Hasan Al Banna's Sociocultural Desire in the Short Story of Anthology *Sampan Zulaiha*

Wahyu W. Astuti[1,2*], Aprinus Salam[1], Pujiharto Pujiharto[1], Sudibyo Sudibyo[1]

[1] Universitas Gadjah Mada, Special Region of Yogyakarta, Indonesia
[2] Universitas Negeri Medan, North Sumatra, Indonesia
*Corresponding author: `wahyu_wiji@yahoo.com`

Abstract. This research aims to reveal Hasan Al Banna's social-cultural desires in Sampan Zulaiha's book. The study was conducted using the Lacanian psychoanalysis theory. The research was conducted by identifying the main signifiers of language as manifestations of desires as well as identifying author's social-cultural desires. Identification of the primary markers of the language is carried out by the mechanisms of 1) collecting the main signifiers in the text, 2) digesting the markers based on the metaphoric and metonymic mechanism; 3) analyzing the relationship between signifiers. Whereas the identification of the subject's desire is carried out by 1) identifying the subjects' desire from a figure's point of view; 2) identifying lack and loss of the subject that causes the presence of desire and desire; 3) determining the desire to be and the aspiration to have a subject. The socio-cultural identity in Hasan Al Banna's book is the main signifier that is a manifestation of the author's aspirations. This research was funded by *Indonesian Endowment Funds for Education (LPDP)* and *Center for Higher Education Funding (BPPT).*

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1   Introduction

Human behavior in living life is an effort to fulfill desires. Desire encourages humans to satisfy needs through various things. It is because humans are subjects who lack and will continue to try to fulfill these deficiencies. In addition, efforts to fulfill human needs will be more productive in social groups. It means that social relations with other subjects are important in influencing the desires and fulfillment of the subject's desires [17]. The desire that is in the subconscious then moves human life to behave. Diverse human behavior is manifested in various ways, one of which is through language.

As a manifestation of the author's desire, literary work contains a series of desires conveyed through language. The author animates characters with various characters and creates interactions between characters who unconsciously incorporate their psychological conditions into the work they write. So, the author's desire can be analyzed through literary work.

As a manifestation of the author's desire, literary works contain identical personality problems of the author. The author's desires and personality conditions can be identified through literary works. However, according to Lacan [7], desire is formed from other people's desires, or in other words, an individual desires what other people desire. So, when explaining the desires of an individual, it cannot be separated from the explanation of the social group. Similarly, an author will remain in the social

environment that shapes his personality and passion. So, in his literary work, the desire that forms the author's desire will also be visible.

Hasan Al Banna is one of the authors of North Sumatra who has written many short stories which contain the social and cultural conditions of the people in North Sumatra. One of his short story collections entitled *Sampan Zulaiha* contains fourteen short stories which describe different human life with all the characters they have. Almost all of the short stories in *Sampan Zulaiha* tell the dynamics of human life faced with social and customary problems in North Sumatra.

Hasan Al Banna himself is a migrant from West Sumatra who settled in North Sumatra. However, Hasan Al Banna's interest in culture in North Sumatra can be seen in his short stories, which package the culture from a different perspective. Hasan Al Banna tends to describe rebellions committed by characters because of their inability to face the reality of social conditions governed by social structures and customs.

As social beings, humans will always live in certain groups. Social groups are formed because of the desire in humans. These desires include the social desire, the desire to socialize, the desire to tell, the desire to imitate, the desire to fight, the desire to unite, and the desire for similarity in descent and belief. Social desire itself is one of the factors that influence humans to survive. As a fundamental matter, this desire exists in every individual to connect himself to other individuals or certain social groups. Same as Hasan Al Banna, who came from West Sumatra and then settled in North Sumatra, tried to socialize with social groups in North Sumatra. Changes in the environment and differences in customs within social groups will certainly affect Hasan Al Banna's desires.

Studying Hasan Al Banna's social background is interesting because it will show that the formation of a personality gives rise to the social desires contained in his work. Jacques Lacan's Psychoanalytic Studies presents an analysis related to the study of language and literature. For Lacan [7], fulfilling desire is an attempt to become an authentic and whole subject. However, as a deficient subject, humans are never enough and tend to need other people to meet their needs.

