

Building the Moral Value of Peace from Conflict to Unity: Greenblatt's New Historicism Approach to Arafat Nur's Novel

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ABSTRACT

The historical representation in literary works enhances historical awareness and enriches understanding of socio-political dynamics, including conflicts. This qualitative descriptive research examines two novels by Arafat Nur, *Lolong Anjing di Bulan* (2018) and *Lampuki* (2019). Using Greenblatt's new historicism, data were collected through dialectical parallel reading of literary and non-literary texts, supplemented with literature studies. The findings reveal the representation of Aceh conflicts, including their types, causes, and resolutions. Arafat Nur's works reflect not only fictional imagination but also the author's personal experiences and research on historical events. The conflicts in both novels serve not merely as negative stigmas but as a medium for dialogue that promotes unity and fosters moral values of peace.

INTRODUCTION

Conflict is one of the important factors that cause social change (Sumartono, 2019). Human beings as social creatures cannot be separated from interpersonal interactions. Social interaction often triggers conflicts (Muthmainnah, 2014). Conflict is also related to the class struggle to obtain justice (Marx, 1996). Conflict as a result of social interaction has the potential to be experienced by both parties (Suhardono, 2015). Social conflicts arise due to various factors, including economic, political, and social needs factors such as security, attention, belonging, and so on (Petersen *et al.*, 2019; Vallacher *et al.*, 2013; Mahmud, 2019). Conflict theory is the opposite of functional structural theory that emphasizes the importance of order in society. In contrast, conflict theory focuses on disputes within the social order. This theory assumes that society will not always be in an orderly condition.

Conflict is an inseparable part of social life (Wagner & Hall, 2012). Conflicts can also occur due to domination, coercion, and power in society. This difference in status and interests ultimately gives rise to groups (Tualeka, 2017). However, conflict is not always seen from its negative side as a destroyer of unity, but conflict also serves positively to increase solidarity between individuals and groups (Annisa *et al.*, 2023). Lewis A. Coser looks at the function of social conflict in his book *The Function of Social Conflict* with the aim of strengthening social integration (Rofiah, 2017). Coser reveals the positive function of social conflict. *First*, conflict can strengthen bonds within groups that previously had a loose structure. *Second*, conflict can also create unity in the group by encouraging group members through alliances with other groups. *Third*, conflict can enable the role of individuals who were not previously involved to become involved. *Fourth*, conflict can also improve the communication function between individuals and groups because conflict encourages dialogue and exchange of opinions (Safitri, 2023). Conflict encourages new agreements as part of social dynamics that can be applied to increase solidarity (Azisi, 2021).

Novels as one of the works of art are not only created for aesthetic purposes. As part of culture, novels play an important role in shaping an idealized society. Resistance through literary works such as novels is a form of symbolic resistance because it is carried out with words and contains ideas conveyed by the author (Wiyatmi, 2017). Novels play an important role in providing views as a perspective to respond to life. This is because the issues raised in the novel are very related to human and humanitarian issues. The problems raised can be seen based on the rapid development of novels in Indonesia. These novels contain various themes and content of social problems that occur in society (Wicaksono, 2022). The issues raised generally describe social reality through the author's creative process. The social reality depicted in literary works as a form of the author's sensitivity interprets social issues that occur in society, so that authors can express ideas, criticisms, and advice in literary works as social documents (Kurniasih & Dian, 2023).

The history of social conflict in Aceh is one of the long historical records related to the gap in reality and the ideals of unity of the Indonesian nation. Although Indonesia is prone to conflict, interestingly the conflict ends peacefully

(Mukhlis & Rusli, 2021). Aceh has experienced conflicts with various foreign countries such as the Portuguese, Dutch, and Japanese which has made Aceh known as a war zone. Based on historical facts, Aceh has experienced social conflicts that have led to armed conflicts with Indonesia. The events of the Aceh conflict are related to the rebellion of DI/TII and the Free Aceh Movement (GAM) (Khotimah & Rosidi 2020). GAM was established since the proclamation of Aceh's independence on December 4, 1976 in Pidie which was pioneered by Muhamad Hasan Tiro (Jayanti, 2013). The most well-known peace based on the conflict that has occurred in Aceh is the Helsinki MoU, between GAM and the Unitary State of the Republic of Indonesia (Rahmawati *et al.*, 2018).

