

The Tradition of The Batak Toba Tribe Marriage in The Novel “Mangalua” By Idris Pasaribu

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Abstract

Mangalua (elopement) carried out by a pair of teenagers to realize a marriage that does not get the blessing of both families. Mangalua's activities will damage the name of the women's family because Batak sons forcibly flee their daughters. Research purposes This study aims to find and analyze the settlement of elopement and to find the factors causing the occurrence of elopement contained in the novel Mangaula by Idris Pasaribu. The data collection method used is a method with a first-level semiotic reading technique, namely by heuristic reading with a sociological research approach to Gramsci's literature in Williams. The results of the study found the completion of elopement contained in the novel Mangalua by Idris Pasaribu, namely with several stages including: Martandang, Mangalehon Tanda, Marhusip, Marhata Sinamot and Manjala Sinamot, Maningkir Lobu, Martonggo Raja, Marriage Ceremony. Furthermore, to find the factors that cause the occurrence of the Toba Batak elopement in the novel Mangalua by Idris Pasaribu, among others, because they did not get the approval or blessing of the women, namely the Siboru Anting family. The benefit of the research is as an addition to knowledge to the reader regarding the completion of the traditional Mangalua (elopement) activities in the Toba Batak tribal community which must be preserved.

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INTRODUCTION

The novel *Mangalua* by Idris Pasaribu discusses the issue of elopement custom that exists in the Batak community. In this novel, the author describes every traditional mangaluahon activity that contains Batak Toba cultural values that are still held fast to this day. *Mangalua* is still present in the life of the Batak community. This elopement is still institutionalized, both the Batak community who are Muslim, Christian and Parmalim. Pasaribu (2015) *Mangalua* in ancient times occurred because of the high price of the dowry (Sinamot) and because of conflicts between one village and another. In these days *Mangalua* also often occurs, the difference is not because of the conflict between villages anymore but because of the difference in the educational strata of men and women. As time progresses, parents send their children to a high level. Because of these factors, parents also want to have a son-in-law whose education level is the same as their child's or even parents hope that the child will have a well-established economy. This novel can maintain the existence of the Batak tribe as one of the tribes in Indonesia, especially in North Sumatra. Khasanah (2019) says that the cultural values that exist in the community are concepts about what they consider valuable, valuable, and important in life, so that they can function as a guide that provides direction and orientation to the life of the community.

Research on elopement using a sociological literary approach was conducted by Annisa (2021), "Representation of the Javanese cultural marriage system contained in the novel *Perempuan Jogja*". The results of his research show that *Jogja* women are present as a novel that has a local cultural nuance of Javanese marriage in the lives of Muslims so that apart from being an entertainment medium, this novel is also a source of knowledge about Javanese marriage culture in an Islamic religious environment that is not widely known by young people. Readers of the novel *Perempuan Jogja* will know the Javanese culture that is still applied today in a more interesting way.

According to Ulfa (2021), "Cultural Hegemony of Islamic Student Marriage Arrangement in *Novel Be Purnamaku, Ning, Wigati, Hati Suhita* by *Khilma Anis*" is to use the conception of Gramsci hegemony in reviewing novel stories to obtain the value of power or strength on the dominating party and to get the approval of the dominant party in the novel. For Gramsci, social class gained supremacy in two ways. The first is by dominating or coercing, while the second is by intellectual and moral leadership. The latter is called by Gramsci as hegemony.

According to Pertiwi (2020), "Development of Android-based Traditional Ceremony Learning Media at Panca Bhakti Vocational School". There is a Javanese traditional ceremony, namely the tradition of meeting *manten*, which is carried out after the *ijab qobul* event is carried out religiously. The Javanese people who carry out this tradition are predominantly Muslim communities, *temu manten* is one of the ancestral traditions that should be preserved. From the three previous studies, we can see that there is research that examines elopement and traditional wedding ceremonies in novels. In the *Mangalua* novel by Idris Pasaribu, it can also discuss about the traditional ceremonies of the Toba Batak tribe as well as elopement activities using literary theories and approaches. The *Mangalua* novel by Idris Pasaribu really highlights the customary rules of the Batak tribe which are the interest of researchers in conducting research on the custom of elopement of the Batak tribe. This *Mangalua* novel talks about the settlement of elopement in the Toba Batak tradition, which focuses more on the elopement event carried out by the *Jogal* character who ran away from *Si Boru Earring*.

