
RESEARCH ARTICLE

Patriarchal Hegemony in *Damar Kambang* Novel by Muna Masyari

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ABSTRACT

Patriarchal hegemony is a complex system approved by society by placing men in a central position. One of the literary works that contain patriarchal hegemony is the novel 'Damar Kambang'. The aims of the research are to reveal the form of Madura patriarchal hegemony in Muna Masyari's *Damar Kambang* novel and to analyze the factors that influence the occurrence of Madura patriarchal hegemony in Muna Masyari's *Damar Kambang* novel. This research uses a literary sociology approach. The research data is in the form of fragments of text which are assumed to contain patriarchal hegemony through facts and story facilities, with the data source being the novel *Damar Kambang* by Muna Masyari which was published in 2020, while the technique of data acquisition was by means of heuristic reading followed by analysis in the form of hermeneutic reading. The results of the study show that the novel *Damar Kambang* by Muna Masyari contains forms of patriarchal hegemony, namely physical and psychological violence, unilateral decision-making, loss of space for discussion, and power over women who are approved and controlling children in the realm of marriage. The forms of patriarchal hegemony contained in the *Damar Kambang* novel are also influenced by several factors which are the cause of the emergence of patriarchal hegemony, including religion, social culture, and social status. Based on the results of the research, the benefits that can be provided by researchers are to add to the description and popularize readers about the social phenomena of the kinship system of patriarchal tribes contained in literary works.

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1. Introduction

One form of work that is often based on social culture is the novel. Socio-culture is expressed in literature by the appearance of figures carrying out a cultural system consisting of social organization systems, language systems, knowledge systems, religious systems, arts, economic systems and livelihoods, as well as technology systems or living equipment. The birth of literary works can be accepted as a form of social reality that is contained in spoken and written language that contains societal values. These values can be used as a form of learning for readers so that the purpose of literary works is not only limited to entertainment but also useful life lessons (Suryadi. R., & Nuryatin: 2017). This is then reinforced by the opinion of Pratiwi, I & Istanti, Wati (2020). One of the novels that contain issues related to society is the novel *Damar Kambang*.

The *Damar Kambang* novel, which was published in 2020, contains the socio-cultural phenomena of Madura, especially those written by a native Madura writer, namely Muna Masyari. *Damar Kambang's* novel reveals a lot about the existence of a complex kinship system approved by society by placing men in a central position through the events or events depicted in the novel. *Damar Kambang's* novel reveals the leadership of a man in making decisions, especially in the realm of the concept of marriage and offspring, in which described, the wife is likened to a betting object. She was used as a betting item for a cow-fighting bet by her husband. Another figure, a 14-year-old girl, is forced to marry because of an ancient custom which states that caring for girls is to avoid wrongdoing because of beliefs that consider it disgraceful not to marry. The view of society in the novel is that by marrying

off underage girls, parents will be released from their responsibilities. In this patriarchal hegemony, the wife or children, especially women, are positioned according to the interests of the next generation and the consolation of their father. Patriarchy is depicted as a form of hegemony which is continuously maintained by the user community according to negotiations and agreements as a natural and natural thing.

Relevant research has been carried out by several experts, including Annisa and Indiatmoko (2017) with the title " Representasi Sistem Pernikahan Budaya Yogya dalam Novel Perempuan Jogja karya Achmad Munif". The results of the research show that representations of Javanese people are still familiar with the matchmaking system, representations of marriage between social classes, representations of Javanese cultural marriage life, and representations of strong marriages in Javanese traditional ritualism. The difference between Annisa and Indiatmoko's research (2017) with this research is the source of the data. The data source used by Annisa and Indiatmoko (2017) is the novel *Perempuan Jogja* with a Javanese cultural background in the form of Jogja, while in the research that will be carried out, the data source is the *Damar Kambang* novel with a Madura cultural background.

Subsequent research was conducted by Idris et al. (2018) with the title "Depiction of Women as the Primary Architects of their own Oppression: A Masculinist Critique of El Saadawi's *Woman at Point Zero*" This study focuses on the oppression of women in a novel by Nawal El Saadawi entitled *Woman at Point Zero*. Idris et al. (2018) specifically revealed that the novel is a call to Egyptian women and the world about the need to review their activities and contributions to oppression, oppression, persecution, brutality, and unpleasant experiences because of a male-dominated society (Egypt). The results of research conducted by Idris et al. (2018) show that the novel "*Woman at The Point Zero*" represents oppression, sexual harassment, domestic aggression, and intimidation that Egyptian women receive due to their submission to a patriarchal social environment. In addition, he also reveals the depiction of women who experience injustice due to a patriarchal situation that does not support freedom.