In line with literary works that cannot be separated from their historical context, *new historicism* does not look at literary works from one side such as the dichotomy of popular literary genres (piclesan) or *canonical* texts. The approach of *new historicism* sees literary works as portraits of the people of their time. The study of literary works can involve the presence of the author and even the context of his time to see and give meaning to behavior, cultural changes that occur in society, values that develop, and values that are lost from a society. Literary works are understood as a symbolic world (Rodiah, 2019). Stephen Greenblatt introduced the theory of *new historicism* in an introduction to the journal *Genre* in 1982 with a new perspective in Renaissance studies that emphasized the interconnectedness of literary texts with the various social, economic, and political forces that surround them. Greenblatt criticizes *the view of new criticism* which is considered ahistorical and sees literature as an autonomous aesthetic territory, separated from aspects that are outside literary works (Taum, 2015).

It is important to look at the history of Aceh's social conflict through literary works as a moral education about conflict peace in Aceh. In line with (Halik *et al.*, 2023) who revealed that peace education is needed in Aceh. The factors behind the importance of Aceh's peace are the international recognition of its importance, the lack of historical representation of Aceh's conflict in the educational curriculum, the need to foster tolerance and resilience among youth, and the opportunity to prevent future conflicts by addressing the pain that remains in the community. Therefore, to overcome the problem of lack of historical representation of the Aceh conflict, literature is one way to instill the moral value of peace.

THEORETICAL OVERVIEW

New historicism emerged as a mode of literary practice since the early 1980s. Stephen Greenblatt introduced *the new historicism* in his introduction to his article for the 1982 special issue of *Genre*. Just like any literary criticism that absorbs the elite from previous criticism, *New historicism* is the result of the concepts and ideas of literary analysis and interpretation that have made use of various poststructural theories, especially Marxist ideology, Louis Althusser, the discourse and power of Michel Foucault, a central concept in deconstructive criticism and the anthropology of Clifford Geertz (Lyu, 2021). *New historicism* as

a form of response to the formalist tradition of John Crowe Ransom's new criticism that dominates in literary criticism in mid-20th century America, a tradition that presents criticism of literary works with its famous concept of errors in judging literary works that are caused by readers and errors in interpreting the literary works that the authors want to convey introduced by William K. Wimsatt and Monroe Beardsley (Rodiah, 2019; Rismawati *et al.*, 2021; Purwaramdhona, *et al.*, 2023). Greenblatt's paper entitled "The touch of the real" discusses the concept of *New historicism* as well as proposes this approach as a way to understand literary texts in a more comprehensive historical and cultural context. Literary texts are not only seen as a reflection of their time, but also play a role in shaping and changing the way people think about a historical event (Greenblatt, 1997). In addition, *New historicism* is built on post-structuralist thinking (Barry, 2010). History in the view of *New historicism* is subjective because it is influenced by biases and interpretations of the past (Bressler, 2007). Literary critics in the 1920s-1930s developed a new critique that challenged the relationship between history and literary studies (Joseph & Timothy, 1992).

METHODOLOGY

The representation of social conflict in the novel *Lolong Dog di Bulan dan Lampuki* by Arafat Nur is understood through qualitative descriptive research. The intertextual method is a dialectical method based on the view of the reciprocal relationship between literary works and various elements outside of themselves. The dialectical method involves an ongoing process of tracing the relationship between the literary text and the social reality around it. This interaction is two-way, where reality can affect the content of literary works, and literary works can also reflect or criticize this reality. This method is based on the understanding that literary texts cannot be separated from the social conditions that give birth to them. Through this method, researchers can explore the relationship between elements in texts and relevant social, cultural, and historical contexts. Understanding literary works by looking at their historical context is in line with (Barry, 2010) which reveals that the reading of *the theory of New historicism* is based on a parallel reading of literary and non-literary texts seen from the context of the same historical period.

The data in this study is in the form of words, sentences, events, and behaviors of characters in the novel that focus on the type, cause, and resolution of conflicts. The source of data in this study is two novels by Arafat Nur, namely *Lolong Dog di Bulan* and *Lampuki*. The novel *Lolong Dog on the Moon* was published by Sanata Dharma University Press in 2018 with a total of 305 pages. The *Lampuki* novel was published by Gramedia Pustaka Utama in 2019 with a total of 343 pages.

RESULT

The social conflicts found refer to both realistic and non-realistic types of conflicts. Realistic conflict manifests as direct resistance to government oppression, while non-realistic conflict emerges as collective anxiety and the formation of resistance identities through media narratives and symbols without physical action. The causes of conflict include differences of interest where the

apparatus uses intimidation and violence to maintain power, while societies demand justice and equitable distribution of resources as well as differences in values such as familial solidarity, cultural identity, and political orientation. Efforts to resolve the conflict are directed at eliminating the root causes of the problem through a collective response of resistance, both in the form of armed and symbolic actions by fighters and communities, to demand change. A summary of the data is presented in the following table.

