

Minangkabau Historical Traces in the Novel *Negeri Perempuan* by Wisran Hadi

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Abstract— Politics can hide part of the history of civilization, but literature is unable to silence it. Literature can be a fertile field that fosters history that is drowned out by a tyranny. The power of oral literature in local communities helped confirm the 'diamond light' of the history of a community's civilization. The sensitivity of the author is needed to record and publish the history that is folded by the tyranny. The next generation of Indonesian people needs to know the folded history. The role of literature becomes important in the inheritance of knowledge about the history of Indonesia's civilization past. One of the unpublished histories of Indonesian civilization is related to the kingdom of Pagaruyung in Minangkabau. The novel of *Negeri Perempuan* written by Wisran Hadi has offered a way to understand the Minangkabau history of the past on the map of civilization in the archipelago. The problem is, how do we understand literary works so that the historical fold of the Minangkabau ethnic civilization becomes reasonable and should be understood by all generations in West Sumatra, and in Indonesia in general, even in the world. Literary studies that have a perspective on perspective will be able to provide answers. This article discusses the Minangkabau historical fold in the novel of *Negeri Perempuan*.

Keywords: *history of civilization, intertextual, literature, Negeri Perempuan*

I. INTRODUCTION

Politics can hide part of the history of civilization, but literature is unable to silence it. Literature can be a fertile field that fosters history that is drowned out by a tyranny. The power of oral literature in local communities helped confirm the 'diamond light' of the history of the drowned civilization. The sensitivity of the author is needed to rewrite the history folded by tyranny. The next generation of Indonesian people needs to know the folded history. Literature plays an important role in the inheritance of historical knowledge of past civilizations. One of the unpublished histories of Indonesian civilization is related to the kingdom of Pagaruyung in Minangkabau. There is no modern literary work that tries to communicate about the kingdom of Pagaruyung to readers of modern literature. Only local stories in the form of the Minangkabau *kaba* ever mention the existence of this kingdom, namely the classic *kaba* titled *Kaba Cindua Mato*.

After that, only the Novel *Negeri Wanita* written by Wisran Hadi is the only modern literary work that offers a way to understand the Minangkabau past history on the map of civilization in the archipelago, especially with regard to the Kingdom of Pagaruyung in Minangkabau. Contrary to the fact with literary works that carry local colors related to the kingdom in Java, for example done by Shasangka through his tetralogy (2011, 2013, 2015, 2016) and also examined by Dewi (2014) related to Roro Mendut; and it is also worth mentioning the results of Supriatin's research (2018) regarding the Bubat war in the history of the Sunda and Majapahit kingdoms. The problem is, how do we understand literary works so that the historical fold of the Minangkabau ethnic civilization, especially those related to the Pagaruyung kingdom, is reasonable and should be understood by all generations in West Sumatra, and in Indonesia in general, even in the world. Literature study with an intertextual perspective can provide the answer. This article discusses the historical fold of Minangkabau civilization in the novel *Negeri Perempuan*. Literary texts must be read with regard to other texts that lie behind them. That is because, as Kristeva (1980) said, no single text is truly independent. That is, the creation and reading of texts cannot be done without the existence of other texts as a framework or example. Understanding this example or framework is not limited to understanding that the new text is emulating other texts, but there is a transformation between the texts. Transformation can be in the form of deviation or confirmation.

Teeuw (1988) states that the deviation or rebellion presupposes something that can be distorted or rebelled, so the act of understanding for new texts requires background knowledge about the texts that preceded it. Kristeva (1980) states that work can be read in relation to or in conflict with other texts, namely in the form of lattices. Through these grids, a text is read and structured with a view to enabling the reader to identify its salient features in constructing a structure.

Kristeva (1980) further states that a literary work is a struggle of thought with the culture and history of its day. For a literary text is a mosaic built on quotations of other texts in it. In line with what was mentioned by Bakhtin as cited in Kristeva (1980) that the text is the absorption and

transformation of other texts. As a consequence of this view, a literary text can only be read through a mosaic of references and the quotations that build it. Crosses between texts delivered through utterances so that they form assimilation in their own space and refer to other spaces outside the text. Kristeva states that the analysis of a text that focuses on the transformation of speeches to the entire text, is no exception also adding from the whole text into social texts and historical nature can be referred to as ideology.

