

Sasak-Boda Dialectics in Short Stories by Adam Gottar Parra: a Review of Levi-Strauss Structuralism

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ABSTRACT

This study aims to (1) describe the episodes in the short stories by Adam Gottar Parra, (2) describe the schemata formed through the episodes in the short stories by Adam Gottar Parra, and (3) describe the Sasak-Boda dialectics in the short stories by Adam Gottar Parra. This research uses a qualitative descriptive method. The results show that the short stories consist of three episodes, namely the character's background episode, the problems faced, and the end of the story. The relationships formed in each episode and schemata reveal the characters who represent Sasak-Boda. Sasak-Boda is a marginalized community and through these short stories the author tries to integrate the Sasak-Boda community into Lombok society even though it ends in failure.

INTRODUCTION

The works that Adam Gottar Parra has produced are generally short stories that can be found in various mainstream media, such as Tempo Newspaper, Jawa Pos, Suara Merdeka, Media Indonesia, and others. However, Adam Gottar Parra does not seem to be well known by many people despite his long career in the literary world. Not much is known about this writer except that he was born and lives in Lombok, West Nusa Tenggara. In turn, the short stories that are scattered in various mass media have never been glimpsed by scholars to be used as objects of research. Even though his short stories are no less interesting to study when compared to short stories from other writers.

In his short stories, Adam Gottar Parra tends to show the reality of life in Lombok, especially regarding religious life. Although religion is not a major theme, the presence of practices in certain beliefs adopted by the people of Lombok cannot be denied in Adam Gottar Parra's short stories. In general, Lombok Island consists of a diverse religious community, with the majority of the population being Muslim. The Lombok region is also known by the nickname "Island of a Thousand Mosques". This nickname is based on the number of mosques in Lombok, with the distance between one mosque and another mosque almost close to each other. Reporting from CNN Indonesia, there are 3,767 large mosques and 5,184 small mosques scattered in various villages on Lombok Island.

However, the people of Lombok who follow Islam are then divided into two groups due to the existence of two variants of Islam in Lombok, namely Wetu Lima Islam and Wetu Telu Islam. This is in line with the opinion conveyed by Hanik and Samidah (2022) that the Sasak people (Lombok) adhere to Islam in two forms, namely Wetu Lima Islam and Wetu Telu Islam. Wetu Telu Islam is the conception of traditional religion, while Wetu Lima Islam is the conception of heavenly religion. Wetu Telu Islam has characteristics that can be seen in the values, concepts, views, and practices that have similarities and differences with Wetu Lima Islam.

However, long before Islam and other religions entered Lombok, the Lombok people originally embraced beliefs that made the spirits of ancestors a place of worship. Wacana, et al. (1978: 13) said, the existence of menhirs in Lombok is proof that the people of Lombok believe and worship their ancestors even though their ancestors are invisible (have died), so ceremonies are still carried out so that the relationship between them and their ancestors is not interrupted. Veneration is also done to certain objects and animals that are considered scary. Apart from the fact that these objects and animals are incarnations of the spirits of the ancestors, this worship aims to avoid the possibility of danger that could come at any time.

Levi-Strauss' structuralism study contributes importantly to understanding and explaining cultural phenomena such as myths. This study allows for a complete understanding of cultural phenomena. Ahimsa-Putra (2001: 71) says, by using the structural paradigm initiated by Levi-Strauss, researchers will not only be able to reveal the "meanings" (in the symbolic and semiotic sense) of the myths or stories, but will also be able to reveal the logic

behind the myths. This can be done by building models and assembling them into a whole.

Levi-Strauss structuralism has four basic assumptions. Ahimsa-Putra (2001) says that understanding Levi-Strauss structuralism means understanding the four basic assumptions in this school. First, in structuralism there is an assumption that various social activities and their results, such as tales, ceremonies, kinship systems, and others, are languages or sets of signs and symbols that convey certain messages. Second, each cultural phenomenon must be seen as having its own structure, which is called the surface structure. Third, in analyzing a phenomenon or a system, synchronic relations are placed ahead of diachronic relations. Fourth, the relations in the deep structure can be simplified into binary opposition, which has at least two meanings.

Levi-Strauss structuralism is generally only at the level of trying to explain myths. Chandra T R Siagian, in 2017 conducted structural research entitled "The Concept of Space in Batak-Toba Traditional Houses in the Perspective of Claude Levi-Strauss Structuralism". Agung Ayu Dharmi Lestari, in 2020 conducted research with the title "The Structure of Jayaprana-Layonsari and Raden Sandubaya-Lala Seruni Folklore: A Review of Levi-Strauss Structuralism". Herlina in 2022, conducted research on "The Structure of Conflict Resolution in Wajo Legend Stories: The Paradigm of Bugis Society in Levi-Strauss' Perspective".

What distinguishes this research from the previous studies is the involvement of ethnographic data. In this study, each event contained in the short story is juxtaposed with ethnographic data on the people of Lombok. This comparison is done to obtain a complete understanding of each event experienced by the main character in the short stories by Adam Gottar Parra. Thus, these short stories are very worthy of research and by the researcher are assembled in a large title as follows, "Sasak-Boda Dialectics in Adam Gottar Parra's Short Stories: A Review of Levi-Strauss Structuralism".

THEORETICAL REVIEW

Levi-Strauss Structuralism

Levi-Strauss considers that socio-cultural phenomena such as clothing, food menus, myths, rituals, etc. are similar to linguistic phenomena, namely as "sentences" or "texts". In everyday life, according to Pettit (1977: 42), this kind of step is indeed possible. Humans can find various kinds of socio-cultural phenomena that are similar to sentences, based on several conditions that must be met. First, the phenomenon has a certain meaning that indicates the existence of certain thoughts. Second, this meaning is produced through the mechanism of articulation.

