



Power Relations on Cultural Ideology in the Novel *Under the Shadow of Ode* by Sumiman Udu

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<http://dx.doi.org/10.18415/ijmmu.v11i11.6222>

Abstract

This research analyses the form of power relations to the cultural ideology of the novel *Di Bawah Bayang-Bayang Ode* by Sumiman Udu. The method used in this research is descriptive qualitative with a research focus on the form of power relations over the mind and body contained in the novel *Di Bawah Bayang-Bayang Ode* by Sumiman Udu. The data collection technique was carried out by intensively reading the novel *Di Bawah Bayang-Bayang Ode* by Sumiman Udu and other reference sources related to the various forms of power according to Michel Foucault. Data analysis techniques were carried out by (1) comparing data, (2) identifying Michel Foucault's various forms of power contained in the novel, (3) classifying, (4) interpreting data, and (5) making conclusions. The results of this research obtained, 9 data included in the form of power relations in the novel *Di Bawah Bayang-Bayang Ode* by Sumiman Udu.

Keywords: *Michel Foucault; Power Relations; Critical Discourse Analysis; Sumiman Udu's Novel Under the Shadow of Ode*

Introduction

Discourse and discourse analysis play an important role in the social interaction of today's society. Speaking is one of the ways discourse is communicated orally. There are two types of discourse in terms of form: written discourse and oral discourse. Written discourse is a type of written communication that involves a writer and a reader, while oral discourse is a type of oral communication that involves a speaker and an interlocutor. The interlocutor, or listener/reader, engages in receptive activities while the speaker, or speaker/writer, engages in productive, expressive, and creative actions (Purwanti, C. 2020).

Discourse games are often targeted for consumption by the masses. Discourse delivery has taken many forms; examples include print media and social media. Discourse is seen as more than just a linguistic study material, in accordance with the basic principles of discourse analysis. Undoubtedly, language is used to analyse texts. Texts are not understood in the same way as language. In critical discourse analysis, language is not only found in the text, but also in the context of language as a tool for certain behaviours and purposes, such as resistance and power dynamics (Saadillah, 2020).

When an author writes a literary work, he is basically recording the social life of the time and describing the situation of the world around him. Literary works are considered as social records for this reason. This perspective leads us to the conclusion that literary works endeavour to relive historical events to address contemporary issues that need to be investigated in depth. Especially in literary works that describe various forms and relationships of power and resistance to power in social society (Sholikhah, 2020).

The complex nature of societal power, interdependence and mutual influence is evident in the work of Michel Foucault. In particular, the concept of power presents a challenge as it permeates multiple levels of social and personal life. Foucault's analyses are considered paradoxical (Koopman, 2010) when examining his relationship with modernity, particularly in his exploration of the role of clinical psychology as a subjective entity in power dynamics. His study reveals the impossibility of maintaining notions of madness and freedom in the realm of power relations, discourse, truth, history, and subjectivity. In the context of modernity, freedom becomes erased, subject to the constructions and limitations of society. The concept of the panopticon, which emphasises 'the power of the observer over the observed' (Caluya, 2010), further limits or even eliminates one's sense of self. As Rabinow (1984) points out, 'Foucault's perspective asserts that no external certainties or universal understandings exist outside the realm of history and society'. The uncertainty and paradox of finding alternatives that can liberate individuals from the shackles of modernity remains an important question in the humanities.

These forms of power, power relations, and resistance can be found in Dido Michielsen's *More White Than Me*. The novel *Under the Shadow of Ode* tells the story of a character named Imam and Amalia Ode, forced to put aside their love in order to preserve the traditions upheld by their family and town. Amalia cannot refuse her mother and family's request because of the label 'Ode' attached to her name. Amalia is forced to marry her wealthy cousin so that her children can bear the title 'Ode' and qualify for favours. After her mother bows to her and her attempts to run away to meet her lover, Imam, are prevented by her future husband's family, who wield great influence in the Buton region, Amalia is finally unable to resist her family's demands.

There are several other literary studies that correlate with the topic of power relations like this research. In his writing, Joko Santoso (2019) examines how women challenge male power by trying to make their bodies a sexual subject in the novel *Telembuk: Dangdut and the Story of a Dastardly Love by Kedung Darma Romansa*, then Sullstya Ningtyas (2021) examines the practice of power relations and panopticon as a disciplinary mechanism in the short story *Istana Tembok Bolong* by Seno Gumira Ajidarma. Then Tika Sari, Irma Suryani, and Dwi Rahariyoso (2024) examined patriarchal power relations in the novel *Lebih Senyap Dari Bisikan* by Andina Dwifatma. Some of the research that has been presented shows the gap for this research to be carried out, the research is considered capable of providing deeper insight into the research topic related to power relations to cultural ideology in the novel *Di Bawah Bayang-Bayang Ode* by Sumiman Udu.