This research aims to reveal the role of patriarchal hegemony, in this case, the unequal placement of men and women based on agreements seen in terms of domination, sexuality, or role differentiation, as well as gender relations), therefore the great hope of this research is to popularize regional themed literature. This is done as an effort to understand the kinship system of the area that is not well understood by the reading community so that it can be used as a basis for reflection in shaping human character who understands ancestral values.

2. Literature Review

2.1 Literary sociology

The sociology of literature is the science of uncovering literary phenomena in relation to social aspects, an approach or way of reading and understanding literature that is interdisciplinary (Supriyanto: 2021). A literary scientist like Swingewood in *The Sociology of Literature* (1972) explained the boundaries of sociology as a science and the boundaries of literature and then explained the differences and similarities between sociology and literature. He stated that sociology is the scientific and objective study of human beings in society, the study of social institutions and processes. This is in line with the research by Sari, N.K., Sumartini, S., & Qomariyah, U. (2018), which revealed that the sociology of literature is an approach to literature that considers social aspects which can be understood as objective and imaginative studies regarding humans in their position in society.

In the paradigm of literary studies, the sociology of literature, especially the sociology of literature, is considered a development of the mimetic approach, which originates from the opinion expressed by Plato, who understands literature in relation to reality and social aspects. This was later reinforced by Mulyadi and Jelantik (2018), who in their research revealed that several characters, backgrounds, plots, settings, and depictions related to the history of the eruption of Mount Tambora in the novel used as a source of research data have relevance to real things/facts in public.

2.2 Hegemony

Hegemony as a concept developed by Gramsci (Abercombie, through Kurniawan, 2012) illustrates that the leadership of one class (dominant) over another class (subordinate) occurs due to ideological-political aspects. Hegemony moves from the realm of social institutions and intellectual figures to the social class that is the target.

Hegemony connects classes with other social forces. The hegemonic class (leading class), according to Gramsci, is a class that gains approval from other social forces and classes by creating and maintaining a system of alliances through political and ideological struggles (Simon, 2010). This was later proven by the research of Omidiora et al. (2020), which shows the results that implicatures, lexemes, religion, and other things contained in slogans are used to increase the acceptance of politicians among voters. That is, this leadership is carried out consciously as a natural view among the groups/classes involved.

In its development, hegemony is not only limited to the leadership of city-states, certain countries over other countries, but also develops in the cultural world of social classes, which can be said to be successful if they are able to internalize cultural, moral and political values (Hatmoko, M.D., Sumartini, & Mulyono: 2014)

2.3 Patriarchy

In a patriarchal system, women are placed in a subordinate position because they are women, and women must be under the domination of men. Patriarchy is now a central and systematic form of male control, which is the cause of women's subordination. In essence, patriarchy does not only explain how society functions with male dominance but how men control women in social life (Mashiri, 2013). Patriarchy is a system where women are made invisible and less influential. Men, by force, direct pressure, or through ritual, tradition, law, language, customs, etiquette, education, and the division of labor, determine the roles that should be for women and where women are under the position of men (Erika, 1986). Men dominate, oppress and exploit women, and they are disadvantaged in many areas of social life. Habiba et al.. (2016) explain that patriarchy is complex power and control in a male-dominated society. This system consists of social structures and practices in which men oppress, exploit and control women (Walby, 1990: 21). Men use their power to control women in the public and domestic spheres.

Patriarchal society sets criteria for the structurally unequal position of women in the family and society by establishing different rights between men and women. Patriarchy is created and maintained through norms, values, traditions, and social separation of gender roles that are instilled in the family through a long-term process of socialization (Johnson, 2005). Patriarchy is formed in society through the family, where the man holds family responsibilities so that he has authority in controlling the family (Parker and Reckdenwald, 2008). The family plays an important role in passing down patriarchal norms to the next generation.