II. LITERATURE REVIEW

Literary work is an artifact, an inanimate object that can only be meaningful after concretization by the reader (Teeuw, 1984). The concretization of literary works will open dark spaces in a literary work. The novel of *Negeri Perempuan* presents social ideology and political ideology (Asri, 2013); brought to life by the main character of a woman who is gentle but firm in her stance and has a strong character in maintaining Minangkabau customs (Sani, 2017); and has the theme of maintaining the customs and glory of the kingdom of Pagaruyung in the past championed by Bundo and Reno figures (Pelita, 2017). However, there are no studies that try to unpack the historical aspects of the Pagaruyung kingdom's civilization in detail, especially related to the past history of the Minangkabau ethnic group and its contact with various civilizations that once colored Minangkabau culture. Meanwhile, literature, as stated by Duija (2005), related to oral texts and traditions has the potential to contain local history. This article discusses the potential in that direction.

III. METHOD

This research was conducted by applying the intertextual research method to literary works. The object of this research material is a historical work of literature, namely the novel *Negeri Perempuan*. The formal object of research is the search for traces of the Minangkabau ethnic civilization through literary works, especially those contained in the novel *Negeri Perempuan*. There are 4 stages carried out in the process of collecting and analyzing data. The four stages are as follows: 1) Reading the novel of *Negeri Perempuan* retroactively; 2) Identification of historical traces in the novel; 3) Comparison of historical trace data findings in novels with historical sourcebooks; and 4) Actions of intertextual interpretation.

IV. FINDINGS AND DISCUSSION

A. Findings

Pagaruyung in the Author's Perspective

The novel of *Negeri Perempuan* saves a variety of literary facts which are traces of Minangkabau cultural civilization historical events. The author uses Minangkabau cultural idioms to write his work. The idiom used came from the social texts of the Minangkabau people and culture. A series of idioms that are reused by the author are interleaved with strands of social criticism of the current situation of the Minangkabau ethnic civilization, even not infrequently extending to the social and political situation of the Indonesian people today. Problems related to the inheritance of people who are sabotaged by the

government become a 'curtain of reason' for the author to criticize the current land grab situation that is rife everywhere nowadays. This can be seen in the following quote 1.

“*Siapa pula yang berani menyuruh orang-orang itu mengukur tanah pusaka miliknya. Belum pernah hal itu terjadi. Setiap apapun yang dibuat di atas tanah itu, orang-orang selalu minta izin kepada Bundo lebih dulu*”. (Hadi, 2018, p.133)

"Who would dare to tell those people to measure his inheritance. Never happened before. Whatever is made on that land, people always ask Bundo for permission first". (Hadi, 2018, p.133).

The quotation explains that land as one form of high inheritance in Minangkabau cannot be contested by anyone - let alone the local government - except with the permission of the heir. While the quotation explains that the *Bundo* heirloom is measured by a group of people dressed in uniform. Usually, the person dressed in this uniform is the reference to the State Civil Apparatus (ASN) whose duty is to carry out land measurements to the locations to be built. This activity is certainly carried out with the permission of the local government. This quote is the author's strategy to criticize the behavior of the government that does not respect the customary land rights of people if the government intends to do something on people's land. Such phenomena occur in various places, including in West Sumatra. In the end, it will impact on the process of compensation for people's land, which instead of making a profit for the people as the owner of the land, on the contrary, making the people more disadvantaged because the people's land is replaced by a price that makes the people lose, namely at a low price.