In social life, there are three kinds of phenomena that have the characteristics of a "sentence": literary arts phenomena that are narrative, dramatic, and cinematic; non-literary arts phenomena, such as music, architecture, and painting; and customary arts phenomena, such as clothing, cuisine, and so on (Pettit, 1977). Levi-Strauss' structuralism implicitly considers

narrative texts, among them myths, to be parallel or similar to sentences based on two things.

First, the text is a meaningful whole, which can be thought of as embodying and expressing an author's state of mind, just as a sentence shows or embodies the thoughts of a speaker. The meaning of the narrative text goes beyond the meaning that can be captured from the single sentences that make up the text. The meaning of these sentences can be understood, but not the meaning of the whole text. Thus, the ideas that a text presents are more than what can be expressed by the sentences that make up the text.

Secondly, the text is articulated from parts, just as a sentence is articulated by the words that make it up. A text is a collection of events or parts that together form a story and put characters in motion. Simply put, structuralism views that a narrative story, like a sentence, can have its meaning known through the process of articulation.

Ahimsa-Putra (2001: 33) states that Levi-Strauss was very interested in and approved of the analytical strategies of structural linguists. This interest was born from his acquaintance with the linguists' ideas about the nature of language. The structural linguists whose ideas were most influential to Levi-Strauss were Ferdinand de Saussure, Roman Jakobson, and Nikolai Troubetzkoy. Among the three linguists, only Roman Jakobson was directly known by Levi-Strauss. It was through Jakobson that Levi-Strauss later gained much knowledge about structural analysis in linguistics. In turn, according to Levi-Strauss (1978), this allowed him to crystallize his ideas which were already structural in nature, but at that time he had not yet obtained the right means or model to realize them. The following describes some of the linguistic terms adopted by Levi-Strauss based on the views of the three structural linguists above.

In Levi-Strauss' structuralism, synchronic explanation focuses on analyzing the elements of a system at a particular point in time, emphasizing the reciprocal relationships between the elements. Diachronic explanation, on the other hand, looks at the evolution of those elements over time, tracing their historical development and change. Levi-Strauss used this dual approach to investigate the deep structure of human consciousness hidden behind myths, simplifying complex mythological stories into a few basic types to reveal their underlying patterns and meanings (Zou, 2023).

In Levi-Strauss' structuralism, syntagmatic explanation focuses on the linear arrangement of elements in a myth, showing how the elements are connected sequentially. Paradigmatic explication, on the other hand, investigates the underlying structures and relationships between elements in a myth, highlighting the symbolic meanings and patterns that exist beyond the surface narrative. By analyzing the syntagmatic (sequential) and paradigmatic (structural) aspects of myths, Levi-Strauss aims to uncover the deep structures of human consciousness hidden in these cultural narratives.

Mytheme and Episode

In interpreting each myth, Levi-Strauss focuses on obtaining basic elements which he calls gross constituent units. He further says that the main

elements cannot be found at the level of morphemes, phonemes, or semantics. They can only be found at a higher level, the sentence level. The only method we can suggest at this stage is to proceed tentatively, by trial and error (Levi-Strauss, 1963: 211).

The technique that Levi-Strauss has applied consists of analyzing each myth one by one, decomposing the story into the shortest possible sentences, and writing each sentence on an index card bearing the number corresponding to the ongoing story. Practically speaking, each card will indicate that a certain function, at a certain time, is related to a certain subject. Or, in other words, each constituent unit will consist of a relation.

To get a simpler explanation of the previous paragraph regarding the steps to reveal myths, the following researcher presents the description in his book Ahimsa-Putra (2001: 94-96). First, look for mytheme. Mytheme is the smallest element in mythical discourse, which is an oppositional, relative, and negative unit. As Jakobson's view, mytheme according to Levi-Strauss is a sign that is meaningless in itself and purely differential. Therefore, in analyzing the story, the meaning of the words in the story must be separated from the meaning of mytheme, which is a sentence or series of words in the story. The meaning of mytheme should not be sought from just one story but from a combination of existing stories. Second, arranging mythemes: Syntagmatic and Paradigmatic. After finding various mythemes, namely sentences that show certain relations, which exist in one or several myths, the mythemes are arranged in such a way (Levi-Strauss suggested that they be written on index cards) which are numbered according to their sequence in the story. Each number (index card) shows a subject that performs a certain function, called a 'relation'. The same relation will appear diachronically. The mythemes that are found must be arranged synchronically and diachronically, paradigmatically and syntagmatically. The units that are then analyzed further are collections of relations. By arranging mythemes syntagmatically and paradigmatically, a two-dimensional arrangement of mythemes will be found.

The first thing to do is to read the whole story. Based on this reading, knowledge and impressions are obtained about the contents of the story, about the characters, about the various actions they take, and the various events they experience. After gaining knowledge about these things, a long story needs to be divided into several episodes. Therefore, a more careful reading needs to be done to find out what episodes might be in the story, so that it can be used as a basis for further analysis. According to Ahimsa-Putra (2001: 212), the specified episodes can be easily identified. Each episode generally contains a description of the actions or events experienced by the characters in the story. For Levi-Strauss (1963), these actions or events are mythemes that can only be found at the sentence level. Therefore, attention should be directed more to sentences that show the actions or events experienced by the characters in a story. However, ideas or notions about this sometimes cannot be found in just one sentence, so attention should also be directed to a series of sentences that form a particular idea or notion.

