At Bank Perdana, which section looks after foreign transactions. He asked how you were, I said I've been living with you now since you divorced. He didn't even I know that you 're married," Wina explained.
> (Natassa , 2008: 34/ Data: 65/DV2).

The Denny in the quote is also described as working as an employee at a bank, handling foreign transactions. Then, Denny informs Alexandra that he will be transferred to an assistant position. branch manager at the New York branch . Alexandra was happy and proud of her friend's achievements. Metropop novels work in advertising, as seen in the character Barbi in Alberthiene Endah 's novel " *Cewek Matre* ."

> Barbi works for an *advertising company* that has a very back-and-forth schedule. She comes in the afternoon and leaves in the middle of the night.
> (Endah, 2004: 21/ Data: 19/CM/2).

Another character who also works in the advertising sector is the character Miranda in the novel *Cewek Matre* by Alberthiene Endah, as in the following quote.

> Miranda, a successful advertising manager, is the most attractive woman in my office. She's attractive because she's beautiful and well-groomed *. to date* .
> (Endah, 2004: 65/ Data: 25/CM/2).

Indonesian metropop novels are *interior designers, fashion editors,* and models. . The characters who work as *interior designers* are the characters Tara in the novel *Critical Eleven* by Ika Natassa and the character Nic in the novel In a *Blue Moon* by Ilana Tan. This can be seen in the following quote.

At that time, the Japanese company where Juki worked was going to open a branch office in Jakarta, and they asked for Tara's services as *an interior designer* .
(Natassa , 2015: 211/ Data: 116/CE/2).

Meanwhile, the profession as *a public Relationships* are depicted through the character Lola in the novel *"Cewek Matre"* by Alberthiene Endah. Lola works as a public relations officer at a company, as seen in the following quote.

My profession as a public relations officer with a salary of four million rupiah, in fact, is not powerful enough to make me a city person figure who contains 3K: Cool, Rich, Shiny .(Endah, 2004: 32/ Data: 21/CM/2).

As a cultural product, art plays a vital role in human life. When people perceive something as beautiful, they develop a sense of ownership, love, and care. Without an artistic soul, even a limited appreciation, it can be said that something is lacking within us. metropop novels from 2000 to 2020, several forms of art are expressed, such as literary art. This is evident in the following quote.

My favorite of them all was the one I read on a flight from Sydney to Jakarta, five years ago, after my first encounter with Ale a few days earlier. Antoine's book de Saint Exupery entitled *Airman Odyssey* which I bought on a whim at the airport bookstore.
(Natassa , 2015: 329/ Data: 94/CE/4).

Quotes contained in the novel *Critical* These *eleven characters* illustrate that urban communities enjoy literary art forms. This is evident in Anya's love of reading and appreciation of novels as a form of art. The quote explains that Anya enjoys spending her time traveling by reading various works of literature. The same sentiment is evident in the following quote.

Besides devouring all the books, articles, and scientific journals about loss , I also read some fiction and memoirs.
(Natassa , 2015: 99/ Data: 86/CE/4).

Style life public Which displayed in novels popularly described as public modern Which hedonist, *shopping mall* , style clothes (fashion), food fast serving (instant), shopping *on line* , including in it the use of *online* transportation through applications. Set in a metropolitan city —Jakarta, Bandung, for example, has seen the widespread use of social media, slang, *online shopping, online* transportation. is evidence that can be expressed as part of the lives of today's teenagers. Like in quote following This.

“oh ..Which Keep going canal you Look in shop *on line* time That Yeah? It's easy, me buy it . I also want to buy it. But, me choose a pendulum fish." "Yes, yes, yes Certain fish, my comment memorize with Dion's pet. (Lahmusi , 2018: 16) Taste tense spread in all over my body. Location Which Dion sent make my brain sparkling. I must quick I quickly ordered an ojol , of course without

forgetting to say goodbye. on Dad For exercise drama for Tomorrow (Lahmusi , 2018: 221)

Tara smile small. "I go on taxi *on line* , how come. Calm just . “Tara emit cellphone from pocket trousers his jeans and open an application with a green nuance. (Rainniya, 2019)
just stop here !” Tara shouted and patted the *online* motorcycle taxi driver twice on the shoulder . Tara immediately got off the motorbike after it stopped a little less smoothly because the motorcycle taxi driver was startled patted his shoulder in a way suddenly. (Rainniya, 2019).