2   Method

The data source in this research was Hasan Al Banna's collection of short stories entitled *Sampan Zulaiha*. The main data were the texts in the three short stories: *Rumah Amangboru, Horja, and Hanya Angin yang Terpahat di Rahang Pintu.* Text selection was done to determine the data text relevant to research analysis.

This study uses the observational method. The observational method is a method that observes the use of language in the object [16]. It was done by taking the following steps: 1) observing intensively and repeatedly; 2) selecting the data; 3) recording the relevant data; 4) analyzing the data based on the theory; and 5) preparing the research reports.

The analysis was executed using the Lacanian Psychoanalysis method, which assumed that the process of self-formation and subject (human) identity was influenced by the subconscious, namely the unconscious structured like a language through the mechanisms of metaphor and metonymy [15]. Thus, to identify the

author's desire generally the analysis was carried out by 1) identifying language (literary text) as a manifestation of the subject's desire; and 2) identifying the subject's (author's) desires concerning his socio-cultural [8]. By identifying desires through the author's language in the short story, Hasan Al Banna's socio-cultural desires will be known in his work.

3   Discussion

3.1   Main Signifier as the Bearer of North Sumatra's Sociocultural Identity

The main signifier was a bearer of identity, so the subject exists. The main signifier determined the identity attached to the subject and formed the subject himself. The main signifiers can exert such power in the message because of the role they play in structuring the subject – especially in giving the subject a sense of identity and direction [4]. By acquiring certain signifiers, the subject would feel that he was something and judged to have something to do with the Symbolic.

Hasan Al Banna, an author born in Padangsidimpuan, had experienced an identification process in his environment in North Sumatra, even though Hasan was a descendant of the Minangkabau tribe. Hasan Al Banna's parents were Minangkabau natives from Bukittinggi, West Sumatra. After getting married, they migrated to Padangsidimpuan, North Sumatra, and settled there. Migrating for the Minang people was a habit that was carried out to improve the quality of life of the people. Migrating was an integral part of the life of the Minangkabau people [13]. Usually, people who migrate would return to their hometowns and built their family's economy there. However, some migrants did not return to their hometowns and settled in overseas areas.

There were two options for successful Minangkabau migrants; if they chose to remain overseas, they must fulfill their cultural mission by sending money back to their hometown. Yet, there was no welcome for those who failed in their hometown. They had to move from one overseas area to another and sometimes lost contact with family and friends at home.

Hasan Al Banna's parents belonged to people who lived overseas, namely Padangsidimpuan, a city in the South Tapanuli area in North Sumatra. Hasan and his four older siblings were born and raised in Padangsidimpuan, so they automatically adapted to the environment and society of North Sumatra. Hasan Al Banna naturally adopted and identified with the habits of the people in his surroundings and participates in community activities, so he had become part of the people of North Sumatra itself, even though they were immigrants.

Society as an Other Symbolic for Hasan influenced his identification process to gain recognition and acceptance from the Symbolic. The most basic North Sumatran identity signifiers, for example, are the collective signifiers of the clan or family name (*marga*) that will give the identity of descendants of North Sumatra (*Sitorus, Nasution, Sitompul,* etc.). The concept of clan means explaining the origin of one descendant, one ancestor, *sabutuha*, that came from one belly [3]. Through the signifier of the clan (*marga*), the origin, descent, and customs of a person will be known. Such signifiers and our proper names give us a sense of substance, meaning,

and comfort as we seek to associate with (or fight against them) in the eyes of others and satisfy passive narcissistic desires in the Symbolic order [4].

Hasan's condition where he did not have a surname as a signifier of identity would immediately become one of the factors causing his feeling of lack within him. For this reason, Hasan tried to achieve his integrity as a North Sumatran society by having other signifiers. As a divided subject, Hasan sought to fulfill his need for community recognition and created his desire for the North Sumatran identity. A desire arose when the fulfillment of a need was unsatisfactory and when doubts or gaps that could not be closed arose. A desire arose from dissatisfaction and drove a person to make another request. In other words, the disappointment of demand was the basis for developing desire [19]. Thus, this was the background for writing his short stories, most of which carried North Sumatran customs as an identity signifier.