METHODOLOGY

The type of research used in this study is descriptive qualitative with a theoretical review using the Levi-Strauss structuralism perspective. The main data source in this study is literary texts in the form of short stories by Adam Gottar Parra. The short stories include "Tasbih Tulang Nguk-Nguk" (Suara Merdeka, 2012), "Saroghol" (Media Indonesia, 2013), "Jenderal Buta Hurup" (Jawa Pos, 2020), "Madah Duka Lara" (Koran Tempo, 2022), and "Bulan Sepucat Lembu" (Jawa Pos, 2023).

The technique used in data collection must be relevant to the type of data and characteristics of the data needed. Therefore, this study uses the read, listen, and note (BSC) technique as a data collection technique. In practice, this technique requires careful reading of the entire text. Through this technique, data collection in this study was carried out in several steps. First, read the entire text carefully and repeatedly. From this reading, knowledge and impressions can be obtained regarding the contents of the story, about the main characters and the various actions they take, as well as the events experienced by the main characters in Adam Gottar Parra's short stories. In addition, reading is also done to find out what episodes might be in the short stories. Second, mark data that refers to episodes of the main character's life journey. Third, present data that has been marked into a chronological sequence of episodes of the main character's life journey.

The data collection instrument in this study was the researcher himself (human instrument). This means that researchers carry out functions such as collecting data, analyzing data, and drawing appropriate conclusions to answer the formulation of the problem regarding episodes, schemata formed, and Sasak-Boda dialectics in Adam Gottar Parra's short stories. In addition, researchers also use data cards as an aid.

RESULTS

The research results presented are in the form of descriptions of each short story, episodes, and mythemes formed in each episode. The presentation of these parts is an important step in Levi-Strauss's structuralism theory so that it is expected to be a supporter to answer the two focus problems reviewed in the discussion section of this research, namely (1) episodes in Adam Gottar Parra's short stories, (2) schemata formed in Adam Gottar Parra's short stories, and (3) Sasak-Boda dialectics in Adam Gottar Parra's short stories.

Table 1. Episodes in Adam Gottar Parra's short stories

No.	Episode Type	Indications	Short Story Title	Main Character	Total Data
1	Character background	The descriptions in the short story refer to the main character's economic condition,	Tasbih Tulang Nguk-Nguk	Togog	2
			Saroghol	Saroghol	2

		family, and skills.	Jenderal Buta Hurup	Jenderal Buta Huru	3
			Madah Duka Lara	Goli	3
			Bulan Sepucat Lembu	Suto	4
2	Permasalahan yang dihadapi	The descriptions in the short story that describe the problem and the way each main character solves the problem.	Tasbih Tulang Nguk-Nguk	Togog	5
			Saroghol	Saroghol	4
			Jenderal Buta Hurup	Jenderal Buta Hurup	3
			Madah Duka Lara	Goli	3
			Bulan Sepucat Lembu	Suto	2
3	Akhir kisah	The descriptions in the short story that describe the results of each character's efforts to solve the problem.	Tasbih Tlang Nguk-Nguk	Togog	1
			Saroghol	Saroghol	1
			Jenderal Buta Hurup	Jenderal Buta Hurup	1
			Madah Duka Lara	Goli	1
			Bulan Sepucat Lembu	Suto	1
Total amount of data					36

Table 2. Schemata formed in the short stories by Adam Gottar Parra

No.	Schemata Type	Indications	Short Story Title	Main Character	Total Data
1	Geographical scheme	Descriptions in the short story that describe the place.	Tasbih Tulang Nguk-Nguk	Togog	3
			Saroghol	Saroghol	2
			Jenderal Buta Hurup	Jenderal Buta Hurup	5
			Madah Duka Lara	Goli	2
			Bulan Sepucat Lembu	Suto	3
2	Cosmological scheme	The descriptions in the story that lead to each main character's relationship with God.	Tasbih Tulang Nguk-Nguk	Togog	2
			Saroghol	Saroghol	2
			Jenderal Buta Hurup	Jenderal Buta Hurup	2
			Madah Duka Lara	Goli	1
			Bulan Sepucat Lembu	Suto	1
Total amount of data					23

DISCUSSION

Episodes in Adam Gottar Parra's Short Stories

Episode I: Character Background

In the character background episode, each of the main characters in the five short stories by Adam Gottar Parra has their origins described in the story. In all five short stories, the explanation of the character's origin does not get a large portion of the story. This is common in every short story. Apart from the limited space to explore the story, the author also considers its urgency. A detailed explanation of a character's origin can be considered necessary only if it is a decisive factor in building the story. The following describes the

background episodes of the main characters in Adam Gottar Parra's short stories.

The series of mytheme formed in the character's background episode leads to the conclusion that financially the five characters are not well-off or poor. However, this situation does not make them downcast. The five characters still have the spirit to live, at least by trying to fulfill their basic needs, such as eating and drinking. In addition, the oppositions formed as seen in the family mytheme and expertise mytheme can reveal the true identity of each character. In other words, the oppositions in these mythemes are a puzzle that demands an explanation.

A complete understanding of the mytheme-mytheme formed in the character background episode can be known if these findings are associated with the social reality of the Sasak Tribe. Mulyadi (2014: 1) states that before foreign influences entered Lombok, including religion, the Sasak originally adhered to a belief called Boda. Although there are similarities in terms of name with Buddhism, these two religions basically have very contrasting differences. The Boda religion of the Sasak Tribe does not recognize Sidharta Gautama as a figure of worship. The Boda religion of the indigenous Sasak Tribe is characterized by beliefs in animism, dynamism, pantheism and anthropomorphism. This leads them to worship the spirits of their ancestors and various other local deities.