In the quotes from the novel it is clear that the majority of society Alreadyused to with shopping *on line* , use transportation *on line* , And and so on. Recorded 53% resident Indonesia Already shopping *on line* (source *: detik.com*).

The various forms and patterns of social lifestyle depicted in popular novels represent a contemporary socio-cultural phenomenon in Indonesian society. This demonstrates the parallels between the facts depicted in literary works and the realities of society.

Thus, literary works can be considered as social documents that record various social facts that occur in society. Metropop novels from 2000 to 2020 live in luxurious residential areas and apartments equipped with various amenities. With their incomes, they can afford to buy or rent apartments. The depiction of urban communities' residences in metropop novels can be seen in the following excerpt .

My name is Monica. Monica Susanti, in full. I'm a little over 33 years old. Alone in apartment. Work And earning reasonable. And me, lonely single.
(Beautiful, 2004: 7/ Data: 1/JM/2).

The quote above is found in the novel *Jodoh Monica* by Alberthiene Endah. On quote the explained about figure Monica. Monica a A 33-year-old woman living alone in an apartment. The quote also explains that Monica has a steady job and a decent income.

Anya Once said like this time I And he sitting in Her apartment discussed our wedding invitation list. (Natassa , 2015: 215/ Data: 118/CE/2).
Lo need person for getting ready rack in apartment you , Which you I 'm still calling , because Ale is where he is.
(Natasha , 2015: 36/ Data: 86/CE/2).

Furthermore, the urban lifestyle is also reflected in the type of clothing worn . This is evident in the following quote.

But otherwise, I have to admit that I'm actually quite conservative when it comes to fashion. My wardrobe is classic. But with a decent selection of brands, I think I can also look trendy. I collect clothes from Mango ,

HL&CO, ZoomP , and Populo , and occasionally shop for Biyan. And Sebastian. Still in level joyful For costume business. Done. No problem. (Beautiful, 2004: 12/ Data: 3/JM/2).

pink and white monogrammed DIOR t-shirt . And I knew for sure that the jeans she was wearing were authentic Christian Lacroix . I knew her mote-mote app by heart when (again) I was *on Windows. shopping* At her boutique in Plaza Indonesia, Arintha was delighted to be able to look so totally cool.
(Beautiful, 2004: 71/ Data: 26/CM/2).

In body I Already There is amulets antidote flavor inferior. Bag *branded* clothing *branded* , shoe *branded* , And Of course smile person Lots money is certainly different.
(Beautiful, 2004: 219/ Data: 33/CM/2).

Metropop novels are luxury clothes from various well-known brands, such as *MANGO, HL&CO, ZOOMP, Populo , DIOR* , and *Christian Lacroix* . Several other brands are seen in the following quote, such as *POLO, Nike* ,

Clift was carrying a small metal folding chair. He was dressed very casually. He was wearing a polo *shirt.* white and cream colored Bermuda shorts , with pocket big in left right. His sandals from skin. His head covered with a white tennis cap. She looked sporty and seductive. My eyes repeatedly glanced at her long, muscular legs. (Endah, 2004: 341/Data: 41/CM/2)).

That morning, Adjie looked fresh in *khaki pants.* and *polo shirts* White Nike.
(Natasha , 2007: 45/ Data: 47/AVYW/2).

With mention brands global like *DIOR, POLO, MANGO, HL&CO, Nike* , association somebody direct aimed at on symbol luxury. The users These branded clothes are also associated with groups of people with high social status, wealth, and refined tastes. Recognizing the importance of brand recognition, marketers are competing to create brands that are not only local but also global. *branded* clothing for the community is a symbol or emblem of "culture" to show luxury and wealth. Besides luxury... Which expressed through clothes branded, model clothes Which The way they are worn also becomes another sign of this luxury. Appearing elegant and exclusive is a choice for urban communities to demonstrate their presence within their social groups.

The urban lifestyle is also reflected in the type of food and drinks consumed . In novels metropop Indonesia, aspect food And The importance of beverages can be seen from the types of food and drink served. The depiction of food and drink in Indonesian metropop novels is seen in the following excerpt.
Clift order food. I deliver choice to him, because I like any food. He

ordered spaghetti and *escargot .*
(Natasha , 2007: 48/ Data: 48/AVYW/2).