This research was conducted so that the community could understand that *Mangua activities* are deviant actions in society and the customary rules of the Toba Batak tribe, therefore there are many customary fines that must be borne by people who carry out elopement activities which are referred to as customary law. Research purposes This study

aims to find and analyze the solution and the factors that cause elopement contained in the novel *Mangalua* by Idris Pasaribu. The benefits of this research are as an addition to knowledge to the reader regarding the completion of traditional mangalua (elopement) activities in the Toba Batak tribal community in Idris Pasaribu's *Mangalua* novel which must be preserved and avoid deviant elopement activities in society.

METHODOLOGY

In this study, the researcher used a sociology of literature approach to examine the extent to which the study of cultural and social values in Idris Pasaribu's *Mangalua* novel. According to Endraswara (2014) in the literature research methodology book that the sociology of literature approach emphasizes the social aspect of society. One approach to the sociology of literature that is in accordance with the research conducted is to use the cultural theory of Antonio Gramsci in Williams.

Research data obtained through semiotic reading techniques. According to Satrio (2015), semiotic reading is an analytical method that can examine the signs contained in an object to know the meaning contained in the object. According to Hatmako (2015), the semiotic method has two levels of reading. The first heuristic or semiotic level reading is based on linguistic principles, and the hermeneutic level reading. Heuristic reading makes researchers read based on linguistic theories and principles. According to Larasati (2022), the second level of reading, hermeneutics, makes researchers read semiotic material based on rules, literary codes, social materials, and cultural materials.

According to Supriyanto (2021), literary research data can only be assumed to be in words, sentence fragments, phrases, clauses or fragments of discourse. The use of a qualitative research design in this study illustrates that the data obtained is data that describes the facts contained in the *Mangalua* novel by Idris Pasaribu regarding the form of elopement settlement and the factors causing cultural

elopement in the Toba Batak people in the *Mangalua* novel by Idris Pasaribu. This qualitative research design was used because the research data was described as seeing the real reality in the form of writing, then analyzed and interpreted with objects to then be described in the form of words and language.

RESULTS AND DISCUSSION

The Completion of the Toba Batak Elopement carried out by the Toba Batak Society in the *Mangalua* Novel by Idris Pasaribu

1. Martandang

The Word Martandang Means To Visit Someone Else's House. In Martanda This The Boy Get Out Of The House And Visit The House The Girl For Get To Know. At Home , It Is Often Done Mangaririt Boru By Si Man. Sidabutar (2015) Mangaririt Comes From The Word Ririt Which Means To Choose. Therefore On Stay Away This, Including Also Destination Si Man For Choose Si Girl For To Be His Future Wife. Program Martandang is usually done at night day.

“Si Jugal mau menikah dengan putri Raja Tumpak so Haribuan dari Huta Bariba,” (Pasaribu: 2015: 5)

(Jugal wants to marry the daughter of King Tumpak so Haribuan from Huta Bariba)

“Saya mencintaimu, adindaku. Sudah lama. Sekarang saatnya kita bisa bertemu, karena sudah lama aku mencari jalan untuk bertemu. Jika kita menikah, maka selesailah sudah pertikaian antar kedua huta”. (Pasaribu, 2015:18)

(I love you, my brother. It's been a long time. Now is the time for us to meet, because I have been looking for a way to meet for a long time. If we get married, then the dispute between the two huta is over)

From the quote from the novel *Mangalua* by Idris Pasaribu on pages 5 and 18 above, it shows that the men from the Jugal character began to visit the residence of the Boru Anting with his family to convey his intention to marry the Boru Anting. By doing Martandang activities after eloping with Jugal and Siboru

Anting Na Rumondang figures. The *martandang* activity in question is to marry Siboru Anting Na Rumondang according to the Toba Batak tribe, so that their marriage can be well accepted and recognized by the Toba Batak people in Idris Pasaribu's *Mangalua* novel. The *martandang activity* carried out by the male side of the Jogal character in Idris Pasaribu's *Mangalua* novel is a sign of residual culture developed by Williams in the Gramsci hegemony study which tries to develop a theory of cultural hegemony.