Such patterns are often found in the novel *Negeri Perempuan*, namely the author uses traditional icons and symbols to be reinterpreted, even to criticize the social situation that is happening at a time. In another part the author also criticizes the phenomenon of giving *gelar adat* (customary titles) to men in Minangkabau society. Ideally, men who are given *gelar adat* by Minangkabau people are *urang asa* (origin people) who are ethnic Minangkabau, who inherit titles from their matrilineal relatives. However, now many customary titles are beginning to be given to men who are not "*urang asa*" in a group of family, and have even been given to men who come from outside the Minangkabau ethnic group in the archipelago. The *gelar adat* was given to them because the person who was given the *gelar adat* was a political leader, and had a strategic position in the socio-political and economic arena in the country. The following quote 2 shows such trends:

“*Mungkin yang paling dalam menusuk perasaan Bu Lansia selama menjadi isteri kepala daerah adalah sewaktu menghadiri upacara adat peresmian gelar penghulu kepada Diringgiti. Dia dan suaminya, Pak Barajoan, tidak disediakan tempat duduk di dalam Rumah Limo Ruang, tetapi hanya di bawah tenda di halaman, yang disediakan khusus untuk para pejabat*”. (Hadi, 2018, p.93).

"Perhaps the most deeply piercing feeling of Mrs. Lansia during the wife of the head of the region was when attending the inauguration ceremony for the *gelar adat* to Diringgiti. She

and her husband, Pak Barajoan, were not provided with a seat in the Limo Space House, but only under a tent in the courtyard, which was reserved exclusively for officials". (Hadi, 2018).

The quote explained how Mrs. Lansia wanted that her husband also obtains a customary title and be treated like glorifying a traditional leader. But unfortunately, Mrs. Lansia did not know how to make her husband, Pak Barajoan, who was positioned as the head of the region, also be able to become a *penghulu* and receive the same respect as the *penghulu* in carrying out traditional ceremonies attended by Pak Barajoan. The problem becomes complicated when Mrs. Lansia does not understand how to obtain a degree for her husband. So on her own initiative, Mrs. Lansia sought and invited a ruler to come to his house and asked the ruler to explain how the procedures had to be passed so that Mr Barajoan could inherit a customary title and be appointed as a prince in the country. It turns out, through the ruler he ordered Mrs. Lansia got information that the *gelar adat* can be obtained through three ways, as explained by the ruler to Mrs. Lansia in quote 3 below:

“Ada tiga cara yang dapat ditempuh untuk memperoleh gelar yang bergengsi dan keramat itu. Pertama, gelar penghulu yang diperoleh dari kaum atau pesukuan. Gelar ini diwariskan dari mamak kepada kemenakan. Kedua, gelar penghulu yang diberikan oleh bako, keluarga pihak ayah. Ketiga, gelar dari rajo, gelar yang dihadiahkan oleh raja Pagaruyung terhadap seseorang yang sangat berjasa” (Hadi, 2018: p.95-96).

"There are three ways that can be taken to obtain this prestigious and sacred title. First, the title of leader obtained from the tribe or tribe. This title is inherited from mamak to nephew. Second, the title of title given by bako, the father's family. Third, the title of Rajo, the title given by the king of Pagaruyung to someone who is very meritorious". (Hadi, 2018: p.95-96).

Mrs. Lansia like to get a fresh breath to hear the statement of the headman who was invited to come to his house. Ms. Lansia thinks hard, what tactics can be used in order to get a people who want to give the traditional title of their people to Mr. Barajoan. He is not a native son of the Minangkabau ethnicity. However, Mr Barajoan was eager to become a ruler so that his authority and prestige as the regional head were equal to those of the ruler in the traditional ceremonies he attended. Mrs. Lansia supports and finds solutions for the wishes of Mr. Barajoan in various ways. She was dramatized the wishes of Mr. Barajoan to become the prince. The following excerpt 4 is Mrs. Lansia's efforts to various parties to support her husband to become a prince.

“Aku harus jadi penghulu! Begitu kata Bang Joan dalam igauannya tadi malam.” Kata Bu Lansia melebihi-lebihkan persoalan kepada adik suaminya, Basitian,” (Hadi, 2018, p.94).

"I have to be the headman! That's what Bang Joan said in his silence last night. "Mrs. Lansia said exaggerating the problem to her husband's sister, Basitian," (Hadi, 2018, p.94).