This novel not only tells the story of suffering due to forbidden love from the individual side, but also the suffering of Buton residents who are still bound by traditions that prevent them from getting an education and a better life. Therefore, the researcher concentrates on two focuses of analysis, namely (1) the form of power relations contained in the novel *Di Bawah Bayang-Bayang Ode* by Sumiman Udu, and (2) the form of resistance to power contained in the novel *Di Bawah Bayang-Bayang Ode* by Sumiman Udu.

Literature Review

Literary Works

Literary works are imaginative creations that do not only come from the author's head. Literary works often describe the author's observations of the world around him (Budianta, 2002). Characters exist in both the real world and the imaginary world. Fictional characters are representations of real people (Forster via Kiptiyah, 2015). There are two techniques in describing characters in the story, namely expository techniques and dramatic techniques. This expository technique describes the characters of the story by providing direct descriptions, descriptions, and explanations. Meanwhile, the dramatic technique describes the character indirectly, usually through the character's behaviour, conversations between characters, thoughts and feelings of the characters, and from the reflections given by the characters (Nurgiyantoro via Kiptiyah, 2015).

Power Relationships and Resistance to Power

a. Power Relationships

1. Power's Relationship with the Mind

Knowledge is transmitted through various means into the minds of individuals. Truth is nothing more than the result of the relationship between knowledge and power (Foucault via Kali, 2013). Thinking critically about the language used is one of the best methods to gain an understanding of the power dynamics between opposing discourses at a certain point of intersection. Language can illustrate how the body is used for a purpose or show how the body is widely used (Jones via Sholikhah, 2020). Kali (2013) also mentioned that knowledge power is concentrated in scientific truth. Therefore, all societies try to channel, control, and regulate their discourse to fit scientific demands and be considered authoritative.

For example, the term 'disability' is used more often than 'handicap', which describes a condition that impairs or limits a person's physical or mental capacity. Through conversation, such control then produces good and bad people. According to Foucault (Jones et al., 2016), experts in a discourse are always there to impose norms, punish deviations based on their cultural expertise, and act as self-appointed police. Panopticism is the term Foucault later used to describe this self-policing.

2. Power Relationships with the Body

Due to urbanisation and the demands of industrial capitalism, the structure of power relations over the body is based on population pressure (Jones et al., 2016). The political and economic aspects of society are impacted by the population explosion. As a result, laws were created to control the individual body (known as anatomical politics) and the social body (known as biopolitics). Both developed in response to the demands of industrialised and capitalist societies that actively marketed physical well-being as a key component of culture and the location of capitalism's trade goods.

In addition to the aspects mentioned above, systemic control of the body is also influenced by pre-modern laws. The importance of living a decent, moral and sinless life was emphasised by spirit-centred pre-modern regulations to ensure a safe afterlife (Jones et al., 2016). The body develops rules from the previously described components, and the body will voluntarily follow these rules to maintain the balance of power between religious discourse, norms, and science. Social body manipulation includes bio-politics, or the control and regulation of the body to achieve certain goals. Public health and safety laws, as well as laws governing physical mobility within cities, are examples of bio-politics (Jones et al.,

2016). Other examples are how politics is organised in the city or how public space is divided by law and the state.

When it comes to the individual body, anatomo politics, also known as politics within the individual body, occurs on both local and large scales. Small-scale educational institutions, health facilities, and families all teach body actualisation. The state is responsible for enforcing rules on a broad scale. The control of the body on a small scale, manifested in state infractions or prohibitions, relates to state control of the sexual body (Suyono, 2002). Political-anatomy, which occurs on a small scale from an early age through families, teachers, and medical personnel, contains forms of power relations over individual bodies. For example, sex determination and norms that are exclusive to each sex.

b. Resistance to Power

Power, in Foucault's words (in Sulistiya et al., 2011), is both generative and restraining. Restraining because it has the ability to draw boundary lines to block outside forces that can undermine its authority. And fruitful, because power can be unleashed by anyone and includes acts of resistance. In addition, Foucault (1997) states that resistance and the exercise of power are closely related. Everyone is in a power relation and cannot escape from it; resistance is not something that is outside the relation. In other words, when there is a power dynamic, that is where power is used, and those who oppose power will always exist. There will always be opposition to the concepts of right and wrong, truth and error, which serve to defend and assign responsibility for previous errors and truths. Similarly, alternative discourses in contemporary culture are constantly being updated and publicised in traditional societies, where they are largely unknown.