Table 1. Representation of Acehese Social Conflict in Arafat Nur's work

Not	Category	Sub Categories	Story Context
1	Types of Social Conflict	Realistic Conflict	Nazir was slapped and lunged at by soldiers for falling asleep while on guard. Civilians threw stones as a form of resistance against the soldiers. Armed battles between GAM fighters and Indonesian soldiers. The attack led by Ahmadi and his men on a car carrying nine passengers.
		Unrealistic Conflict	The character of Nazir feels anger and sadness when he sees the condition of Nono (Dog) who is thin due to not wanting to eat, Nazir's confusion about the Muslim baby from the perpetrator of rape of his brother, psychological disorders due to ordinary natural sounds, but received differently by the mind that is being distressed, the character often speaks on his own. The appearance of anxiety and inner conflict, although not accompanied by direct physical action.
2.	Causes of Conflict	Difference of Interest	Arkam had an interest in attacking the Peureulak army offices in East Aceh, Pasai in North Aceh, and Pidie, while troops were added from Jakarta to carry out resistance. Muha takes revenge for his father's death. Ahmadi was a commander in the Sagoe Perincun district and the husband of

			Halimah. He had a role in mobilizing GAM's struggle in the region. Halimah forced the community to pay taxes, while the community felt depressed.
		Value Difference	The army is authoritarian, so violence against civilians is considered legitimate without the need for legal process or deliberation. Instead, society prioritizes human values based on justice over clear evidence, the preservation of local culture, freedom of individual expression, and religiosity that emphasizes deliberation and respect for the dignity of each person.
3.	Conflict Resolution	Elimination of the Roots of Conflict	Ahmad Kandang is the commander of GAM who has been hunted by the military since January 1999 by the Soldiers and Police. The Snake Army, a special military unit that attacks Ahmadi groups around the upper village.
		Peace	GAM approved an agreement with the Indonesian government signed in Switzerland on May 12, 2000. Nevertheless, Nazir, Zulaiha, and Raiyan have hopes as well as doubts about peace.

DISCUSSION

Social Conflict in Arafat Nur's Works

Literary texts can be understood as a space of historical representation that reflects the dynamics of struggle and resistance, namely the conflict of power between dominant groups and marginalized groups (Ramadhan, 2019). Social conflict is one of the dominant themes contained in Arafat Nur's works. As a writer who hails from Aceh and lived in the armed conflict in the area, Arafat Nur has an emotional and historical affinity with the events that hit his homeland. The collective experience of the Acehnese people, starting from resistance and military violence, became a strong source of inspiration in the narratives they built.

Types of Conflicts

Realistic Conflict

The Aceh conflict is realistically depicted through a series of GAM and military attacks. Security carried out in daily activities such as patrols and forced

searches results in physical violence without clear legal procedures. Residents react spontaneously by throwing stones and cursing when they feel their safety is threatened. The presence of military trucks and army posts that continue to stand shows the strict surveillance of civil society.

Ketika tubuhku yang berselimut kain sarung diseret ke bawah, semula kupikir ada anggota jaga yang jaga yang sengaja mengerjaiku. Setelah dua tamparan keras di wajah yang membuatku bingung, tamparan ketiga menyadarkanku bahwa yang melakukan itu adalah serdadu yang sedang mengamuk. "Kalau tidur, untuk apa di pos, hah?" bentak serdadu itu. "Namanya saja jaga malam, mana boleh tidur." "Tapi, Bapak yang kemarin itu bilang, sebagian boleh tidur," salah seorang menyela. Yang menyela itu langsung kena tampar, "Mana ada itu Bapak yang kemarin. Memangnya dia ayahmu?" Kepalaaku terasa pengar dan pusing karena tamparan keras. Serdadu satunya lagi menerjangku, "Hei, kau, berdiri yang betul." (Nur, 2018 p. 216).

The conflict between the Nazir figure and the military apparatus illustrates a realistic conflict. This conflict arose while conducting routine patrols guarding the post. The slap was carried out because he was caught sleeping. The direct violence experienced by the main characters such as hard slaps and banging shows the existence of realistic conflicts. One example of a realistic conflict was revealed by (Kontras, 2006) in a village in Tiro in the 1990s. One night 5 members of the Indonesian Armed Forces came to the house of an elderly woman (in her 60s who was sick) and her 7-month-pregnant daughter - without permission to enter and hit her with a flashlight, the 7-month-pregnant woman was told to open (to be raped), but she rebelled and shouted: "I have a husband!" Then her husband was picked up at the guard post. The man dragged him to his house, and picked up his mother-in-law who was sick. They are tied together. In the car, the two were stripped naked. Then the public was gathered to watch. Her husband was dragged by a car, and milled. Finally the man was shot in the genitals. Meanwhile, his mother was shot in the nape of her neck until she broke and her head was rolled in front of children, young and old, and girls. Although Arafat Nur did not reveal the exact same incident, the realistic conflict that occurred was a social reality that occurred during the conflict in Aceh at Pos Jaga. In line with this (Pulungan *et al.*, 2022) revealed that guard posts became places of torture in Aceh during conflicts.