And also illustrated through the following 5 quotes:

“Tidak sulit baginya mencari seseorang yang dapat memberikan petunjuk tentang cara memperoleh gelar penghulu. Seorang penghulu yang diundang dua hari lampau, kini sudah menunggu di ruang tamu, dari penghulu inilah Bu Lansia memperoleh keterangan yang cukup banyak dan sekaligus memusingkan.” (Hadi, 2018, p.93).

"It is not difficult for him to find someone who can provide instructions on how to obtain the title of prince. A prince who was invited two days ago is now waiting in the living room, from this prince Mrs. Elderly gained quite a lot of energy and was both frustrating at the same time". (Hadi, 2018, p.93).

The patterns of the use of traditional icons and symbols by the author in the novel *Negeri Perempuan* are intended to offer a critical assessment of the current condition of the Minangkabau traditional symbols. Many deviations of customary rules and customary facilities that have functioned no longer as they should. Wisran Hadi, as one of the *Sumandos* from the family of the descendants of the kingdom of Pagaruyung, tried to insinuate and criticize the deviations and deviations committed by the government. He is an artist and humanist who tries to scavenge the folds of history hidden from the history of the kingdom of Pagaruyung. However, these historical deposits are not necessarily used as raw materials in the literary works he wrote, especially in *Negeri Perempuan* novels. He uses historical texts to criticize the actual phenomena that are taking place in today's society, especially those that are symptomatic of Minangkabau society in various places, both those in the villages and those who are overseas. He tried to dismantle the symbols and idioms derived from the socio-cultural and historical texts of the Minangkabau. Some literary facts that have relevance to the socio-cultural text are mentioned in Table I.

TABLE I. SOCIAL, HISTORICAL AND CULTURAL TEXTS IN THE NOVEL *NEGERI PEREMPUAN*

House	Historic Sites	Leader	Custom Idioms	Traditions
<ul style="list-style-type: none"> • Puri Alam • Rumah Gadang Rambatan • Rumah Asa • Rumah Tigo Ruang • Rumah Limo Ruang • Rumah Sembilan Ruang 	<ul style="list-style-type: none"> • Gunung Patah Tujuh • Tangga Berlumut • Tempat Kebakaran Rumah Asa • Palanta Lapau • Tanarangjao • Lokasi Kebakaran Rumah Gadang Asal 	<ul style="list-style-type: none"> • Pucuk Adat • Raja Alam • Raja Adat • Raja Tuah • Raja Ibadat • Ampe Balai • Tuang Gadang • Bundo • Ninik Mamak • Kemenakan • Keluarga Pewaris 	<ul style="list-style-type: none"> • Menyembah dalam duduk • Kuduang Karek • Sapiah Balahan • Sibiran Tulang • Urang Gilo Baladiang • Silsilah Kaum • Pekerja Romusah • Keluarga Pewaris • Kebeneran Sejarah • Kehamilan Sejarah • Ninikeramat 	<ul style="list-style-type: none"> • Uang Sirih • Merantau • Pantun Merantau <ul style="list-style-type: none"> ◦ karatau madang di hulu ◦ babuah babungo balun ◦ ka rantau bujang dau ◦ di rumah baguno balun • Inai Kuku • Calak Mato • Gincu Bibia • Penyalinan Ranji • Hak Pinjam Tanah Pusaka

All of these symbols must be explained by connecting them with traces of Minangkabau cultural history. The connectedness of the symbol with traces of Minangkabau cultural history will be able to weave a series of meanings for the novel *Negeri Perempuan*. Without connecting it with the cultural history and customs of Minangkabau, it is not easy to understand the meaning of this novel. Wisran Hadi is known as a highly-skilled author who fiddles with tweaking words, phrases, idioms contained in the Minangkabau language.

