

SOCIOCULTURAL CONTEXT OF THE SASAK SOCIETY IN NURIADI'S BOOK "MERPATI KEMBAR DI LOMBOK"

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Abstract

The problem that will be investigated is the form of cultural hegemony that is contained in the novel *Merpati Kembar di Lombok*, which was written by "Nuriadi." The subject of this study's analysis research is related to the cultural hegemony that is contained in the novel. The description of the novel's cultural hegemony is then the goal of this research. Descriptive qualitative research is the focus of this study. In the meantime, Antonio Gramsci's theory of hegemony is used to conduct data analysis, which includes data identification, data analysis, data presentation, and conclusion. The findings of this study, namely the hegemony of the ruling class against the subordinate class, namely the difference in social status in traditional Sasak marriages, are shown in this novel by social critics who show culture and hegemony Gramsci. In addition, the data analysis reveals that the nobility's form of cultural hegemony in the novel *Merpati Kembar di Lombok* can be divided into two levels: declining hegemony and minimum hegemony.

Key words: Context, sociocultural, Sasak society, Nuradi's book

INTRODUCTION

Literary works is the beauty of appreciating works of art in the form of things to be enjoyed by others (Cahyaningsih & Pranoto, 2021), (Kardiansyah & Salam, 2020a), besides that literary works can also make us explore the meaning of the words in the literary work itself (Gulö, 2018), there are many reasons why literary works are very meaningful for our lives. Therefore (Pradana & Suprayogi, 2021) reveals that literary works as a result of human creation are certainly not born based on mere emptiness, but are full of the values contained in them, both educational, moral, religious, and cultural values (Kuswoyo & Indonesia, 2021). The main criteria introduced to literary works are depictions or whatever the author wants to depict in his work (Hutauruk & Puspita, 2020), (Suprayogi, Samanik, Novanti, et al., 2021). Through this depiction, the reader can capture an author's picture of the world around him. As stated by (Puspita & Amelia, 2020) literature can be seen as a social phenomenon. Literature is a mirror of social life (Suprayogi, 2019), (Kardiansyah & Salam, 2021). It is a crystallization of values and life experiences. Literature displays a picture of life that includes relationships between

humans or between communities (Qodriani & Wijana, 2020b), (Journal et al., 2021). Literature also displays events that occur in the human mind (Nababan & Nurmaily, 2021). These are some of the things that underlie the study of the sociology of literature. Literature is not born from a cultural vacuum because culture will always be embedded in society (Suprayogi & Pranoto, 2020), (Ngestirosa et al., 2020). This is shown by Nuriadi in the novel *Merpati Kembar di Lombok* which was published in 2010. This novel reflects the reality or circumstances and turmoil that occurs in the Sasak people today. This novel raises the socio-cultural problems of the Sasak people, which are mostly related to the hegemony of power, namely the domination of the nobility over non-aristocrats in various aspects of life. The characters in this novel can generally be categorized into two main groups, namely the aristocratic group, or commonly called the menak group, and the non-aristocratic group or known as the jajar coral community.

The determination of the novel "*Merpati Kembar di Lombok*" by Nuriadi as the object of study in this study is because the novel reveals about the social criticism of nobleman life, marriage customs typical of Lombok's Sasak and social culture of the people of Lombok. There are many cultures that still deviate where marriage in the Sasak tradition still distinguishes by caste where in a kingdom when they are going to be matched they have to look at the status of the lineage and that (Al Falaq et al., 2021), (Afrianto & Gulö, 2019), if continued, will change one's perspective in choosing a partner, besides that it is also strengthened by stories Nuriadi novel "*Merpati Kembar di Lombok*" also criticizes the social life of those from noble families. Social life is depicted by the lives of twin characters who come from the island of Lombok who are wandering overseas to study at one of the leading universities (Mertania & Amelia, 2020), (Setri & Setiawan, 2020), namely Gajah Mada University and Indonesian Islamic University. For Gramsci, hegemony means a situation in which a ruling class exercises power and leadership over subordinate classes through a combination of power and agreement (Suprayogi, Samanik, & Chaniago, 2021), (Qodriani & Kardiansyah, 2018). Thus, the normal practice of hegemony in the realm of traditional democratic governance is characterized by a combination of power and agreement that mutually complement each other without excessive force coercing consent (Qodriani, 2021), (Fithratullah, 2021). However, the real effort is to ensure that the power seems to exist based on agreement (Fakhrurozi et al., 2021b), (Sartika & Pranoto, 2021). It has been confirmed that this opinion has something

to do with the novel "Merpati Kembar di Sasak" the existence of power in the national era which is still in power today for several Sasak regions who still apply it on the grounds that the Sasak culture is so attached that it is difficult to leave it.