The explanation above reveals why the author, Adam Gottar Parra, attributes the skill of making statues to the three characters, Togog, Saroghol, and Suto. When viewed in terms of this statue-making skill, these three characters are the clearest representation of the people of Lombok (Sasak Tribe) who adhere to the Boda religion (hereinafter Sasak-Boda). Given the ritual worship of objects performed by Sasak-Boda, the skill of making statues indirectly becomes a necessary skill in supporting religious practices. However, the characters of Togog, Saroghol, and Suto are found to be contradictory or paradoxical. On the one hand, Togog, Saroghol, and Suto deserve to be said to represent Sasak-Boda because of their expertise in making statues. On the other hand, there is something that prevents them from truly representing Sasak-Boda.

In the short stories "Tasbih Tulang Nguk-Nguk" and "Bulan Sepucat Lembu", it is explained that the characters Togog and Suto have been exposed to what Mulyadi (2014) calls "foreign influences". Both characters are described as adherents of Islam. Meanwhile, the character Saroghol in the short story "Saroghol", through his attitude of always being angry while cursing God, even wanting to compete with God, shows that this character does not adhere to any belief (no religion). The religious identity of Togog and Suto is reflected in the following passages. Regarding Togog in the short story "Tasbih Tulang Nguk-Nguk", what the author emphasizes is the aspect of practices in Islam.

"He continued to pray. After finishing the four rak'ahs, he continued to pray two rak'ahs. Dhikr for a while with his new tasbih. Then prayed again. Zikr again. And so on." (Parra, 2012).

Thus, the characters who actually represent Sasak-Boda are Jenderal Buta Hurup in the short story "Jenderal Buta Hurup" and Goli in the short story "Madah Duka Lara". Although they do not have the expertise in making statues that Togog, Saroghol and Suto have, in Jenderal Buta Hurup and Goli there are two indications that show that these two characters represent Sasak-Boda. The first indication is that both characters involve ancestors. In the short story "Jenderal Buta Hurup", it is described that Jenderal Buta Hurup's troops have the ability to overwhelm the colonial army, namely disappearing in a bright place like a shadow and running agilely even at dark night. This ability is an inheritance from the ancestors of the "hill people" which has been written in the lontar since thousands of years ago. Meanwhile, in the short story "Madah Duka Lara", when Goli is in a difficult situation, namely being mobbed by forest dogs who want to devour him, Goli chants an ancestral mantra to repel the dogs.

The second indication is the opposition formed in the "family mytheme". This opposition actually contains a hidden intention that the author wants to convey. As can be seen, in the mytheme the characters Jenderal Buta Hurup, Goli, and Suto who have parents are in opposition to Togog and Saroghol who are alone. The presence of family in Jenderal Buta Hurup and Goli shows the existence of the Sasak-Boda environment. This is reinforced by the massive interaction between Jenderal Buta Hurup and Goli with their respective mothers. Jenderal Buta Hurup often helps his mother look for food in the hills and Goli's mother is always present to care for Goli who is sick because of his two broken legs. It is this interaction that makes Suto an exception even though he has both parents. In the short story, Suto only carries out his own activities without ever involving his parents, so there is no interaction.

In contrast, Togog and Saroghol's single status indicates the absence of the Sasak-Boda environment. These two characters have indeed been uprooted from the Sasak-Boda environment because of their early exposure to "foreign influences". Thus, if Togog and Saroghol are uprooted from the Sasak-Boda environment due to their single status, Suto is uprooted from his roots due to the absence of interaction.

Episode II: Problems Faced

This episode tries to describe the problems faced by the main characters and how they find a way out of these problems. Based on a thorough and careful reading of the short stories by Adam Gottar Parra, it is found that there is a relatively similar pattern in the way the main characters solve problems. The existence of this relatively similar pattern can only be known through the mytheme-mytheme formed after deciphering the episode of "problems faced". The following is the explanation.

The problem episodes experienced by each character above show an almost identical pattern. In Togog, Saroghol, Jenderal Buta Hurup and Goli, the problems experienced lead them to find a solution on the hill. In contrast to these four characters, Suto seeks a solution to his problem on the riverbank.

Based on the explanation above, the characters Togog, Saroghol, Jenderal Buta Hurup, and Goli who make the hill a place to solve problems should be

said to represent Sasak-Boda. However, it is important to note that the depiction of hills as a place to solve problems for these characters is only an attempt by the author to describe the reality of Sasak-Boda life. Thus, not all of these characters can be said to represent Sasak-Boda. In relation to this, there are several things to consider. In the “character background” episode discussed earlier, the identities of Togog, Saroghol, and Suto have actually been revealed. Togog and Suto cannot represent Sasak-Boda because they have been exposed to “foreign influences”. As with Saroghol, his Sasak-Boda identity is automatically invalidated because he does not adhere to any beliefs, which is characterized by his attempts to compete with God.

In addition, in this episode of problems encountered, the characters who use the hill as a place to solve problems can then be further grouped into two. In other words, there is a new opposition in the mytheme “place of problem solving”. If the characters of Togog and Seroghol are on the hill not under duress, then the characters of Jenderal Buta Hurup and Goli have the opposite fate. The latter two are on the hill under duress. Togog and Saroghol went to the hill of their own free will. Both characters are doing something they love to do. Togog works as a gold miner and Saroghol makes statues. No one else forced them to be on the hill. This is not the case with Jenderal Buta Hurup and Goli. Both characters are dealing with other parties who force them to be on the hill.