2. Mangalehon Sign

Mangalehon sign meaning is to give a sign. This marking happens when the boy has found the girl as a candidate his wife, and the girl had agreed to the man to be her future husband. both sides men and women give each other signs. From side men usually hand money to the woman as a sign, while From the woman's side, she handed over a sarong, or *ulos sitoluntuho* to the woman man.

"Kaum ibu menjunjung makanan yang sudah siap disantap". (Pasaribu, 2015: 51)

(Mothers value ready-to-eat food)

"Kami membawa semua peralatan kami, sesuai dengan kebutuhan kami," raja parhata atau juru bicara Huta Porlak menjawab. Semua barang bawaan dikeluarkan. Piring atau *sapa* yang mereka bawa harus lebih dahulu bersembah kepada sapa bawa, ikut bersembah lebih dahulu kepada apa yang dimiliki huta Bariba. Tikar yang mereka bawa juga wajib menyembah tikar Huta Bariba. Seusai acara sesembahan benda yang dibawa, mereka dipersilahkan membawa semua peralatan mereka dan menyerahkannya kepada parhobas yang sudah menunggu di dapur yang dibuat secara dadakan". (Pasaribu, 2015:110).

(We brought all our equipment, according to our needs," the king parhata or spokesman Huta Porlak replied. All luggage removed. The plate or *greeting* they bring must first worship those who bring it, join in worshipping first to what is owned by Huta Bariba. The mats they bring are also required to worship the Huta Bariba mat. After the offering of the objects brought, they were invited to bring all their

utensils and hand them over to the parhobas who were waiting in the kitchen which were made impromptu)

From the quote from the *Mangalua* novel by Idris Pasaribu on pages 51 and 110 above, it shows that when a Toba Batak community elopes according to the story in Idris Pasaribu's *Mangalua* novel. We can see that there is no ring given as a sign of bonding, but only by giving a mat and offerings to the bride, the Boru Earring, as a sign that she has been officially proposed by Jogal with the Toba Batak customs contained in the *Mangalua* novel by Idris Pasaribu. This is a sign that the attitude of cultural residues still settles in the Toba Batak community in Idris Pasaribu's *Mangalua* Novel by maintaining culture as an inseparable sphere of society.

3. Marhusip

Marhusip means to whisper. At this marhusip event, each party still represented by an intermediary, which is done secretly, the male side ask to party si woman, how many approximately amount money *sinamot* which must provided by party go out g a si man, and also tell on the woman's side about the ability of the man's side..

"Juru bicara, Monang Mariaga pun mendekat. Dia pun menyampaikan ucapan bersalahnya dan menyerahkan seekor babi berukuran besar dengan kata-kata penyesalan yang tak sudah. Semua yang mendengar dapat mengerti, kalau ucapan itu adalah ucapan yang penuh penyesalan yang tak sudah. Semua yang mendengar dapat mengerti, kalau ucapan itu adalah ucapan penyesalan yang penuh diplomasi. (Pasraibu, 2015: 113)

(The spokesperson, Monang Mariaga approached. He also conveyed his guilt and handed over a large pig with words of endless regret. All who heard could understand, that the speech was a speech full of regrets that have not been. Everyone who heard it could understand that it was a diplomatic apology)

From the quote from the novel *Mangalua* by Idris Pasaribu on page 113 above, it shows that the female family, namely Boru Anting, said how many *sinamot* Jogal had to prepare

(the male side's family, but the amount of *sinamot* was still negotiable to be asked again at the next event.

This is a sign that in the *Mangalua* novel by Idris Pasaribu there is still a residual culture inherent in the Toba Batak tribal community. It is evident in the people who are still discussing the determination of *sinamot*/dowry in a familial manner, even though the leaders of *Jogal* and *Siboru Anting* take counter-hegemonic actions or deviant customary resistance, but they are still resolved well by carrying out a series for the settlement of *Mangalua*.