LITERATURE REVIEW

The custom that grows in the Lombok community is a culture that was left behind since the days of the previous aristocrats (Pranoto & Suprayogi, 2020a), (Samanik, 2019), and is still preserved by some people to this day who still hold honor and belief in the ancestral heritage of the Lombok people (Fakhrurozi et al., 2021a), (Afrianto & Ma'rifah, 2020), although in other areas they are willing and following the development of the era has been slightly displaced by the progress of scientific thought (Istiani & Puspita, 2020), (Samanik, 2021). The culture of the Lombok people which is still thick (Ivana & Suprayogi, 2020) and still entrenched until now is the culture of elopement or the term sasak merariq (Pranoto & Suprayogi, 2020b), because of how many young couples choose to do this culture because of the reason they do not get the blessing of both parents (Amelia & Daud, 2020), (Purwaningsih & Gulö, 2021). Proposing is rarely used by Sasak people (Suprayogi, 2021) because for Sasak people, how to apply does not show courage or gentleness (Puspita et al., 2021), (Kardiansyah & Salam, 2020b) and is the same as asking for something which means degrading the dignity of the prospective bride and her family (Fakhrurozi & Puspita, 2021), (Qodriani & Wijana, 2020a). As illustrated in the novel quote below

"Dan Erna pun keluar rumah itu, di saat semua orang telah terlelap, menyongsong superman yang sedang menunggunya. Ia berlari secepat_kencangnya, menembus gelap gulita. Kedua kakinya terasa begitu ringan, tanpa memakai sandal"(MKL:172)

"And Erna left the house, when everyone was asleep, to meet Superman who was waiting for her. He ran as fast as he could, through the pitch darkness. His feet felt so light, without wearing sandals" (MKL:172)

This illustrates that the aristocrats have very strict rules in terms of lela he runs away and leaves his family because his mother is no longer considered by his mother and opposes the rules of Sasak Culture to marry an equal.

"....di tengah malam buta, Superman dan erna hanya berjalan kaki saja, menyusuri pematang sawah di temani oleh lampu-lampu senter saja... Superman membawa calon istrinya ke sana di samping ada keluarganya... Superman merasa sangat aman dan sulit

unyuk di jangkau oleh orang yang mencari mereka, paling tidak untuk mala mini saja".(MKL:173)

"...in the middle of the night, Superman and Erna just walked along the rice fields accompanied by flashlights... Superman brought his future wife there beside his family... Superman felt very safe and difficult to reach by people who look for them, at least for the night." (MKL:173)

Merariq is a unique marriage system in which the boy must elope with or kidnap the girl before they have the ritual marriage. Merariq is common happened among the Sasak society in Lombok that the majority are Moslem.

METHOD

This research is descriptive qualitative, namely research that examines data in the form of narrative expressions in the form of text (words, phrases, clauses, sentences and paragraphs) in the novel *Merpati Kembar di Lombok* by Nuriadi. This study describes the various forms of cultural hegemony that occur in the social picture of the Sasak people contained in the novel. Furthermore, The method and technique for collecting the data are by using literature study, note-taking technique, and need to be emphasized that the data sources in this study are primary data and secondary data.

a) Method of Literature The primary data was collected by using library method. The novel as a written document was read carefully. Similarly, with some research results that become references, either in the form of books, journals, theses and other research results. The data collected is related to the cultural hegemony which is found in the novel *Merpati Kembar* in Lombok by Nuriadi.

b) Recording Technique The note-taking technique was used as an effort to observe the data used to answer the problems in this research (M.Adib Nazri, Herman Wijaya, Nunun Supratmi, Ramlah H.A.Gani:2021). This technique is chosen because all the data sources are written form.