Ahmadi dan dua orang anak buahnya menghadang. Begitu mobil itu meraung-raung, terengah-engah kepayahan manakala mendaki tanjakan bukit, salah seorang seg era memuntahkan peluru pelontar dari tabungnya, yang roket itu langsung melesat tajam dan menghantam badan mobil itu secara tepat benar. Maka, lebur lah mobil beserta sembilan penumpangnya. Sedangkan Ahmadi dan seorang lagi, dengan senjata AK-47, melepaskan tembakan terhadap tubuh-tubuh yang masih bergerak, yang menggelepar-gelepar, berteriak-teriak ngeri kesakitan setelah kena hantam serpihan, dan peluru yang mendesing dari jung AK-47 (Nur, 2019 p. 84-85).

Realistic conflicts occur based on violence between the GAM group and the parties considered enemies, namely the military or state apparatus. The attack by Ahmadi and his men on the car carrying nine passengers was part of an armed

resistance strategy during the conflict. The use of heavy weapons such as the AK-47 makes it clear that this is a systematic and organized realistic conflict, not an emotional or spontaneous conflict. The atrocities are displayed through attacks on the survivors and flounders. The conflict in this quote is not born out of personal hatred, but from the urge to fight for a territory that claims the truth from each other. The use of AK-74 and M-16 weapons is in line with research. The type of weapons used by GAM is in line with the East-West Center report revealing that one of GAM's weapons was acquired illegally (Schulze, 2004). The size of the AK-47 is 7.62mm x 39mm and the size of the Baretta pistol is 9x19 mm (Florquin, 2012).

Types of Conflicts

Non Realis

Non-realistic conflicts are not conflicts in reality, but within each character. The feelings of anger, sadness, trauma, and anxiety experienced by the characters are due to bullets or physical clashes, but rather because of the shadow of the past and fear of living under pressure. The desire for revenge, the anxiety of facing a terrifying figure, to the anxiety provoked by the sounds of everyday nature describe conflicts born from emotions and memories, not from differences in power or ideology. Conflicts like this demand psychological calming of the wounds that can be healed from psychological trauma.

Melihat Nono yang kurus aku marah, tetapi juga sedih. Aku marah dengan sifat keras kepalanya. Aku akan berusaha membujuknya baik-baik. Aku mendekati Nono perlahan-lahan, lalu menuangkan nasi dalam tempurung yang sudah terlempar jauh ke kuburan Kakek. Tiga kuburan lainnya kulihat sudah ditumbuhi rerumputan (Nur, 2018 p. 200).

The above quote represents a non-realistic conflict, which is a conflict that is rooted in individual emotions, feelings, or psychological problems, rather than on objective conflicts between groups or social structures. The character of Nazir experiences emotional turmoil between anger and sadness when he sees Nono's thin condition due to his stubbornness. This conflict does not arise from differences in ideology or power structures, but from emotional relationships and conflicting feelings within the characters themselves. The setting is not ideal, the conflict in the above quote tends to be personal and emotional.

Lenguh lembu di kejauhan pun terkadang serupa rintihan serangga yang segera menyeretku berada dalam kesendirian di tengah kesunyian rimba. Suara-suara yang mengusik itu amat menekanku, tanpa sadar aku bergumam-gumam sendiri. Pernah pada suatu malam Siti terjaga, memerhatikanku yang sedang berbicara sendiri; dia menyangka aku mengigau dalam mimpi. Pada malam-malam gelisah serupa itu aku kerap mendapati istriku tertidur pulas, yang keningnya basah oleh bulir halus keringat dan tiada terusik oleh kecamuk perasaanku yang kian hebat. Kiranya penduduk Lampuki pun demikian pula, mereka terlelap tanpa terganggu, lupa bahwa kampung ini sedang terancam bahaya (Nur, 2019 p. 144).

The unrealistic conflict experienced by the main character is in the form of psychological disorders that arise from ordinary natural sounds, but are received differently by the mind that is being distressed. The cow's sluggishness and the sound of insects that are actually natural actually cause anxiety, loneliness, and inner pressure, as if it is a threatening voice that is only felt by the character. He

even muttered to himself unconsciously, showing the disturbance of mental stability due to the internal conflicts that constantly bothered him. When the surrounding environment, including his wife and the villagers, can sleep peacefully, the character feels trapped in a gripping silence and inner anxiety that is not understood by others. This condition reinforces that the conflict experienced is not the result of real events that directly harm it, but rather of imaginative anxiety and a feeling of threat that culminates in itself, making it a powerful form of non-realistic conflict in the narrative.