As stated by Budiwanti (2000), the Sasak-Boda community secluded themselves in the hills to avoid the process of Islamization (foreign influence). This turns out to have similarities with the events experienced by the characters Jenderal Buta Hurup and Goli in the episode “problems faced”. In the episode, it was explained that Jenderal Buta Hurup was trapped in the hills due to an attack by colonial soldiers on his village. The attack made Jenderal Buta Hurup, who was originally named Tugil, afraid to go home and was forced to choose to hide on the hill. In this case, the attack carried out by the colonial army on Tugil/Jenderal Buta Hurup's hometown can be interpreted as the arrival of foreign influence in the Sasak-Boda community. Tugil/Jenderal Buta Hurup being forced to hide on the hill can be interpreted as an attempt by the Sasak-Boda adherents to avoid the foreign influence.

Meanwhile, in the episode of the problems faced by the character Goli, it was explained that Goli had boarded the village transportation when he wanted to go to the auxiliary health center to get painkillers for his two broken legs. However, he was expelled from the bus because the foul odor emanating from his legs made people unwilling to be on the same bus as him. Goli relented and was forced to travel on all fours. Because the distance to the auxiliary health center was very far, he finally chose a shortcut through the rocky hills. The events experienced by Goli can be interpreted as an effort to give in by the Sasak-Boda community to the will of the majority religious adherents, then choosing to shift to the hills.

Thus, the explanation of the coercion experienced by the characters Jenderal Buta Hurup and Goli is proof that the two characters are representations of Sasak-Boda.

Episode III: The End of the Story

The final episode of the story outlines the results of the efforts made by each of the main characters in overcoming the problems they face. As in the previous two episodes, this episode also shows a relatively fixed pattern. The following is an explanation.

In the short story "Tasbih Tulang Nguk-Nguk", after finishing his tasbih, Togog could no longer wait to pray even though it was not yet time. His fellow traditional gold miners were astonished at Togog's behavior. He had hardly ever prayed before. But Togog did not budge at all. He traveled through difficult terrain to make his ablutions. He had to climb down a cliff and then up again to get back to his tent. Once in the tent, Togog only prayed and recited dhikr, and continued to do so until he fell asleep in a sitting position. Even though he was asleep, Togog's fingers continued to play with the beads of his prayer beads.

At the Friday prayer, Togog arrived at the mosque earlier than everyone else and occupied the front row. After performing the two rak'ah sunnah prayers, Togog then recites dhikr with his bone beads. The congregation that was slowly filling the mosque was drawn to Togog's solemnity and his bone beads. They thought that the beads were made from camel bones. For them, camel bone prayer beads have more spiritual value as they directly connect them to Mecca and the Kaaba. Togog did not leave the mosque when the Friday prayer was over. He continued to sit and dhikr until he fell asleep, while the beads kept spinning in his hand. It was then, in his dream, that he led a pig and circumambulated the golden-domed mosque like a person doing tawaf. The parts of the story that reflect the final episode are as follows.

"The next day, early in the morning, Togog was already at the mosque, before the Friday prayer imam and khatib arrived. The mosque's marbot was still awake, having spent most of the night praying Tahajud, as he did every Friday night. But, Togog had arrived early, and immediately sat in the front row of the shaf, precisely in front of the pulpit or podium. After praying two rak'ahs, he immediately sat down and began to dhikr with his bone beads, which were constantly spinning in his hand."

"After the Friday prayer, Togog did not immediately return to his hut on the mountain, but continued to sit in the mosque in dhikr. A string of beads kept spinning in his hand. More and more quickly. He forgot how many millions of times he had mentioned the name of Allah, until his body fell to the carpet of the mosque. He fell into a deep sleep, while the beads kept spinning in his hands. In his sleep he dreamed that he was leading a pig, carrying it in circles like a tawaf around the golden-domed pillars of the mosque."

In the short story "Saroghol", the news that Saroghol was going to make a statue on Kotok Hill made the residents uneasy. The statue reminds them of the story of the people who worshipped idols in the past, and they don't want the village to be cursed by God because of idols. So this plan had to be thwarted and they immediately went to the blind man's house, a house they had never even noticed before. But when they arrived, Saroghol managed to convince them that the statue he had made was not to be worshipped, but only as an ornament. The villagers came to Saroghol's house again. This time the visit was

not to obstruct Saroghol's plans to make a statue, but to question why Saroghol was shouting every night. The blind man declared that he was challenging God.

It took Saroghol four years to complete his sculpture. He fingered the statue and felt he had created the perfect human statue. He could even smell the human odor emanating from the statue. Saroghol then banged on the pot, inviting people to see his four-year labor. However, the people who arrived and slowly filled Bukit Kotok said that the statue was in the shape of a dog. Saroghol, who was blind, denied it. He believed he had made a human statue, not a dog as the villagers saw it.

Schemes Formed in Short Stories by Adam Gottar Parra

When analyzing the Myth of Asdiwal, Levi-Strauss (1976: 161) found two aspects contained in the myth, namely the aspect of sequences and the aspect of schemata. The aspect of sequences is found in the chronological course of the story, from one event to another, while the aspect of schemata is found at another level, where several schemes appear together, overlapping each other, and this reminds Levi-Strauss of musical scores (Ahimsa-Putra, 2001: 127). In this study, the aspect of sequences is the sequence of episodes of the life journey of the characters Togog, Saroghol, Jenderal Buta Hurup, Goli, and Suto which have been described in the previous section.