3. Methodology

The approach used in this study is the sociology of literature approach. Therefore, the study of literature through this approach or point of view is assisted by other elements outside of literary works. The research data in this research are fragments of text which are assumed to contain patriarchal hegemony through facts and stories. The data source for this study is the novel *Damar Kambang*, which was published in 2020. The novel was published by Gramedia Pustaka Utama, Jakarta, with 200 pages. While the technique of data acquisition uses heuristic reading techniques followed by hermeneutic analysis techniques.

4. Results and Discussion

In this section, it will be revealed how the form of patriarchal hegemony is reflected in the novel *Damar Kambang* by Muna Masyari, along with the factors behind the existence of patriarchal hegemony.

4.1 Form of hegemony

One form of hegemony is violence. Among the violence found in the novel *Damar Kambang* by Muna Masyari as a form of hegemonic treatment is psychological and physical violence. Psychic violence, which is a form of patriarchal hegemony, is reflected in the novel *Damar Kambang* by Muna Masyari. The following are excerpts from the novel which show the existence of psychological or physical forms of violence experienced by female characters due to patriarchal hegemony.

"At that moment, I was like a pinch of cotton that flew out of its shell with just one blow. A husband's mouth is like a wizard's mouth. He can extinguish me with just one word!" said Martin. (Masyari, 2020:6)

The quote above in the statement, "A husband's mouth is like the mouth of a witch. He can extinguish me with just one word!" shows the psychological violence experienced by Marinten, a wife of a Madura man who has a strong character. The words spoken to Marinten, his wife, show that there is a form of domination by men over women in the household realm. As the patriarchal concept conveyed by Rokhmansyah, A (2013) that patriarchy places the role of men as the sole, central, and everything ruler, the powerlessness of the wife, Marinten, who seems natural and gives consent to the husband for psychological and physical violence is a form of obtained due to patriarchal hegemony.

The giving of power from patriarchal hegemony makes men, or in this case, especially adult men, give the arbitrary behavior of men towards women in household songs. The granting of power often creates discrimination and patriarchal attitudes of the husband by taking advantage of his status as the head of the family to take actions that actually deviate from the sacred values of the concept of the head of the family who actually protects and protects. This is reflected in *Damar Kambang's* novel when Marinten's husband utters sacred words that are very easy to say to decide to separate after losing a bet.

"How fragile a relationship is tied and then destroyed by a piece of tongue. After the divorce was dropped, the marriage knot was unraveled, and the two of them transformed into strangers with backs to each other, different paths and goals" (Masyari, 2020:10)

Based on a quote about "How fragile a relationship is tied and then broken by a piece of tongue. After the divorce was dropped..." shows that the decision by the husband in the family sphere is the absolute decision of the patriarch, in this case, Marinten's husband. This is because it is supported by patriarchal hegemony from both parties, which places men as decision makers and has a central role in sustainability in the family realm.

In addition to the hegemonic form of psychological and physical violence, the form of patriarchal hegemony is also reflected in the novel *Damar Kambang* by Muna Masyari, namely unilateral decision making by men over women. The following is a quote made by the husband to Marinten for his unilateral decision.

"For the time being, you don't need to go to the pond. Our ponds are already owned by people. He said he often threw cigarette butts on the lawn. No burden. There is no sense of loss," said Marinten's husband. (Masyari, 2020:2)

The quote contained on page 2 regarding the statement, "you don't need to go to the pond. Our ponds are already owned by other people", shows Marinten's husband making a unilateral decision on shared property. Marinten could only be stunned and remembered that three plots of ponds owned by him had now changed hands because of the act of his husband, who easily pawned the ponds as a place for his family's livelihood to be mortgaged to someone. The dialogue spoken by her husband did not contain a request for an opinion on joint property as a request for the desire to pawn it. So that there is a loss of discussion space among families because it is not followed by an agreement on joint assets.

4.2 Factors for hegemony

Factors that cause patriarchal hegemony in Madura society, which is practised by men against women, are belief/ideological factors in the form of religion, social status, and community culture.

4.2.1 Religion

Patriarchy is a system that places adult men in a central or most important position, while others, such as wives and children within the family, are positioned according to the interests of the patriarch. Religious teachings are then aligned with an approved system and adapted to the wishes and suitability of the parties concerned. Religion, when viewed through a patriarchal lens, will give birth to patriarchal hegemony, which continuously settles, especially in Madura society, as reflected in *Damar Kambang's* novel. This is as stated in the quote below.