4. Marhata *Sinamot* and Manjolo *Sinamot*

As stated above, when *marhusip* was discussed when family *si man* by official come to family *si woman*, for talk about desire from her son at a time talk about how many honest (*sinamot*) which they must hand it over. On time which has in set group of men to the house of the woman's parents with traditional food.

"Monang Marungkil langsung menjawab. Kehadiran mereka untuk menayakan tentang *tuhor*/mahar yang harus mereka serahkan nanti dan segala sesuatunya. Mahar yang diminta *ringgit sitio suara* atau seratus *ringgit* emas dan tujuh ekor kerbau sebagai denda adat. Sedang kerbau yang akan dipotong dalam pesta, disediakan oleh mereka dari Raja Huta Porlak". (Pasaribu, 2015: 124)

(Monang Marungkil immediately answered. Their presence to ask about *the tuhor* / dowry that they must give later and everything. The dowry requested is *ringgit sitio sound* or *ringgit* gold and seven buffaloes as a customary fine. Meanwhile, the buffalo that will be slaughtered at the party will be provided by them from Raja Huta Porlak)

From Idris Pasaribu's *Mangalua* novel on page 124 above, it shows that in the settlement of elopement or *Mangalua*, the Toba Batak tribe custom contained in Idris Pasaribu's *Mangalua* novel remains with giving *sinamot* and paying fines for the mistakes of the men on the *Jogal* character. *Sinamot* in the Toba Batak society usually consists of money and animals. *Sinamot*,

which consists of money, is usually handed over to the woman's parents moment *honor sinamot*.

This is a sign that in Idris Pasaribu's *Mangalua* novel there is still hegemony that goes beyond the ideological concept which is emphasized on the issue of agreement on the determination of dowry/*sinamot* to be given to the woman's family, namely *Siboru Anting* as a tribute and a customary fine that must be paid in accordance with with the traditions of the Toba Batak people in the novel *Mangalua* by Idris Pasaribu.

5. Getaway *Lobu*

As stated above, besides money, there are also animals. Therefore, at the appointed time, the woman's family, usually represented by the girl's father's brother or sister, comes away (sees) the *promised lobu* (pet) to the man's family place.

"Jika itu harus terjadi, saya sudah siapakan biaya membayar denda adatnya dan masih banyak ternak kerbau dan babi, untuk semua keperluannya. Beberapa Huta lainnya sudah saya hubungi secara diam-diam, untuk melancarkan segalanya," Ujar Mangraja Pahujinjang. (Pasaribu, 2015:8)

(If it had to happen, I would have prepared the cost of paying the customary fine and there are still lots of buffalo and pigs, for all their needs. I have contacted several other Hutus secretly, to smooth things over," said Mangraja Pahujinjang)

"Siapkan tujuh ekor babi dan beras secukupnya. Kita akan mengundang satu *buis* untuk makan bersama. Usai acara, kita lanjutkan membicarakan kapan pernikahan mereka dan di mana pesta pernikahan itu dilaksanakan". (Pasaribu, 2015:101)

(Prepare seven pigs and enough rice. We're going to invite a *pushover* to have a meal together. After the event, we will continue to talk about when their wedding will be and where the wedding will be held).

From the quote from the novel *Mangalua* by Idris Pasaribu on pages 8 and 101 above, it shows that the giving of animals that will be used at traditional wedding parties in elopement is still used if it is done by custom. By paying a customary fine for the *Mangalua* activity /

elopement, the marriage is considered valid by the Toba Batak people in Idris Pasaribu's Mangalua novel.

Based on the activity of paying traditional fines in the form of pets, we can see that the attitude of cultural residuals is still very much in the Batak Toba community in Idris Pasaribu's Mangalua novel.

6. Martonggo Raja

Marriage in the Toba Batak community is not only the business of the father and mother of the man, but the business of all families. Therefore, the man's parents will gather all his family, especially those concerning Natolu's pretext.