Reserach Methods

The method used in this research is descriptive qualitative. The subject of this research is the novel *Di Bawah Bayang-Bayang Ode* by Sumiman Udu published by Seligi Press, Kendari in 2015. The first printing of this book in 2017, totalling 260 pages. The data collection technique is done by intensively reading the novel *Di Bawah Bayang-Bayang Ode* by Sumiman Udu and other reference sources related to the various forms of power according to Michel Foucault. The data analysis technique is carried out with the following steps: (1) comparing the data in the novel *Di Bawah Bayang-Bayang Ode* by Sumiman Udu with the data in the reference so as to facilitate the analysis, (2) identifying the various forms of Michel Foucault's power contained in the novel, (3) classifying by grouping the data obtained into groups according to the problems studied, (4) data interpretation by interpreting the discourse context indicated as power relations and resistance in the novel *Di Bawah Bayang-Bayang Ode* by Sumiman Udu, and (5) inference, namely making conclusions.

Results And Discussion

The results of the research using Michel Foucault's concept of power relations in the novel *Di Bawah Bayang-Bayang Ode* by Sumiman Udu produced two findings based on conformity with the research objectives, namely (1) the form of power relations with the mind and body contained in the novel *Di Bawah Bayang-Bayang Ode* by Sumiman Udu, and (2) resistance to power contained in the novel *Di Bawah Bayang-Bayang Ode* by Sumiman Udu.

a. Forms of Power Relations

1. Forms of Power Relationships over the Mind

The form of power relations over the mind contained in the novel *Di Bawah Bayang-Bayang Ode* by Sumiman Udu is divided into two groups of data distribution, namely religion and culture. The following is the form of power relations data distributed in two media in the novel *Di Bawah Bayang-Bayang Ode* by Sumiman Udu.

a) Religion

In the novel *Di Bawah Bayang-Bayang Ode* by Sumiman Udu, there are several things that are part of what is propagated into the mind through religious discourse. The form of power relations referred to is stigmatisation which can be seen in the following quote:

‘It’s about this village. Last year, our crops were destroyed by locusts. According to our elders and customs, it was all the mosque officials’ fault, or something wrong happened in our village’ (Udu, 2017: 25).

The quote illustrates that the Buton people still hold high religious beliefs. Stigmatisation is present because of the belief that the drought that occurred on Buton Island has a relationship with Buton people who commit many immoral acts. According to Foucault, stigmatisation is formed through a power mechanism called biopower or power related to the bodies of individuals and populations. Stigmatisation occurs when social norms produced by power classify individuals as abnormal. This can occur through social processes, institutions, or discourses that define who is considered normal and who is considered devian.

“And according to the smart man at the end of the village, ”his father continued,” there might be a blocked spring, so we have to hold a mangania ceremony. But after tracing some of the springs, everything is still clean. So it might be a matter of human relationships in this village” (Udu, 2017: 25).

The quote illustrates that religious domination in Buton is still strong. The father figure tells the Imam that there will be a mangania ceremony. This ceremony is a hereditary belief practised by the Buton people so that their wishes can be granted, one of which is rain to eradicate drought.

“Your father used to say that he followed the teachings of a religion that viewed people by their piety. Besides, your father realised that Buton custom only gives the title ‘ode’ to people of merit, not to blue-blooded people” (Udu, 2017: 15).

The inherent religious teachings sometimes contradict the customs that develop in the community. For some Buton people, earning the title ‘ode’ is a sign of nobility, but others argue that the title ‘ode’ is part of the responsibility because it is given specifically to people who contributed during colonisation.

b) Culture

Knowledge discourse in Michel Foucault's theory considers knowledge discourse cannot be traced concretely. Every verbal utterance and symbol is tucked away with the desire to form power, one of which is culture as a place to spread power (Jones, et al, 2016: 175). The form of power relations formed in the novel *Di Bawah Bayang-Bayang Ode* is objectification, which has the characteristic of a

person becoming an object of cultural judgement, for example, someone is said to be successful if they have offspring. This can be seen in the following quote:

‘According to the villagers, life is meaningful when one has children. Here in this village, people will never ask you how many millions you have, how many grades you get at school, how many motorbikes you have, but they will ask you how many children you have and how many grandchildren you have’ (Udu, 2017: 10).

This quote is a form of culture that develops in society. Although Imam tries to emphasise that his education is the main priority over marriage, the people on Buton Island think that a single man is looked down upon if he is not married and has offspring. The form of power relations born from community customs is the existence of cultural domination relations. This cultural domination is present because of the bad habits inherent in society. This form of cultural domination can be seen in the following quote:

‘Amalia has the title of ode, child. Comes from a good family. Very wealthy too. Her family is like fertile soil, good seeds. They are almost like your ancestors. They feel they are royalty. The difference is that Amalia Ode's family continues to wear their noble title’ (Udu, 2017: 15).