B. Discussion

Puri Alam (a king's palace), *Rumah Gadang Rambatan* (a traditional house located in Rambatan), *Rumah Tigo Ruang* (a traditional house that houses ordinary people and consists of three rooms), *Rumah Asal* (a traditional house which was first established by a communal family), and *Rumah Sembilan Ruang* (a traditional house which is the residence of the king and consists of nine rooms) are some of the Minangkabau traditional symbols used by Wisran Hadi to compile stories of telling in the novel *Negeri Perempuan*. Puri Alam is used to declare an area in which the novel opens. It is told as an area that was built by the local government as a tourist area., who was built on the inheritance land belonging to the descendants of the Pagaruyung kings. It was originally intended as a replacement home of the family home of the descendants of the Pagaruyung kings who had burned twice. However, when the government intervened to mangle in funding the construction of the house, a statement was issued by the government that it should not be used as a residence, but rather as a museum for the benefit of cultural tourism destinations in West Sumatra. It was a polemic between the family of the king of Pagaruyung that still exists and the regional government related to the status of heirlooms in the Puri Alam location. Wisran Hadi uses it as the setting for the opening location of the story to criticize the local government's policies related to the development goal of Puri Alam. The following quotations 6 and 7 describe the situation:

"Pada mulanya bangunan itu didirikan sebagai pengganti rumah keluarga Bundo yang dulu terbakar, Bagi yang memahami sejarah, rumah itu merupakan istana raja, yang dikenal dengan sebutan Rumah Sembilan Ruang. Ujung dari jejak kebesaran kerajaan Pagaruyung..." (Hadi, 2018, p.1-2).

"At first the building was erected as a substitute for the Bundo family house that was burned down. For those who understand history, the house is a royal palace, known as the Rumah Sembilan Ruang. The end of the imprint of the greatness of the kingdom of Pagaruyung ... " (Hadi, 2018, p.1-2).

Both quotes illustrate the conflict between the Bundo family and the local government. How could the idea of the government be accepted by the Bundo family, while Puri Alam was built on the Bundo family heirloom land. The inheritance is the wealth of the people who have been passed down along a kinship line in Minangkabau.

Furthermore, the use of traditional symbols in the form of *Rumah Tigo Ruang*, *Rumah Lima Ruang*, and *Rumah Sembilan Ruang*. *Rumah Tigo Ruang* is an ordinary house, it is usually

the house of a relative of a prince, while it is the king's house, the royal palace. However, in this novel, it is not used as a king's house, but rather a museum to display objects that are considered to have historical value in Minangkabau customs and culture. It serves as a cultural attraction. Visitors who come to visit the place are levied, the money is deposited into the local government treasury, while the Bundo family as the owner of the land rights on which the *Rumah Sembilan Ruang*, which is given another name, Puri Alam, does not get any part. This condition creates inconvenience for families of the descendants of the kingdom of Pagaruyung who still exist, especially Bundo and Reno. Wisran Hadi as one of the daughters-in-law of the Pagaruyung royal family expressed criticism of the inconvenience of the family of the descendants of the king of Pagaruyung.

Another traditional symbol used by Wisran Hadi is related to *uang sirih* (money to give to people who negotiate in deliberations to reach mutual agreement). The *uang sirih* icon in this novel is used as a bribe to *ninik mamak* (a family leader in the Minangkabau kinship structure) and the *penghulu* (a leader in a large kinship within the Minangkabau community) to agree to approve the inheritance of adat titles (traditional title names in Minangkabau) to Diringgiti. He was very enthusiastic to get the inheritance of the title of *penghulu* because he had founded the *Rumah Lima Ruang*, while no one in his people served as the prince. *Rumah Lima Ruang* as a symbol of the pride of a *penghulu* has been magnificently established in the village. The building of the house happened because he was a rich man and could make whatever he wanted. What does that mean the magnificent *Rumah Lima Ruang* without the presence of a prince in it. Therefore, he really wanted to be a prince and inherit the title of chief from *ninik mamak* in his village. However, there are obstacles that he faces, namely in his people there is no descendant of the prince, besides that his wife is also not a Minangkabau tribe. Diringgiti was assisted by Merajuti to negotiate a people whose customary title had to be "folded, (hung)" because the ruler of his people had died, while in the family there were no male nephews who had the right to inherit customary titles. The absence of male descendants - cause the traditional title must be kept for a while until the people have a male nephew. Because of the *uang sirih* provided by Diringgiti for the Disease and *ninik mamak* and other leaders in the village, finally the lobbying and negotiation process was successful. The customary title of a leader from a group that is "folding" its customary title is successfully obtained by Diringgiti. *Ninik mamak* and the ruler who received *uang sirih* immediately agreed to inherit the customary title to Diringgiti even though he was not entitled to the title of ruler. It turned out that *uang sirih* successfully launched Diringgiti's desire to become an official. The following excerpt 8 proves this statement:

".... Secara adat, bila penghulu-penghulu itu meninggal, maka gelarnya harus diturunkan kepada anak lelaki dari saudara perempuan, kemenakan terdekat. Sinaro Kayo mempunyai dua orang kemenakan, Manih Talonsong dan Pinyaram Ampek, tapi kedua-duanya perempuan. Tidak mungkin gelar itu diserahkan kepada mereka. Berdasarkan kesepakatan kedua kemenakan itu dengan Bundo, sebelum ada kemenakan yang laki-laki, gelar itu disimpan saja dulu.

“Jika nanti diantara kalian berdua punya anak laki-laki, tentu gelar itu dapat dipakai kembali. Untuk sementara, gantung saja dulu, “saran Bundo dengan bijaksana (Hadi, 2018, p.72-73).

“... Traditionally, if the penghulu die, then the gelar adat must be passed down to the son of the sister, closest niece. Sinaro Kayo has two nephews, Manih Talonsong and Pinyaram Ampek, but both are women. It is impossible to give that gelar adat to them. Based on the agreement of the two nephews with Bundo, before there was a male nephew, the gelar adat was kept first.

“If later you two have a son, of course, the gelar adat can be used again. For a while, just hang up.” suggested Bundo wisely (Hadi, 2018, p.72-73).

This saved title was negotiated by Merajuti to Manih Talonsong and Pinyaram Ampek. At first, the two women refused, but finally agreed too because they were both under the threat of Merajuti. Their compulsion to accept the order of Merajuti led to the occurrence of lending the customary title of the Manih Talonsong and Pinyaram Ampek to Diringgiti on condition that it only applies for the life of Diringgiti, without being entitled to bequeath it to his nephews later. For Diringgiti, the two women's requirements are considered trivial, because the most important thing is that he gets a way to become a prince. Practices like this have the potential to cause chaos in the inheritance of customary titles, but the events described by Wisran Hadi in the novel *Negeri Perempuan* occur in the social reality of the Minangkabau community today. The author criticizes negative phenomena that can threaten the purity of Minangkabau *adat*, specifically related to the process of inheriting the title of traditional leader in Minangkabau. Especially when the practice of bribery has taken part in accompanying the implementation process. *Ninik mamak* and the prince were bribed with “betel money” to just agree with the deviation of the implementation of the customary title inheritance rules. Money has polluted human common sense, even though they are Minangkabau traditional figures as *ninik mamak*'s classmates and princes. Such a phenomenon is described by the author through the following 9 quotes:

“...perebutan gelar penghulu dan umunya berakhir dengan perkelahian dan pembunuhan. Mereka yang dahulunya meminjam gelar penghulu tidak mau lagi mengembalikan, bahkan diserahkannya pula kepada kemenakan sendiri”. (Hadi, 2018, p.74).

“....fighting for the title of headman and generally ended with fighting and murder. Those who previously borrowed the title of the headman did not want to return, even handed over to their own nephew”. (Hadi, 2018, p.74).

However, the strategy of bribing with “betel money” to many parties has overcome all obstacles, even the problem of Diringgiti's wife who is not from the original Minangkabau tribe can be solved by the shrewdness of Merajuti lobbying many parties. This he did because he had received facilitation payments from Diringgiti. He made some of the facilitation money as “betel money” for the *ninik mamak* and the headman who were successfully lobbied. “Betel money” has become a

smoothing strategy for all matters and desires. This phenomenon occurs in various places with various problems, not least in the process of inheriting the title of prince as illustrated in the following quote 10:

“Uang sangat berperanan dalam hal-hal seperti ini” bisik Pak Anjang. Merajuti mengangguk membenarkan. Menurut para penghulu yang sudah mendapat uang sirih itu. Ada dua cara yang dapat ditempuh. Pertama, Diringgiti dikawinkan dengan seorang perempuan penduduk asli. Kedua, Rendotapi dijadikan “kemenakan” dari salah seorang penghulu.”