RESULTS AND DISCUSSION

Gramsci distinguishes the type of hegemony into three levels, namely total hegemony (integral hegemony), decadent hegemony (decadent hegemony), and minimum hegemony (minimum hegemony). In relation to the novel *Merpati Kembar di Lombok*, the practice of

hegemony contained in this novel is only at two levels, namely minimum hegemony and declining hegemony. The following describes the results of research on this hegemony. Hegemoni Minimum. The minimum hegemony that occurs in this novel is illustrated by the attitudes and behavior shown by Mamiq Marhaban and his wife. They are intellectual figures of noble descent who hold tightly to their nobility. They try to defend their group's ideology for the sake of their interests and comply with mutually agreed customs. Lale Erna and Lale Erni who are victims of the hegemonic practice of their parents must try to break away from the rule because of their love for the man they love. Marriage traditions that occur between noble women and ordinary men who come from the lower classes cannot be carried out because the Sasak people have obeyed the customs to obey the nobility when choosing candidates, they must look at their social status so as not to reduce their status as a noble, this can be seen when Mamiq Marhaban strongly disagrees with the marriage of his son, Lale Erni, to a young man from an ordinary class who is of Javanese descent. This can be seen in the following quote.

"Ignorant child, Erni, Erni. Untang, please find out about who is Hartono Purnomo? How dare he kidnap my son who is still in school. Does he not know, I am a nobleman (MKL: 42) "Stupid child, Erni, Erni. Untang, please find out who is hartono purnomo? He is a dare man kidnapping my daughter who is still in school. Does he not know , I am a noble (MKL: 42)

Mamiq Marhaban's views represent the views and attitudes of the nobility in general. The nobility will not agree to the marriage between noble women and *jajar coral* men, or vice versa. This quote illustrates how much Mamiq Marhaban is very fanatical and proud of his nobility, and despises other groups. Mamiq Marhaban strongly adheres to the rules of nobility and does not want to unite his aspirations with other social classes, he still wants to maintain the rules and norms that have existed since the time of his ancestors. Hegemoni Merosot. This declining hegemony is marked by the potential for disintegration in modern capitalist society. Usually, the potential for such disintegration occurs within the dominant group. In the novel *Merpati Kembar di Lombok*, the disintegration that occurs is between Mamiq Marhaban and his daughters Lale Erna and Lale Erni. Lale, they are not really compatible with their orthodox *mamiq* line of thought. Lale Erna and Lale Erni chose to oppose their *mamiq*'s thoughts, then raised hidden conflicts to the social surface. The

courage of both to rebel against their parents appeared when the man who had made them fall in love arrived. Lale Erna and Lale Erni like and love men who are descendants of the common people or *jajar coral*. Therefore, she could no longer comply with the wishes of their mother, who wanted them to marry men of noble descent.

The novel *Merpati Kembar di Sasak* reveals the existence of caste differences from the nobility who are very arrogant about their power, as if everything must be done with respect and does not reflect their nationality. No matter how big the degree and wealth, if you don't have manners, it's the same, he even considers the title he has is just a name that is inherent in him and doesn't have any meaning.

"Aku tidak peduli dengan itu. Aku juga tidak pernah meminta untuk dilahirkan seperti ini. Bagiku gelar Baiq atau Lale di namaku hanyalah bagian nama lengkapku saja yang tidak ku ketahui asal-muasalnya. Allah itu suka aku apabila aku bisa takwa, bukan karena yang lain" (MKL: 132)

"I don't care about that. I never asked to be born like this either. For me the title Baiq or Lale in my name is just a part of my full name that I don't know the origin of. Allah likes me when I can be pious, not because of anything else" (MKL: 132)

This statement is a form of denial by Lale Erna of her nobility. . This refusal was shown by Mamiq Marhaban by expelling the traditional envoy sent by Suparman (Rozali: 2019).

CONCLUSION

So the conclusion in the discussion is that in the novel "The Merpati Kembar di Lombok" reveals that the socio-cultural of the Sasak people is still valid today regarding culture, religion and belief, and in Gramsci's view there are three levels according to Antonio Gramsci in the novel "Merpati Kembar di Lombok" namely integral hegemony (total), decadent hegemony, and minimum hegemony. This is illustrated by the hegemony of the ruling class against the subordinate class, which is illustrated in the position of the figures of Lale Erna and Lale Erni who oppose the customs of Sasak culture as an aristocratic class. The impact of the hegemony of the ruling class on the subordinate class has a negative impact. Some story events that have a hegemonic role in the novel have a negative impact on the story characters. The negative impact is seen when the character changes experienced by the lela character.

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