In his short stories, Hasan continuously incorporated various elements of North Sumatran customs, such as regional names, kinship systems, customs in marriage, traditional arts, traditional foods, and the history behind a certain place. In addition, there is much use of regional terms, settings that describe North Sumatra's location, names of figures that reflect the culture of the people in North Sumatra, and so on. According to Koentjaraningrat [5], the main elements of culture consist of seven elements. The elements are (1) language, (2) knowledge systems, (3) social organizations, (4) systems of living equipment and technology, (5) livelihood systems, (6) religious systems, and (7) arts. Regarding the seven elements of culture, Hasan tried to explore and formulate them in his collection of short stories.

It is known that North Sumatra is a multicultural area, inhabited by various tribes, races, ethnicities, and cultures, both indigenous and immigrant tribes who then settled in North Sumatra and live side by side, especially in big cities in North Sumatra. Cultural events in Medan are very interesting because, unlike most big cities in Indonesia, the plurality of society does not display a dominant cultural pattern [1]. Padangsidimpuan is a bustling area in South Tapanuli compared to several other villages. Padangsidimpuan is a small town inhabited by various immigrant tribes who live side by side but are not as diverse as the city of Medan. The indigenous people of Padangsidimpuan are the Batak people, a large tribe in North Sumatra. When referring to all the tribes in North Sumatra before the entry of the Dutch government, the term Batak refers to the *Karo, Pakpak-Dairi, Simalungun, Toba* (including *Habinsaran, Silindung, Humbang, Uluan, and Samosir*), as well as *Angkola-Mandailing* [21]. The people living in the Batak land area are called the Batak people.

The Batak tribe is a large tribe and still divided into several sub-tribes, each with a different language. Simanjuntak [3] explained that the Batak ethnic group consists of six sub-tribes. Joustra bases the division on the use of the Batak language, which has different dialects between each sub-tribe as follows: Batak Karo in the northern part of Lake Toba; Batak Pak-pak/ Dairi in the western part of Tapanuli; Eastern Batak or Simalungun in the east of Lake Toba; Batak Toba in central Batak land and to the north of Padang Lawas; Batak Angkola in Angkola, Sipirok, central Padang Lawas, and Sibolga; The Batak Mandailing in Mandailing and the southern part of Padang Lawas.

In his short stories, Hasan wrote about cultural signifiers of North Sumatra, which consisted of various ethnic groups and cultural elements. For this reason, to facilitate understanding of the diverse Batak cultures, the researchers called them in general tribal terms, namely the Batak. Among them was the short story *Rumah Amangboru*, the first short story in the anthology book. This short story told about Haji Sudung, who lived alone in his village because his wife died, while his children were married and had their own lives. Haji Sudung planned to marry his wife's sister to care for him when he get old, but his children forbid him. Haji Sudung was asked to live with his son Marsan, and all of his assets were sold for living and medical expenses, except for an old house they had lived in for decades. His son-in-law promised to take care of Haji Sudung with all his heart. However, Haji Sudung never felt happy living with his children and in-laws in the city. Instead, they were overwhelmed with caring for Haji Sudung, who was getting old, and then took Haji Sudung to the Nursing Home.

The term "*Amangboru*" in this short story signifies Batak's ethnic identity. In the short story, the signifier "*amangboru*" is the greeting of the daughter-in-law (*Risda*) to her father-in-law (Haji Sudung). This greeting in Batak society is called partuturon, which denotes a kinship system. *Partuturon* regulates and determines how a person behaves, speaks, and communicates to others and vice versa [12]. This greeting called *Partuturon* is widely used by Hasan Al Banna in his short stories.

> "*Untuk apalah Amangboru menikah lagi. Kalau soal merawat, aku pun bisa. Lagi pula, apa Amangboru yakin akan dirawat setelah nikah? Bukan aku menjelek-jelekkan, cuma khawatir saja, bukannya mengurus Amangboru, eh malah menguras kekayaan. Tengoklah, entah bagaimana caranya, beberapa bulan setelah bou meninggal, sawah sebidang dijual keluarga bou. Pikirkan Amangboru-lah itu.*" Beber Risda suatu kali, ketika ia, Marsan, dan kedua anaknya rela menempuh waktu semalam menuju kampung, menyampaikan titah kesepakatan [2].