Causes of Conflict

Difference of Interest

Differences in the interests of GAM fighters, military forces, and civil society led to conflicts. GAM planned attacks on military offices to defend territory and uphold justice. Meanwhile, the central government sent troops aimed at suppressing the insurgency in order to maintain national stability. On an individual level, victim trauma such as Muha's promise of revenge for his father's death is at odds with the military's task of seeking to enforce state authority. Civilian groups were also divided, some residents protested the brutal shooting of the new troops by throwing stones, while others considered bullets to be the spirit of struggle. Even in the economic and cultural context, there is a conflict between the need to pay *nanggroe* taxes for GAM and the community's desire to maintain financial independence. The difference in interests between territorial defense, state duties, personal justice, and daily needs is what triggered a series of clashes, arrests, attacks, and emotional pressure, making the Aceh conflict not only a matter of weapons, but also a matter of claims of conflicting interests.

Dalam siasat-siasat dan perencanaan penyerangan kantor-kantor tentara dan polisi, dia ditugasi mengawasi dan mencari peluang yang tepat untuk melancarkan serangan. Penyerangan-penyerangan sudah dilancarkan di wilayah Peureulak di Aceh Timur, Pasai di Aceh Utara, dan Pidie. Akibat penyerangan-penyerangan itu, Jakarta mengirimkan banyak pasukan untuk memburu dan menangkap para pejuang yang mereka anggap sebagai pembangkang, pemberontak, dan pengacau keamanan (Nur, 2018 p. 22-23).

The quote reflects the conflict caused by the difference in interests between the GAM group and the central government. In this context, militant groups, such as Arkam and his colleagues have a vested interest in countering perceived injustices from the central government. The interest of the GAM forces is to attack the army as a resistance to defend the territory. Meanwhile, the central government has an interest in maintaining national stability and considers these acts of resistance as a form of rebellion that must be eradicated. The areas secured are East Aceh, Pasai in North Aceh, and Pidie. The difference in interests of these two armed groups is a conflict caused by the difference in interests between the local struggle for justice and the central interest in maintaining authority, thus giving birth to a conflict characterized by violence, arrests, and repression. These three GAM base areas are in line with (Kontras, 2006), which reveals that North Aceh,

East Aceh, and Pidie are the areas that established the Tactical Unit Post (Pos Tatis) during the enactment of the DOM.

Halimah malah ikut-ikutan terpengaruh angan-angan panjang suaminya yang menyebarkan mara ke sepenjuru kampung. Perempuan itu mendukung sepenuhnya kegiatan Ahmadi dengan membantunya mengutip sumbangan dengan cara mendatangi sejumlah rumah penduduk, yang kutipan itu kemudian menjadi pajak wajib untuk kepentingan perjuangan. Mulanya orang-orang memberikan dengan sukarela, lama-kelamaan terasa keberatan, dan akhirnya Halimah harus menekan dan memaksa mereka, tak jarang pula disertai ancaman. Mereka yang sudah dikenakan wajib pajak boleh menghindar, harus membayar sejumlah uang sebagaimana yang tertera dalam catatan, yang kertas kumal itu sering diselipkan Halimah di antara belahan dada atau dalam kancut di balik rok hitamnya (Nur, 2019 p. 59-60).

The difference in interests between Halimah's group and the community in the village because they have to pay nanggroe taxes for the benefit of GAM. Initially, the struggle activities carried out by the Ahmadis received moral and material support from the population, including in the form of voluntary donations. Over time, the donation changed its function to become a mandatory tax that must be paid for the sake of the struggle. Halimah as her husband's main supporter participated in forcing the community to pay the tax. The reality of collecting the Nanggroe Tax was revealed by (Wahyudi, 2013) that the tax was collected by GAM. The figure of Halimah in the quote above has an interest in raising funds for the sustainability of GAM. Meanwhile, the village community has an interest in maintaining the tranquility of daily life and freedom in managing personal expenses. What was initially thought to be a voluntary contribution turned into a burden that caused anxiety, discomfort, and fear. Coercion is carried out in the name of struggle, while the community feels pressured because they are not given the right to vote. The difference in public interests and GAM needs through taxes is the cause of horizontal conflicts.