"Horas....horas....horas...Itu sebuah perlambang, kalau Raja Tumpak memberikan berkat kepada semua yang hadir. Itu pertanda kalau Raja Tumpak derajatnya setingkat berada di atas semua orang yang diberinya berkat. Termasuk setingkat di atas Mangraja Parhujinjang dan inanta soripada dan semua keturunannya, Itulan tuntutan adat". (Pasaribu,2015:117)

(Horas....horas....horas...That's a symbol, that King Tumpak gives blessings to all those present. That is a sign that the King of Tumpak is a level above all those who are given blessings. Including the level above Mangraja Parhujinjang and Inanta soripada and all their descendants, that's customary demands)

From the quote from Idris Pasaribu's novel Mangalua on page 112 above, it shows that at the traditional wedding ceremony, elopement in Idris Pasaribu's Mangalua novel performs Martonggo or holds a division of tasks at a traditional wedding ceremony in the huta of Si Boru Anting. The attitude of cultural residuals seems to still be in the process of solving elopement in Idris Pasaribu's Mangalua novel. This is in accordance with Gramsci's theory of hegemony developed by Williams who argues that hegemony contains the concept of culture as a process. (Williams, 1977).

7. Wedding Ceremony

U boyfriend marriage is since meet candidate bride Men and candidate bride woman, according to customary law and since

bride and groom notification to employee note-taker marriage until done marriage according to religion each. On Public Batak Toba in general The marriage ceremony involves two things, namely the ceremony according to custom and ceremonies according to their respective religions.

"Acara selanjutnya diserahkan kepada uluan (pengetua agama) untuk segera melaksanakan pasu-pasu raja, pemberkatan atau akad nikah. Uluan dengan mengenakan pakaian serba hitam. Ikat kepala juga hitam, semuanya terbuat dari lilian ulos. Mereka maju kedepan diikuti oleh beberapa orang yang berpakaian sama. Membedakan mereka, mana uluan dan mana yang bukan, bias dilihat dari ulos yang dikenakan.

"Anda berdua akan saya pasu-pasu," Uluan memulai kata.

"Naung *tulus do roha nuna marsaripe?*" Uluan bertanya, apakah engkau berdua sudah memiliki tekad yang kuat untuk menegakkan rumah tangga? Jugal dan Anting serentak merapatkan kedua telapak tangan mereka masing-masing dan menjawab; "*Olo amang, naung satulus do rohami nami.*" Ya, yang mulia kami sudah sepakat dan bertekad. (Pasaribu,2015:143-144)

(The next event is handed over to the uluan (religious leader) to immediately perform the king's vases, blessings, or marriage vows. Uluan by wearing an all -black dress. The headband is also black, all made of lilian ulos. They moved forward followed by several people dressed alike. Distinguishing them, which is uluan and which is not, the bias is seen from the ulos imposed.

"You two will be my vases," Uluan began.

" *Naung sincere do roha nuna marsaripe?*" Uluan asked, do you both have a strong determination to uphold the household? Jugal and Earring simultaneously pressed their palms together and answered, " *Olo amang, shelter satulus do rohami nami.* " Yes, Your Honor, we have agreed and are determined)

From the quote from the novel Mangalua by Idris Pasaribu on page 144 above, it shows

that from the six series of customs in the settlement of elopement in the novel *Mangalua* by Idris Pasaribu that in the process of elopement activities must be completed in a traditional manner to be formalized and accepted by the Batak Toba people. Giving *sinamot* and payment of fines by giving seven buffaloes as payment of fines to the Toba Batak tribe which has been agreed upon by the Toba Batak people as a tribute to the family of the Siboru Anting na Rumondang woman.

The attitude of cultural residuals that still settles in the Toba Batak people in Idris Pasaribu's *Mangalua* novel is proof that culture is an inseparable sphere. In line with Gramsci's theory of hegemony in Williams, an outline of the difference between cultural characteristics, namely traditional or residual culture or also called residual or sedimentary culture is a past culture that is still struggling to maintain its life. Thus, the process of hegemony as stated by Gramsci in Williams, is not a process of domination, but as something that must be continuously fought for, re-created, maintained, and modified. This view assumes that the concept of hegemony is related to a comprehensive social process.