In the quote above, several types of food are explained that are eaten by community urban in novels metropop . Type food the very popular for public class on, like *spaghetti, pizza ,* And *steak* . Enjoy traditional foods Europe is a part of from style hedonistic community life urban living and staying in cities big. Type food This Also describe symbol luxury, riches, glamour, And life in all-round sufficient. Election type this food also indicates that urban communities are accustomed to consuming these foods. Which originate from outside country This. Matter Which The same Also seen on quote the following .

> A tricky question. "In Thamrin, sir. What's up, sir?" This wasn't a lie. Denny and I were indeed at Grand Indonesia, having had dinner at Burger King earlier—the sushi maniac suddenly had a craving. Whopper — then Denny invited me to watch Blitz .
> (Natasha , 2015: 265/ Data: 81/DV/2).

The quote above also mentions several types of food popular among urban communities. These foods include *burgers, sushi* , and several other foods. food typical of A country, like *Chinese food* , restaurant Thailand. One form of community luxury can be observed through the food they enjoy. Fast food *is* also one of the most popular choices. by community urban. Ibrahim (2015: 139) call it with term *fast food culture* , temporary That Susanto (2001: 79) call it with culture instant. Matter This can be seen in the following quote.

> The drizzle of rain in Jakarta did not dampen the enthusiasm of the visitors. mall. Jakarta That monotonous. Life in between House, office, and malls. With step fast I come to Wrong One restaurant fast Japanese-style food at *the food court* . I ordered two boxes—one for me to eat on the spot, one for Sandra. (Bastari, 2018: 172/ Data: 150/RS/2).

One of the effects of globalization and modernization is the culture of instant gratification. This culture of instant gratification and the desire for speed are inseparable from the increasing boredom of individuals trapped by busyness and exhausting routines. This phenomenon is evident. clear in cities big. (Susanto, 2001: 79). With busyness, routine, And demands work, effectiveness time become important For taken into account. In context This, food fast serving become Wrong One alternative choice for community urban. Awards to speed has enter all joints life and gave birth to an instant culture. Everyone wants everything fast and to use their time as efficiently as possible. maybe. *Fast food* has become a dominant lifestyle. The positive side of instant culture is a long and planned preparation with good management support to prepare a momentum that lasts in an instant. *Fast food* for example, Ready served in count minute, but in come back That the preparation need time Which Enough long, standardization Which strict And management Which good (Susanto, 2001: 81). Condition This result in change style Eat And as well as cultural change and a change in way of thinking. Eating is not only useful, but also worth symbolic, namely Eat is symbol

status social or related with identity self (Atmadja, 2018: 212).

CONCLUSION

The analysis of Indonesian *metropop* novels through the perspective of literary sociology demonstrates that these works provide rich representations of the social, cultural, and everyday realities of contemporary Indonesian society. The novels portray various social phenomena, particularly those associated with urbanization, changing lifestyles, consumer culture, social mobility, interpersonal relationships, and the construction and negotiation of individual identity. These representations indicate that *metropop* novels are not merely forms of popular entertainment but also cultural texts that capture the complexities and transformations of contemporary urban life.

The findings further demonstrate that the emergence and development of *metropop* have contributed a distinctive dimension to the development of contemporary Indonesian literature. Although popular literature has sometimes been positioned as less significant than so-called serious literature, *metropop* novels provide an important space for articulating the experiences, aspirations, anxieties, and values of urban middle-class society. Through their characters, settings, conflicts, and narratives, these novels reflect changing patterns of social interaction and cultural consumption while simultaneously negotiating ideas of success, modernity, relationships, and selfhood.

From the perspective of literary sociology, the relationship between *metropop* and society is therefore not simply a matter of reflecting social reality. These novels also participate in constructing, negotiating, and interpreting social meanings. They present particular ways of imagining urban identity and lifestyle and, consequently, contribute to the cultural understanding of contemporary Indonesian society. In this sense, Indonesian *metropop* can be understood as an important literary and cultural phenomenon that bridges popular literary production with the changing social realities of modern urban Indonesia.

Overall, the study confirms that *metropop* deserves greater scholarly attention within Indonesian literary studies. Its representations of identity, lifestyle, social relations, and cultural values provide valuable insights into the dynamics of contemporary society while simultaneously expanding the scope of literary scholarship beyond conventional distinctions between popular and serious literature. Future research may further investigate *metropop* through comparative, gender, class, digital-cultural, or transnational perspectives to reveal more complex dimensions of contemporary Indonesian popular literature.

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