Value Difference

The difference in values between the apparatus and civilians is a source of conflict. The military apparatus emphasized the importance of maintaining security by directly enforcing power, so that every citizen could be treated as an enemy without going through a clarification process. On the contrary, it is the incompatibility between the military's repressive approach and the principles of justice and community participation that fuels the conflict of values. The conflict can be seen in the acts of forced checks, beatings without clear reasons, and citizens' rejection of the violence experienced without defense.

Selama beberapa hari selanjutnya, terdengar kabar mengenai tentara yang memeriksa dan memukuli orang-orang yang berada di jalan Blang Ara. Beberapa penduduk Alue Rambe yang turun ke Pasar Blang Ara, pulang dengan wajah lebam. Mereka mengabarkan begitu banyak orang yang dianiaya dan dipukuli. Untuk melampiaskan kemarahannya, serdadu memukuli siapa saja, tanpa perlu merasa menanyainya lebih dulu, seolah-olah mereka semua adalah pemberontak (Nur, 2018 p. 55).

The difference in perspective between the military and the people of Aceh is evident in the treatment of civilians. The military often considers all citizens to be

rebels without clear evidence, while the people of Aceh emphasize the legal principle that a person is innocent until proven through a fair process, and prioritizes deliberation in resolving problems. During the Military Regional Operation (DOM) from 1989 to 1998, the military carried out large-scale operations to suppress the Free Aceh Movement (GAM). In addition, Kontras (2006) exposes military rule that effectively revokes the civil rights of the community. The military makes the security of the country a priority, so it considers the use of force legitimate without the need to go through legal proceedings. The examination of residents was carried out with violence such as beatings without any attempt to clarify or listen to testimony from witnesses. This difference in values exacerbated the conflict situation between the government and the people of Aceh at that time. The people of Aceh adhere to the principles of traditional deliberation such as *soloh*, *peusijuek*, and *tuha peut* to resolve conflicts (Drexler, 2008). Islamic law is aware of the value of the Acehnese people that severe punishment can only be carried out through a strict evidentiary process (Aspinall, 2009).

“Orang-orang Aceh pandai sekali berpura-pura. Bangsat semuanya!” dia memaki berang. Lalu Sukijan memukul sama rata, dia menuduh bahwa semua kaumku dan penduduk tanah ini adalah pemberontak, pembangkang yang suka menimbulkan kekacauan dan suka merongrong kedaulatan negara yang sah. Sudah tentu pendapatnya salah, sebab mereka yang duduk di pemerintahan sini juga orang Aceh. Mereka jelas bukan pemberontak, justru mereka adalah kaki-tangan pemerintah. Tentu saja orang-orang itu tidak menginginkan sedepa pun dari tanah ini lepas ke tangan pemberontak, karena kalau Aceh merdeka, mereka akan segera disingkirkan tanpa mendapatkan jabatan dan kedudukan apa pun, yang lantas hidup mereka akan jatuh merana dan sengsara dalam kehinaan, kemudian mati perlahan-lahan secara menyedihkan (Nur, 2019 p. 222).

The above quote illustrates the difference of views that fuels the conflict. Sukijan, who represents the views of the central government, accused the entire Acehnese people of being rebels and dissidents. This statement reflects a generalization and negative labeling of the people of Aceh. The narrator rejects the accusation by pointing out that not all Acehnese are rebels, some of whom even cooperate with the central government. The conflict depicted in this quote is rooted in the difference in values between the people of Aceh and military officers. The people of Aceh have strong regional values, including the desire to maintain cultural identity and regional autonomy. On the contrary, the central government prioritizes the values of nationalism and state unity that often ignore regional peculiarities. This difference in values creates a conflict between the two parties. The central government sees the desire of the Acehnese people to maintain their identity and autonomy as a threat to the integrity of the state, while the Acehnese people feel that their values are not valued and ignored. The conflict depicted in this quote shows a very sharp difference in values. The central government, through its apparatus, represents the ideology of nationalism and integration of the Republic of Indonesia that prioritizes state unity (Aspinall, 2009). On the other hand, the Acehnese people have strong regional values, including the desire to

maintain their cultural identity, customs, and the right to greater autonomy in governing themselves (Kingsbury, 2005).

Conflict Resolution

Elimination of the Roots of Conflict

Eliminating the roots of conflict by targeting important figures can reduce the intensity of resistance in the short term, but this method risks perpetuating violence and instead encouraging the regeneration of new leaders which further strengthens the spirit of resistance. The presence of military and police trucks passing through Aceh marks the start of a major operation to find the key figures responsible for the conflict.

Sejak Januari 1999 banyak serdadu dan polisi berkendara truk yang berlalu lalang di jalan. Sebagian dari mereka berkeliaran di pasar dan masuk ke kampung seolah pasukan yang sudah ditarik keluar dari Aceh dikirimkan kembali. Tujuan utama mereka adalah memburu Ahmad Kandang yang tidak pernah muncul lagi di Alue Rambe (Nur, 2018 p. 257-258).