Meanwhile, the schematic aspect is considered to be at a different level. Levi-Strauss tries to show the existence of these schemas by first distinguishing several levels of schemas, including: (1) geographic schema, (2) cosmological schema, (3) integration schema, (4) sociological schema, (5) techno-economic schema, and (6) global integration schema. However, these schemas were found by Levi-Strauss in the Asdiwal Myth which comes from oral tradition. In the context of literary works, especially short stories in the form of written texts, these schemas do not fully appear when analyzing short stories by Adam Gottar Parra. Therefore, adjustments are important to make so that the schemes that appear in the short stories "Tasbih Tulang Nguk-Nguk", "Saroghol", "Jenderal Buta Hurup", "Madah Duka Lara", and "Bulan Sepucat Lembu" can be described as follows.

Geographic Schema

The geographical scheme that appears in Adam Gottar Parra's short stories shows an almost identical pattern. This scheme can be seen in the journeys of the characters Togog, Saroghol, General Buta Hurup, Goli, and Suto, who only change places between densely populated villages/settlements and on the hills. However, attention is drawn to the appearance of hills in the five short stories. The massive use of hills as a setting in Adam Gottar Parra's short stories is certainly not a coincidence. This seems to signal that through the hills there is a hidden meaning that the author wants to convey. Then what exactly does the hill mean to Adam Gottar Parra, or even to the people of Lombok (Sasak Tribe)? This question can only be answered after deciphering the patterns formed in the geographical scheme of the short stories.

The five schemes of each of the short stories above show a relatively fixed pattern, where the scope of the protagonist's journey is only between the densely populated village/settlement and on the hill. Here, too, similarities and oppositions can be found. If in "Tasbih Tulang Nguk-Nguk", "Saroghol" and "Jenderal Buta Hurup" the main character's journey starts from the village to the hill and then back to the village, then in "Madah Duka Lara" the main character's journey only ends on the hill. The most contrasting difference is found in the short story "Bulan Sepucat Lembu". In the short story, Suto actually starts his journey from his house on the hill, goes to the bengawan to make the moon, and ends up in a field filled with bushes.

In addition, in the context of this geographical scheme, the similarities and oppositions also lie in the role of the hill for each main character. In the short stories "Tasbih Tulang Nguk-Nguk", "Saroghol", and "Jenderal Buta Hurup", the hill acts as a place for the characters to transform into a different person than before. In the short story "Tasbih Tulang Nguk-Nguk", for example, while still working in an Italian-owned art shop, Togog is a person who does not care about matters of worship. The realization to worship only came when he found nguk-nguk (pig) bones, then processed them into prayer beads, and that happened after a year of living on a hill as a traditional miner.

In the short story "Saroghol", Togog was originally someone who was never considered part of the village. He was ostracized and was often the target of the villagers' injustice. But after learning the news that Saroghol was going to make a statue on the hill, the attitude of the villagers towards Saroghol gradually changed. They became more attentive to Saroghol, although only in the form of attention based on anxiety related to the activities carried out by Saroghol. Meanwhile, in the short story "Jenderal Buta Hurup", his hiding and life on the hill transformed Tugil, who was originally timid, into a brave figure and was feared by the colonial army, so that he was later dubbed as General "Kancil" by the colonial army and as Jenderal Buta Hurup by the villagers.

Unlike the previous three short stories, in the short story "Madah Duka Lara" the hill acts as the final destination, where the main character gives up his life because he cannot bear the suffering that comes repeatedly. The suffering began when Goli fell from a coconut tree, breaking both of his legs. Over time, because they were not treated medically, the two legs rotted and emitted an unpleasant odor. Just when he needed someone to take care of him, his mother died in a bus accident. Her suffering continued when she was about to board an angkot to get painkillers at the health center, but the driver wouldn't accept her and she was forcibly removed from the angkot. Goli is forced to travel to the puskesmas on all fours with his female dog, taking a shortcut through rocky hills, and tragically ending his life there. Unfortunately, the hill in the short story "Bulan Sepucat Lembu" is nothing more than a place to live. But Suto's desire to place his artificial moon in his house on the hill, should it actually work, seems to suggest something else.

Based on the explanation above, there are three important conclusions to answer the question of the meaning of hills for the people of Lombok, especially for Adam Gottar Parra, as proposed at the beginning of the discussion of this

geographical scheme, namely (1) hills as a place of transformation, (2) hills as a final destination, and (3) hills as a place to live. Adam Gottar Parra as the author may hide these meanings of the hill by emphasizing the events that build the story, so that the role of the hill in the short stories is well camouflaged. The attention of ordinary readers will then be more focused on the main characters and the events they experience. In the end, the reader will assume that the existence of the hill is actually not that important, if not to say meaningless at all, because its existence is nothing more than a “place to stop”. However, through Levi-Strauss' structural analysis, the patterns of similarity and opposition formed about the existence of the hill finally reveal the hidden role and meaning of the hill in Adam Gottar Parra's short stories.

This finding is closely related to the original belief or religion adopted by the people of Lombok, namely the Boda religion. Van Earde (through Zaelani, 2005: 53) states that Boda believes in the existence of five gods called the main gods, namely Batara Guru as the highest god, Batara Sakti and his wife named Bidadari Sakti, and Batara Jeneng and his wife named Bidadari Jeneng. In addition to these five gods, Budaists believe in the existence of other gods who occupy and reside in various places in the universe. These gods are then believed to govern all aspects of life, such as ensuring welfare and prosperity or even providing various calamities and disasters. So to maintain a harmonious relationship with the gods, Buda adherents build shrines in certain places such as: in the forest, at the sources and mouths of rivers, as well as on the tops of mountains and hills.