“Saya lebih suka dengan jalan yang pertama. Kita kawinkan Diringgiti di kampung”.

“Diringgiti menerima usulan kedua. Tapi dia tidak mau kalau isterinya dijadikan “kemenakan” dari seorang penghulu”.

“Kau harus temui Bundo. Usahakan dengan cara apapun agar isteriku diterima menjadi anaknya. Dengan begitu, aku akan menjadi menantu bagi keluarga pewaris Rumah Sembilan Ruang” kata Diringgiti pada adiknya. (Hadi, 2018, p.79-80).

“Money really plays a role in things like this,” whispered Mr. Anjang. Toggling a nod justified. According to the penghulu who got the *uang sirih*. There are two ways that can be taken. First, Diringgiti is married to a native woman. Secondly, Rendotapi was made the “nephew” of one of the princes.

“I prefer the first way. We marry Diringgiti in the village.

“Diringgiti accepted the second proposal. But he did not want it if his wife was made a “nephew” from a penghulu.

“You must meet Bundo. Try in any way so that my wife is accepted as her child. That way, I will be the daughter-in-law of the heir of the *Rumah Sembilan Ruang*”. Diringgiti said to his younger brother (Hadi, 2018, p.79-80).

The 10th excerpt became the culmination of a solution that launched Diringgiti's desire to become a *penghulu*, even though his wife was not a Minangkabau tribe. He asked Merajuti to beg Bundo, the heir to the adat family of the descendants of the kingdom of Pagaruyung. In order to be willing to appoint his wife, Rendotapi, as a son of the royal family in Pagaruyung. All of these are sneaky ideas carried out to obtain the title of *penghulu*, although Diringgiti is not entitled to obtain the gelar adat of *penghulu* because he is not descended from a *penghulu*. Especially when he marries a non-Minangkabau ethnic woman, it is illogical for a man to be a *penghulu* if he is not married to a Minangkabau ethnicity.

Phenomenon as described by Wisran Hadi in the novel *Negeri Perempuan*, is now happening a lot in social reality. The author uses social texts to compile stories in the novel he wrote. The social texts, as Kristeva said, are ideologically from an intertextual perspective. The Minangkabau traditional icons and symbols used by the authors in the novel *Negeri Perempuan* are intended as a medium to deposit messages that are protesting over the confusion and irregularities that have occurred in the current implementation of Minangkabau *adat* rules. The confusion caused by many factors, such as

ignorance, seeking personal gain, and even at the same time indicates the stupidity of the people who do it.

V. CONCLUSION

The author of the novel *Negeri Perempuan* is struggling with the Minangkabau culture and civilization that surrounds his life. Wisran Hadi took the social, historical and civilization texts of the Minangkabau people as a way to criticize the purity of their implementation in this era. Lots of irregularities and customary mistakes that have been made by the community, and also supported by the government. If this crime is allowed, then there will be an erosion of the values and rules of the Minangkabau custom itself. The author as a member of the Minangkabau community, and at the same time as a creative individual and has a social sensitivity and feelings that are beyond ordinary human beings, considers it important to participate in the role of correcting mistakes, deviations that occur in society.

His role was carried out through the creative work he wrote, in this case the novel *Negeri Perempuan*. Various social texts are arranged and woven into a mosaic, which is rich in quotations. Confiscation of the novel *Negeri Perempuan* will be meaningful when the quotations that build the mosaic are successfully reconnected with the setting of their creation, which is a series of *ideologems* originating from the history of civilization and Minangkabau culture itself. The struggle for ideology in this novel *Negeri Perempuan* reopens explanations about the customary rules and culture of the ideal Minangkabau. The series of *ideologems* became a hipogram for the creation of the novel *Negeri Perempuan* by Wisran Hadi again.

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