The above quote describes the addition of military forces that have come to Aceh since January 1999. Trucks filled the streets, markets, and villages to cause mass panic and cut off logistical support for GAM. Efforts to eliminate the root of the conflict by searching for Ahmad Kandang are in line with Hasbullah (2021) who revealed that Operation Wibawa was carried out on January 9, 1999. The search for Ahmad Kandang is known as the KPNI Lhokseumawe building incident. At that time, the authorities had detained 40 people, including 33 who were previously detained at the KNPI Lhokseumawe Building. Two of the detainees had to undergo medical treatment. The urge for revenge arose due to the kidnapping of their colleagues by GAM at the detention site. On the same day, Mayor Bayu Najib, Commander of Battalion 113/Jaya Sakti, led his members to infiltrate the Lhokseumawe KNPI Building and torture 38 prisoners. As a result of this action, four prisoners died instantly, two people were in a coma and 23 others suffered severe injuries that required treatment at Lhokseumawe Hospital. The incident sparked student protests demanding a thorough investigation into the violence of Operation Wibawa. Responding to the military's demand to detain and bring justice to Major Bayu Najib, who was sentenced to seven years in prison and dismissed without honor, and three of his soldiers, namely Amsir, Manolam Situmorang, and Effendi, received similar sentences and dismissals. The TNI also stated that it would follow up on the cases of 28 other soldiers as part of the coaching efforts, although witness statements said that more than 100 soldiers were involved in the mistreatment of prisoners at the Lhokseumawe KNPI Building. Ahmad Kandang is a GAM commander who is the root of the conflict. The effort to find the Commander of the Pase region is expected to weaken the resistance. Quick efforts to remove important figures such as finding Ahmad Kandang are a way to resolve the conflict. However, the strategy of eliminating central figures often fails to address the root causes of conflict because it has an impact on human rights violations. The elimination of the root of the conflict should take a comprehensive approach to open up a space for political dialogue so that violence does not occur.

Aku menduga, Pasukan Ular yang selama ini kerap mengintai pemberontak telah menemukan kawanan Ahmadi di sana yang sedang menyusuri pinggiran hutan, dan aku hanya dapat menunggu kabar pada esok harinya. Malam itu, seluruh penduduk dicengkeram kecemasan hebat, kalut, sedih, dan pasrah. Entah sebongkah mana lagi bencana yang hendak menimpa penduduk kampung ini. Semakin larut, malam pun semakin sunyi. Tak ada suara-suara, dunia ini bagaikan tak berpenghuni; semua makhluk bagai sudah mati (Nur, 2019 p. 340).

The intensity of this military attack confirms that the authorities are still relying on a harsh approach to suppress the rebellion. The above quote shows that the security forces are trying to eliminate the source of the conflict by targeting the leader of the rebel group, namely the Ahmadis through surprise attacks carried out by the Snake Squad. The attack shocked the residents of Kampung Atas, triggered great fear, and stopped the activities of the residents until the silence of the night enveloped the village. Getting rid of a rebel leader can indeed reduce the intensity of the attack in the short term, but this strategy also often results in casualties who are considered dead heroes, thus motivating others to replace the lost leader and strengthening the resolve of the resistance. In addition, command disruptions resulting from the loss of leaders usually shift violence to weaker targets, such as the civilian population, in an effort to cover up the weaknesses of the group's structure.

Peace

The process towards peace in Aceh is a long journey marked by challenges, collective trauma, and suspicions that have not been completely erased due to decades of armed conflict. Since the beginning of the Reformasi era in the late 1990s, pressure from various elements both domestic and international has encouraged the Indonesian government and the Free Aceh Movement (GAM) to start opening a space for dialogue. Initial initiatives focused on the humanitarian aspect with the main goal of de-escalating violence and creating safe spaces for civil society that has long lived in repressive conditions. The peace process in both novels was not told until the 2005 Helsinki peace, but until the humanitarian pause stage that was part of the stages of the peace process in Aceh on May 12, 2000.

Dari surat kabar yang rajin dibawa Leman, kami mengetahui bahwa pada 12 Mei 2000, sempat terjadi Jeda Kemanusiaan, kesepakatan antara pejuang Aceh dan pemerintah Indonesia yang ditandatangani di Swiss. Kesepakatan untuk tidak memburu dan menyerang itu tidak berlaku di Buloh Blang Ara, apalagi di Alue Rambe. Kesepakatan itu hanya dilaksanakan di kota-kota kabupaten dan itu pun cuma sebentar. Serdadu yang berada di kecamatan tetap memburu pejuang dan mereka pun tidak tinggal diam. "Jeda Kemanusiaan itu bukan urusan kami," ucap seorang komandan yang menyerbu Alue Rambe kepada perempuan-perempuan, "Tugas kami memburu dan melenyapkan pemberontak." (Nur, 2018 p. 296-297).