> "What is wrong with *Amangboru* remarrying? Even I can take care of her when it comes to caring for her. And how do you know *Amangboru* will be taken care of after the wedding? I'm not criticizing her; rather, I'm just worried that instead of taking care of *Amangboru*, she will drain her wealth. You see, the *bou* family auctioned off a rice plot a few months after *bou* passed away. Consider *Amangboru*. This was what Risda once stated when she, Marsan, and their two kids were prepared to spend the night in the hamlet to deliver a contract."

The signifier "*amangboru*" is a metaphor for the figure of a Batak man who already had sons-in-law and grandchildren, attaching the signifiers 'man', 'Batak', 'old', 'with grandchildren', and so on. Haji Sudung was a signifier that attaches the other signifiers 'hajj', 'male', 'Muslim', 'in-law', 'grandfather', 'old', 'wealthy', 'sick' and so on. The *amangboru* signifier metonymically replaces the Haji Sudung signifier as an older man, grandfather, in-laws, hajj, wealthy, etc. Other signifiers that carried the

identity of North Sumatra include *'Bou', 'Opung', 'penarik becak* (pedicab driver)', 'membeo', and so on.

> "*Apalagi yang dipikirkan. Itu, cucu Amangboru, Andika dan Veri bakal senang kalau opungnya tinggal bersama mereka…," bujuk Risda pada kunjungan yang lain. Haji Sudung terkekeh mengamati keheranan Veri melihat belut hasil tangkapan Marsan di sawah belakang rumah"* [2].

> "Is there anything more to consider. Andika and Veri, the grandchildren of *Amangboru*, will be content if their *opung* lives with them," Risda teased on a subsequent visit. Veri's surprise at the eels Marsan had captured in the rice field behind the house made Haji Sudung chuckle".

Bou is the greeting of a daughter-in-law to a mother-in-law for the Batak people, *Opung* is the greeting of a grandson to a grandfather for the Batak people. While the signifier '*penarik becak*' is a term commonly used by people in North Sumatra to refer to people who work as pedicab drivers, and *'membeo'* is someone who imitates other people's words. The term is a market language or slang language that developed in the people of North Sumatra. Hasan used these terms to show his identity as a person from North Sumatra.

The short story *Horja* told about a traditional party held by the Batak people. The signifier of *'Horja'* as a metaphor for a traditional party attaches signifiers such as 'party', 'event', 'celebration', 'custom', 'Batak', 'cooperation', and so on. *Horja* in this short story was juxtaposed with other signifiers to become '*Horja Siriaon', 'Horja Siluluton*'. As in the quote, Hasan explained in his short story about the signifier as the bearer of North Sumatran identity as seen in the quotation below:

(a) *Maka Horja Siriaon —pesta adat perkawinan, sesuai permintaan keluarga Tunggul pun menuju ambang pintu* [2].

   Then *Horja Siriaon* – the traditional wedding party, as requested by Tunggul's family – was on its way.

(b) *Namun, sejatinya, mereka pun sudah terkurung oleh jawaban yang pasti. Jawaban yang mereka ciptakan sendiri: "Tidak! Ini pesta kematian, horja siluluton, Tuhan!"* [2]

   However, they are already constrained by a conclusive response. They have produced their own response: "No! Horja Siluluton, Lord! This is the festival of the dead". [2]

In addition, Hasan used terms that carry Batak community signifier, including the signifier 'pili-pili bulu', 'maradong', 'manortor', 'tor-tor', 'gondang' and so on. The 'pili-pili bulu' signifier carried the signifiers 'choose', 'introvert', 'selective', and so on, and replaced the image of the Batak people who were picky in determining something,

especially the wife/husband candidate. The signifier 'maradong' carried the signifiers 'treasure', 'rich', 'inheritance', 'money', and 'millionaire' and so on. As before, Banna explained directly the signifiers used in the short story.

(a) *Sebenarnya, bukanlah Tunggul tak laris, tapi mungkin karena terlalu pili-pili bulu. Terlampau memilih dalam menentukan pendamping hidup* [2].

Actually, it is not that Tunggul is unpopular; perhaps it is just that he is too particular. Too particular when selecting a life partner [2].

(b) *Apalagi keluarga Tunggul orang yang maradong, kaya-raya* [2].

Moreover, Tunggul's family is a *maradong*, a whealthy family [2].