Factors Causing Elopement of the Toba Batak Tribe in Idris Pasaribu's *Mangalua* Novel

Based on results research in the *Mangalua* Novel by Idris Pasaribu, Factors that cause marriage activities run (*mangalua*) on The Toba Batak community in the *Mangalua* Novel did not get approval. In carrying out a marriage, ideally, it must be approved by both parties. The condition of not getting this approval itself is divided into three, namely:

1. Did Not Get Approval or Blessing from The Woman's Family Only
2. Not Getting Approval or Blessing from The Male Side's Family Only
3. Does Not Get Approval or Blessing from The Family of The Woman or The Family of The Man.

Based on the three factors causing not getting approval for a legal marriage in the novel *Mangalua* by Idris Pasaribu, due to not getting

approval, the family of the woman Siboru Anting Na Rumondang dominated. This is because the huta led by Mangraja Parhujinjang from Huta Porlak (Jogal's father) and Raja Tumpak from Huta Bariba (Siboru Anting Na Rumondang's father) always experienced wars between villages.

"Sudah tentu, kami membawanya serta. Dia adalah anak dari hula-hula, orang tuanya sangat kami hormati." Saut Mardame meminta Jogal untuk mendekat. Dia pun diperkenalkan. Dengan takzim, Jogal menundukkan tubuhnya memberi hormat.

Bolehkah kami mengetahui siapa dia?"

"Sudah tentu, raja Nami. Dia adalah putra sulung pewaris tahta Raja Huta Porlak, anak dari Mangraja Parhujinjang," kata Saut Mardame dengan sangat hati-hati, karena Saut Mardame sangat mengetahui, kedua huta adalah musuh bebuyutan. Sontak, Raja Tumpak Soharibuan berdiri.

"Tidak Bisa! Hardiknya keras". (Pasaribu, 2015:54)

(Of course, we brought him along. He is the son of a hula-hula, whose parents we respect very much." Saut Mardame asked Jogal to come closer. He was also introduced. With reverence, Jogal bowed his body in respect.

May we know who he is?"

"Of course, king Nami. He is the eldest son of the heir to the throne of King Huta Porlak, son of Mangraja Parhujinjang," said Saut Mardame very carefully, because Saut Mardame knew very well that the two hutas were mortal enemies. Suddenly, King Tumpak Soharibuan stood up.

"Can not! Hard drive.")

From the quote from Idris Pasaribu's *Mangalua* novel on page 54 above, it shows that the factor in the occurrence of elopement activities in Idris Pasaribu's *Mangalua* Novel is not getting approval or blessing from the woman's family. This is because there has been a war for a long time and there has never been peace between Huta Porlak and Huta Bariba, however this did not become a barrier for the couple and chose to marry by elopement

(mangalua) where the couple went to the man's family house Huta Porlak where Jogal stays.

The cause of the elopement activities carried out by the characters Jogal and Anting in Idris Pasaribu's Mangalua novel is because a war has been going on for a long time to gain wider power. This is a sign that Gramsci's theory of hegemony in Williams which states that hegemonic culture is a dominant culture in power. The emerging culture is a culture that is struggling for hegemony (Supriyanto : 2015).

Through the community's response in Idris Pasaribu's Mangalua novel, which views that Mangalua's activities are very contradictory to the local community and elopement is an activity that is considered to tarnish the good name of the family of the women of the Bariba huta kingdom. Thus, the public can understand that mangalua/elopement activities are deviant and very contrary to the conditions and rules and norms that exist in the surrounding community.

CONCLUSION

Based on Gramsci's theory in Williams , the settlement of traditional elopement of the Toba Batak tribe in Idris Pasaribu's Mangalua Novel is Martandang, Mangalehon Tanda, Marhusip, Marhata Sinamot and Manjala Sinamot, Maningkir Lobu, Martonggo Raja, and the Marriage Ceremony. The factors that cause mangalua activities in Idris Pasaribu's Mangalua novel are not getting approval or blessing from the families of the women and the families of the men which is due to wars between villages that always occur in Huta led by Jogal and Huta figures led by Siboru's father Earrings. However, this did not become a barrier for the couple and chose to marry by elopement (mangalua) where the couple went to the man's family home (Jogal) without the knowledge of the woman's family (Siboru Anting).

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