"I'm not commenting. Losing the pond has made my chest like an empty barrel. Don't fight as a form of respect for your husband." (Masyari, 2020:2)

You can see the quote in the statement, "Not fighting as a form of respect for your husband." shows the existence of a form of approval from the treatment of unilateral decisions made by her husband. What his wife does is a form of respect and devotion to her husband. Marinten considers that the husband is a figure that must be respected. This is influenced by the belief that is agreed upon and fits the culture of those who carry it out that women must obey their husbands.

In addition, in the cultural and social system, in some Indonesian societies, women are often represented solely as a reproductive function. Because of this, women are seen as only able to be in the domestic sector, being at home only to continue their descent, give birth, care for and take care of household needs. The danger is that work such as caring for and fulfilling needs can only be borne or carried out by women.

4.2.2 Community Culture

Patriarchy is a culture that has existed since ancient times, so its practices will look very natural. These teachings are teachings from ancestors and religions with one-sided interpretations in accordance with what is agreed upon by the holding community. In the end, this culture will continue to settle and continue to exist in people's lives because it is deliberately passing down patriarchal values to their children.

The following contains patriarchal values, which are one of the factors in the development of patriarchal hegemony in society, which is reflected in the novel *Damar Kambang* by Muna Masyari when Sakrah, Kacong's uncle, mentions that there must be a taron-tona ritual on Merapi Earth so that Kacong becomes a strong man when he grows up. The following are excerpts contained in the novel.

"By setting foot on the earth for the first time, we hope that Kacong will become a tough man who can stand up to anything!" (Masyari, 2020:59)

Based on the quote on statement "a tough man who can stand anything" shows that the values that continue to live and develop from patriarchy are deliberately passed down from their families and parents. Patriarchal teachings from Sakrah to Kacong expect men to be tough against anything because they will become leaders and rulers. Parents who teach this tend to follow parenting patterns from parents who they believe are the ideal parenting styles for their children.

4.3 Social status

Patriarchy places men who are considered appropriate as the main power holders in dominating leadership roles. This is adjusted to the decision or approval of the party that is dominated and dominates the leadership. People who are considered worthy of leading are based in agreement with several considerations that are in line with the ideology of society and are considered superior in ability to those who are dominated. This advantage can be seen from his intelligence, lineage, spirituality, etc. Therefore, the leadership of someone in the community will see how the status of the leader who then dominates it. Embedding leadership is, of course, based on decisions and agreements that are formed naturally and naturally, with the concept of hegemonial theory to understand cultural and political forms, as well as the ideology of a community from leaders who are then considered to have the power to shape a society which is seen as a view that looks natural or natural.

As a figure who has a social status that is considered special by others and is supported by teachings from ancestors and religion which are often interpreted according to what the community agrees on makes, the figure of Kyai has behavior that is considered special. As a figure who is described as religious, he is trusted by society to be able to do justice when he has more than one wife. This is illustrated in the novel *Damar Kambang* by Muna Masyari in the following quote.

"Usually, before greeting a newly arrived kiai, Madlawi doesn't forget to reach into his shirt pocket and take out bills to tuck in when he later kisses the kiai's hand with reverence. At Chebbing's wedding to Bulla, the most influential kyai in the village was forced to be unable to attend because his mother was seriously ill. The young wife of Bulla is present with some of the invited students." (Masyari, 2020:17)

The quotation above shows that Kyai has more than one wife. People think that Kyai is someone who is able to do justice. The deed that Madlawi carried out with great respect for the Kyai was by taking a bill which he then tucked in and later kissed the Kyai with respect. This is, of course, based on the patterns of Madura society and culture.

5. Conclusion

Based on the results of research on forms and hegemonic factors in the novel *Damar Kambang* by Muna Masyari using Antonio Gramsci's Hegemony theory, the following conclusions can be made Several forms of patriarchal hegemony that appear in the novel *Damar Kambang* by Muna Masyari are physical and psychological violence, unilateral decision-making and loss of discussion space, power over women who are approved, unpleasant treatment, regulating children in the realm of marriage. Forms of patriarchal hegemony that are contained in the novel *Damar Kambang* are also influenced by several factors that cause the emergence of patriarchal hegemony, namely religion, social culture, and social status.

There have been many studies related to Gramsci's hegemony in literature. It is the great hope of the researcher that other researchers can strengthen existing research in order to add to the repertoire of thoughts for the development of literature so that it can be used as a basis for further research, especially in the study of hegemony.

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