News about the humanitarian pause from the newspaper turned out not to be evenly distributed. The agreement not to hunt and attack did not apply in Buloh Blang Ara, let alone in Alue Rambe. The agreement was only implemented in the district cities and did not last long. Soldiers in the sub-district continue to hunt down fighters and they do not stay silent. "The Pause of Independence is none of

our business," said a commander who stormed Alue Rambe to the women, "Our job is to hunt down and eliminate the rebels." Differences in perspectives in responding to the humanitarian pause have led to conflict.

GAM agreed to the dialogue despite suspecting that the Indonesian government could not be trusted. The decision aims to bring the issue of Aceh to the international realm and gain support or sympathy from the United States and European countries so that they are willing to urge Indonesia to release Aceh. GAM also hopes that the meeting can reveal various human rights violations that have been committed by the TNI against the people of Aceh. The negotiations presented a joint agreement, namely the Joint Understanding on Humanitarian Pause for Aceh which was signed on May 12, 2000, the two parties through the mediation of the Henry Dunant Center (HDC) officially established a humanitarian pause in Aceh (Jayanti, 2018).

"Begitu banyak sudah korban yang jatuh. Moga serdadu-serdadu itu tidak menyerang lagi," kataku menatapnya. "Aku ingin perang ini segera berakhir." "Aku juga tidak tahan hidup terus-terusan dalam tekanan dan kecemasan," ucapnya. Walaupun ada kemungkinan persetujuan Perjanjian Penghentian Permusuhan tidak akan mencapai tujuannya secara menyeluruh, untuk sementara rakyat Aceh bisa bernapas lega setelah hidup kurang lebih dua puluh lima tahun dalam keadaan perang. Untuk sementara ini kami mampu menikmati hidup berbahagia (Nur, 2018 p. 340).

The end of the attacks and forced arrests changed the state of the conflict. Acehnese residents for the first time can return to their daily activities without worrying about threats. The decrease in violence can be seen from the absence of incidents in the first few months, giving room for the provision of humanitarian assistance and the reconstruction of social infrastructure that has been hampered. Nonetheless, GAM forces do not fully believe in humanitarian pauses. Some Indonesian military forces and GAM are still carrying out attacks. The initial success of this humanitarian pause also shows the role of international mediation. The December 2002 ceasefire proved that peace in Aceh can not only be achieved through military force, but is more effective in agreements that prioritize humanity and collective supervision. The narrator and his companions express a strong desire for the violence to be stopped immediately because of decades of war. The desire for peace has caused casualties and psychological distress. Although they acknowledged that the effectiveness of the Cessation of Hostilities Agreement was imperfect and did not fully address the root causes of the conflict, the agreement still provided room for the people of Aceh to enjoy a pause in the conflict after thirty years of living under threat.

CONCLUSIONS AND RECOMMENDATIONS

Based on the results of the research that has been described in the previous chapter, several things can be concluded as follows. First, the social conflicts of Aceh in the novel *Lolong Anjing di Bulan and Lampuki* are represented through the type, cause, and resolution of conflicts. First, the type of conflict is shown through realistic conflicts that occur through slender violence and non-realistic conflicts come from the inner conflicts of the characters. *Second*, conflicts are caused by differences in interests and differences in values. *Third*, conflict resolution is carried

out by eliminating the root of the conflict through figures who play an important role in triggering conflicts. In addition, the peace efforts contained in these two novels have not reached the 2005 Aceh peace, but the humanitarian pause that became part of the stages of the peace process in Aceh on May 12, 2000. Thus, the historical representation of Aceh's social conflict is contained in Arafat Nur's works which are written not only based on imagination. The conflict in Arafat Nur's two novels is not only a negative stigma but a dialogue to maintain integrity or unity for the moral value of peace.

FURTHER STUDY

For future researchers, this research is still limited to the scope of social conflict and focuses on predetermined aspects. Therefore, the next researcher is advised to conduct a follow-up study with a more in-depth approach, both from the narrative, ideological, and sociological sides. Given that Arafat Nur's *works Lolong Anjing di Bulan* and *Lampuki* contain the complexity of the Acehnese people's experience in the midst of armed conflict and structural violence, there is still room to explore various other perspectives, such as collective trauma, cultural identity, and the role of the state in literature.

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