In the quote above, it can be seen that the customs born from society begin with repetitive activities. From this activity, a custom is created. Similarly, the title ‘ode’, which is a symbol of the nobility of the Buton tribe, is present because of the understanding that develops in the community that people with the title ‘ode’ are an element of nobility. In fact, from the history circulating the name ‘ode’ was given by the Dutch to the selected Buton people as ‘praise’ for doing commendable things. Another form of cultural domination can be seen in the following quote:

‘His mum was silent for a while. Then she seemed to perk up, as if she had found the answer to her own confusion. ‘Oh, yes Imam. I remember. There are three classes of Buton nobles, tapi-tapi, kumbewaha and tailandu. They are the kaomu and walaka. But ‘Ode’ is different, son, As I recall, your grandfather told me about ‘ode’ in Buton. It's a title of honour bestowed on people of merit. Not a title earned like blue blood’ (Udu, 2017: 20).

2. Forms of Power Relationships with the Body

The form of power relations with the body contained in the novel *Di Bawah Bayang-Bayang Ode* by Sumiman Udu, there is one variant, namely the individual body. The data found formed power relations of body objectification, body manipulation, and body control. This can be seen in the following quote:

‘Don't you know that your relationship has been about Lia's family and her mum? Even though you haven't been responding to people's conversations, your ears have been listening’ (Udu, 2017: 16).

The quote is a form of objectification of the body. Where Ibu gives advice to Imam that many outsiders have made fun of his relationship with Amalia Ode. The difference in social status is what makes the relationship between Imam and Amalia Ode not approved by Amalia Ode's parents and the local community. The form of objectification of other individuals can be seen in the following quote:

‘But we made a promise, Mum! I had promised Lia that we would fight for our love. So Lia asked me to propose to her, to prove the beginning of our struggle’ (Udu, 2017: 23).

For Imam, it's not just love that keeps them going. But it is the commitment that he and Amalia Ode hold that makes Imam survive and want to fight for their love. Although the culture in the

community did not support their love, they still tried to survive. Although in the end, the Buton custom still failed. In addition to the objectification of individuals, another form of relation found in the novel *Di Bawah Bayang-Bayang Ode* is the power relation of stigmatisation, which can be seen in the following quote:

‘Imam actually understands his position very well. Understands everything his mother says. But love, always incomprehensible. Just as he increasingly did not understand the thoughts of the villagers who still contrasted custom, social strata, with love, with the heart’ (Udu, 2017:17).

Imam realised that the advice given by his mother was a fact. With different social status, Imam could not do much. Although their love is great, the customs of the society can defeat them.

b. Resistance to Power

The form of resistance to power contained in the novel *Di Bawah Bayang-Bayang Ode* by Sumiman Udu has a higher element of domination. This form of domination lies in the culture of the local community which still upholds differences in social status. In Buton's own customs, there are three noble groups that have different levels of position. This can be seen in the following quote:

‘His mum was silent for a while. Then she seemed to perk up, as if she had found the answer to her own confusion. ‘Oh, yes Imam. I remember. There are three classes of Buton nobles, tapi-tapi, kumbewaha and tailandu. They are the kaomu and walaka. But ‘Ode’ is different, son, As I recall, your grandfather once told me about ‘ode’ in Buton. It's a title of honour bestowed on people of merit. Not a title earned like blue blood’ (Udu, 2017: 20).

The beginning of the title ‘ode’ was not necessarily given because the person was a rich person, but there was an element of sacrifice that had been expended by the person, and the form of appreciation of the ancients was to give ‘ode’ as a sign that the person had contributed to the area. ‘ode’ is individual in nature, but due to cultural developments, the title “ode” is passed down to the heirs of the parents who have the title “ode”. Another form of power resistance can be seen in the following quote:

‘His mother smiled, as if she'd found a new train of thought, ‘You see, son. Titles in Buton are earned through struggle, son. For example, if you have knowledge, you teach it or use it for the benefit of the sultanate, and you serve for the benefit of mankind, then you will be given the title ‘Ode’. Do you know what ode means? Your grandfather said it was Dutch for praise’ (Udu, 2017: 21).

The form of resistance to the power of the novel *Di Bawah Bayang-Bayang Ode* by Sumiman Udu is clearly seen that the title "ode" is nothing but given as a form of praise to individuals. Furthermore, it is explained in the following quote:

"Buton does not recognise blue bloods and crown princes, son". He looked at his son. Sharp. He continued, "Therefore, you are not entitled to such titles" (Udu, 2017: 21).

Conclusion

Knowledge is disseminated through various means into the minds of individuals. Truth is nothing but the result of power and knowledge relations (Foucault via Kali, 2013). One of the best ways to get an understanding of the balance of power between competing discourses at a certain point of intersection is by reflecting it on the language used. In the novel *Di Bawah Bayang-Bayang Ode* by Sumiman Udu, there are 9 data that show power relations, and 3 data that show power resistance.

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