The explanation above further emphasizes the reason or motive behind the massive appearance of hills in Adam Gottar Parra's short stories. The author considers that the hill is a sacred place, a place that allows humans to get closer to God, in this case the gods in the belief or religion of the ancestors of the people of Lombok (Sasak Tribe). If associated with the findings regarding the role of the hill in the five short stories, the main character's journey to the hill can indirectly be considered as a journey to get closer to God. This closeness to God then has an impact on the main character. These impacts include the transformation of the main character into a better person, as experienced by Togog in “Tasbih Tulang Nguk-Nguk”, Saroghol in “Saroghol”, and Tugil or General Buta Hurup in “Jenderal Buta Hurup”.

Cosmological Schema

In the short stories “Tasbih Tulang Nguk-Nguk”, “Saroghol”, “Jenderal Buta Hurup”, “Madah Duka Lara”, and “Bulan Sepucat Lembu”, the cosmological scheme can be seen in each protagonist's relationship with God. The sequence of cosmological schemes found in the five short stories shows the similarities and oppositions formed. In the short stories “Tasbih Tulang Nguk-Nguk” and “Bulan Sepucat Lembu”, each of the main characters is described as adhering to the Islamic faith or religion. While in the short stories “Jenderal Buta Hurup” and “Madah Duka Lara”, the main characters in both short stories adhere to the original beliefs of the people of Lombok, or what can also be referred to as the beliefs of the ancestors. This is signaled by the prayers of each

character addressed to the spirits of the ancestors. The character Tugil or Jenderal Buta Hurup, for example, prays to the ancestors to expect protection and strength from the ancestral spirits. However, the most striking difference is found in the short story "Saroghol". The main character, Saroghol, does not adhere to any beliefs. More than that, he even sets out to challenge God by making a human counterpart from stone. God is nothing to him because he can only create humans from soil, unlike himself who will make humans from stone.

Sasak-Boda Dialectics in Short Stories by Adam Gottar Parra

Myths, according to Levi-Strauss (1976), are indeed related to certain realities. However, this relationship is not representative, but rather dialectical. This relationship can be interpreted that myths do not truly represent the social reality in which they were born. Everything contained in myths can actually be the opposite of the reality of everyday life. This conclusion was drawn by Levi-Strauss after successfully revealing the meaning behind the Myth of Asdiwal and Waux, which originated from the Thimshian Indian Tribe in North America.

For Levi-Strauss, both myths (Asdiwal and Waux) symbolize the failure of the Thimshian society's rational efforts to reconcile the paradoxes and contradictions that exist at various levels, including the paradox in social life, which arises because of the matrilineal affiliation pattern that is contrary to the patrilocal residence pattern. This social paradox is attempted to be resolved through matrilineal cross-cousin marriage, but it still fails. This failure is difficult to admit in reality, but through myths, the Thimshian society acknowledges this failure (Ahimsa-Putra, 2001: 139).

Dialectics basically also applies in literary works. Literary works do not only immediately imitate existing social reality (mimesis), but can even present something completely different from reality. That is what Adam Gottar Parra did in the short stories "Tasbih Tulang Nguk-Nguk", "Saroghol", "Jenderal Buta Hurup", "Madah Duka Lara", and "Bulan Sepucat Lembu".

Based on the fact that the Sasak people who adhere to the Boda belief (Sasak-Boda) are often marginalized or isolated from social interaction, Adam Gottar Parra through his short stories tries to create a new reality that allows the Sasak-Boda to mingle in the midst of society. However, this effort ultimately still finds a dead end. The Sasak-Boda can never be fully accepted as long as the identity as the Sasak-Boda itself is still attached. However, they are always faced with two problems, namely between maintaining their beliefs and accepting one of the five religions recognized by the state. These problems have their respective consequences, which must then be faced by the main characters in the five short stories by Adam Gottar Parra.

Based on the findings in the episodes and schemata formed in the previous section, the true identity of each main character can be identified. The characters that represent Sasak-Boda are Jenderal Buta Hurup in the short story "Jenderal Buta Hurup" and Goli in the short story "Madah Duka Lara". Meanwhile, Togog, Saroghol, and Suto cannot be said to fully represent Sasak-

Boda because they have been exposed to foreign influences. The three characters have embraced Islam as a religion. Up to this point, two opposing or conflicting beliefs can be identified, namely Sasak-Boda and the Sasak community who have embraced Islam.

The consequences of maintaining their identities as Sasak-Boda caused Jenderal Buta Hurup and Goli to be forced to accept the fate that they had to be removed from the community. Symbolically, the community in the short story "Jenderal Buta Hurup" is represented by the colonial army that attacked the village where Jenderal Buta Hurup came from. Meanwhile, in the short story "Madah Duka Lara", the unwillingness of the neighbors to help ease the suffering experienced by Goli is a sign that this character is not accepted in the community. The climax is when Goli is thrown out by the village transport driver when he is about to go to the sub-health center to get painkillers.

The expulsion in turn led Jenderal Buta Hurup and Goli to the hills, returning to the nature of the Sasak-Boda who are also known as "hill people", a community that is always marginalized. However, something interesting happened in the response of each character to the expulsion. Here, we can find new similarities and oppositions from fellow Sasak-Boda, between Jenderal Buta Hurup and Goli. The expulsion did indeed elicit responses from Jenderal Buta Hurup and Goli. However, these two characters are in opposition in terms of the type of response caused by the expulsion. If Jenderal Buta Hurup still tried to resist the party that forced him to live on the hill, then this did not happen to the character Goli. The latter character completely resigned himself to accepting the fate of being expelled to the hill and ending his unfortunate life there.

Adam Gottar Parra certainly realized that futile efforts were being realized by futile efforts to merge the Sasak-Boda in the midst of the predominantly Muslim Lombok society. As long as the Sasak-Boda still maintain their beliefs, rejection by the majority group is an unavoidable event. That is exactly what Jenderal Buta Hurup experienced in the short story "Jenderal Buta Hurup" and Goli in the short story "Madah Duka Lara". But the author did not stop there. An alternative was then offered through Adam Gottar Parra's next three short stories, namely "Tasbih Tulang Nguk-Nguk", "Saroghol", and "Bulan Sepucat Lembu".

The three main characters in each of the short stories are described as adherents of Islam. The capital of accepting "foreign influence" can indeed guarantee that the three characters are accepted in the midst of society. In the character of Togog in the short story "Tasbih Tulang Nguk-Nguk", acceptance by society is emphasized through an event when he successfully completes a statue ordered by a celebrity from Jakarta. The statue is completed perfectly and Togog receives praise as a talented sculptor from the people around him. In the character of Saroghol in the short story "Saroghol", acceptance by society is marked by the continued concern of the villagers towards Saroghol's faith when they hear the news that Saroghol will make a statue that is thought to be an idol on the hill. Meanwhile, in the character of Suto in the short story "Bulan Sepucat Lembu", acceptance is manifested through the attitude of an art teacher who

always defends him when he is about to be punished by other teachers, as well as his friends at school who are always there by his side.

Despite being accepted in the midst of society, Adam Gottar Parra seems to curse the three main characters to always experience inner conflict. The inner conflict experienced by Togog, Saroghol, and Suto refers to their inability to completely abandon and forget their original beliefs, namely the Boda religion. The episodes of life journeys and the schemata that have been formed that have been discussed in the previous section actually show the inner conflict experienced by the three characters who are exposed to these "foreign influences".

As is known, the life journey patterns of the characters Togog and Saroghol start from the middle of society then head to the hill for a reason. The existence of Togog and Saroghol on the hill is each to do the work they want, namely mining gold and making statues. This is different from Suto, who does use the hill as a place to live or settle. The life journey patterns shown by Togog, Saroghol, and Suto actually have similarities with the social reality of Sasak-Boda. However, this phenomenon does not make these three characters can be said to represent Sasak-Boda. Apart from the beliefs that are indeed different, the existence of Togog, Saroghol, and Suto on the hill is not caused by any pressure. Thus, the similarities in the life journey patterns of the characters Togog, Saroghol, and Suto with the social reality of Sasak-Boda are only an attempt by the author, Adam Gottar Parra, to show the existence of inner conflict or split souls in the three characters, that they can never really free themselves from their original identity as Sasak-Boda.

The existence of this inner conflict also becomes the answer to the important events experienced by Togog, Saroghol, and Suto in each short story. In the character of Togog, the inner conflict causes him to perform worship using equipment that is contrary to Islamic values. In worship, Togog uses prayer beads that he makes himself from wild boar or wild boar bones (which he considers to be deer bones). Wild boar is an animal that is forbidden or unclean in Islam. The use of worship equipment that is contrary to Islamic values then leads Togog to experience a strange dream, namely leading a pig around the pillar of a mosque.

In the character Saroghol, inner conflict causes him to often become angry and challenge God in the Islamic religion. The challenge posed was to make a human statue out of stone, as a match for the human being created by God from earth, although in the end it failed because the statue he made turned out to be in the shape of a dog. Meanwhile, Suto's inner conflict causes him to almost claim to be the 26th prophet. Ultimately, Suto became the main cause of a fire that destroyed the entire village, so he had to be hunted down and burned alive.

CONCLUSIONS AND RECOMMENDATIONS

Based on the findings in the episode section and the schemata formed, it can be seen the deep structure contained in Adam Gottar Parra's short stories. The deep structure refers to the dialectic of the Lombok community who adhere to the Boda religion (Sasak-Boda). Because of their status as a minority, Sasak-

Boda often receive discriminatory treatment which is generally in the form of negative stereotypes. Therefore, through his short stories, Adam Gottar Parra actually wants to create a new reality that allows Sasak-Boda to be accepted and blend in with the Lombok community in general. However, Adam Gottar Parra's efforts still find a dead end or failure.

FURTHER STUDY

Structural analysis conducted by Levi-Strauss basically starts from myths or fairy tales that have oral form. The application of this theory to myths is considered appropriate because myths have linear storytelling characteristics. In other words, myths have a story structure that tends to be arranged systematically. In analyzing literary works, especially short stories, Levi-Strauss's structuralism theory becomes very difficult to apply because the storytelling techniques in literary works can vary. This is even more troublesome when faced with literary works whose storytelling is arranged using flashback techniques, as found in Adam Gottar Parra's short stories. However, this study is slightly helped by the existence of relatively fixed and recurring patterns in every event in Adam Gottar Parra's short stories. For Levi-Strauss's structuralism, these patterns are present in order to convey a meaning. A complete understanding of the meaning can finally be known after comparing it with ethnographic data from the Lombok community.

The limited availability of ethnographic data on the Lombok community, especially on the Boda religion and its adherents, is another obstacle faced in this research. These data are important to compare them with important events in Adam Gottar Parra's short stories. As far as can be observed, research on the Boda religion and its adherents is always juxtaposed with the variants of beliefs in Islam practiced by the Lombok community, namely Wetu Telu and Wetu Lima. In this comparison, the Boda religion is only discussed briefly to provide the background for the presence of the Wetu Telu and Wetu Lima beliefs. In addition, Adam Gottar Parra is a writer who is not yet well known. The history of this writer cannot be found in any references so that finding out the intersection (or involvement?) of Adam Gottar Parra with the Boda religion is a challenge in itself.

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