While the '*manortor*' is the main signifier that carried other signifiers 'tortor', 'dance', 'music', '*gondang*', 'traditional' and so on. All of the signifiers carried the identity of the Batak tribe. The signifier replaced the traditional arts of the Toba Batak people. *Tortor* is a Batak dance always accompanied by a *gondang* (drum). *Tortor* is religious worship and is sacred, not merely art. Marbun and Hutapea [11] explained that *tortor* and *gondang* are held when important ceremonies in the life of the Toba Batak people, for example carrying out horja (traditional work), include: children marriage, *martutuaek* (bathing or naming children), entering a new house, holding *saring-saring* parties (ceremony of exhuming the skeleton), Bius party (*mangase Taon*); annual ceremony, and *Edangedang* party (joyful party).

"Hmm, gelanggang untuk acara manortor —tarian adat, sudah tegak. Seperangkat gondang —alat musik pengiring tortor, telah pula dideretkan. Seluruh tahapan syarat adat sudah diselesaikan. Para pelaksana horja tak kalah cekatan mendatangi dan menagih nasihat dari petua-petua adat. Sejak jauh hari, masing-masing kerabat sudah tahu tugas apa yang musti dikerjakan.[2]".

"Hmm, the arena for the *manortor* – the traditional dance – has been built. There is also a line of *gondang*, which serves as the *tortor*'s musical accompaniment. The customary conditions have been fulfilled at every level. The *Horja* organizers are no less skillful when they go to the elders and ask for their counsel. Each relative has been aware of the necessary chores for a very long time.

Unlike the previous short stories that carried Batak customs, the short story *Hanya Angin yang Terpahat di Rahang Pintu*, Hasan included signifiers depicting the Coastal Malay community (Melayu Pesisir). Ethnic Malays are a group of people who united themselves through inter-ethnic marriages and who, in daily life, carried out

customs and traditions (*adat resam*) in Malay language [18]. The Malays are the indigenous people of North Sumatra, most of whom live in coastal areas. Therefore, many Malay people work as fishermen. It is classified the fishing profession into four levels based on technological capacity, market orientation, and characteristics of production relations [9].

> The four levels of fishermen included (1) peasant-fisher or traditional fishermen who are usually more oriented towards fulfilling their own needs (subsistence). Generally, this class of fishermen still uses traditional fishing gear, such as paddles or non-motorized canoes, and still involves family members as the main workforce; (2) post-peasant fishers are characterized by using more advanced fishing technology, such as outboard motors or motorboats. In this type, fishermen are already market oriented. The workforce is widespread and does not depend on family members only; (3) commercial fishermen, namely fishermen oriented towards increasing profits. The business's scale is large, characterized by many workers with different statuses, from laborers to managers. The technology used is also more modern and requires separate expertise in operating the ship and its fishing gear; (4) industrial fishermen, the characteristics of this type of fishermen are organized in ways similar to agro-industrial companies in developed countries, are relatively more capital intensive, provide higher income than simple fisheries, both for boat owners and crew, and generate for export-oriented canned and frozen fish.

Coastal communities in North Sumatra are scattered in several areas, but the signifiers in this short story explained coastal communities living in Belawan, Medan-North Sumatra. Belawan Bahari fishermen are a community unit that also relies on their source of economic life by utilizing various marine and fishery product resources [22]. The name of this area was explained by Hasan in the short story *Hanya Angin yang Terpahat di Rahang Pintu*. In addition, this identity feature could also be seen from several signifiers, including '*makjang*', '*lohor*', '*gelama*', and so on. The sign of '*makjang*' was a call to show expressions usually used by coastal communities. The sign '*lohor*' (*dzuhur*), replaced the noon time pronunciation for the Malay community.

> *Tadi, usai salat magrib, Mak Odah hendak beranjak ke beranda. Ouh makjang, di dalam rumah, gerah kali rasanya! Maka ia kepingin keluar, sekadar menggayung angin, atau sekalian berkubang dingin* [2].

> After maghrib prayer, Mak Odah was just about to head out onto the balcony. Ouh *makjang*, the temperature inside the house is high! She desired to leave in order to enjoy the breeze or shiver [2].

Biasa, setiap pagi berbatas lohor, Mak Odah, sebagaimana pekerja yang lain, begitu tekun mengolah ikan gelama menjadi ikan asin belah. Mulai dari menguras isi perut, merentangnya di siring— wadah penjemur ikan, sampai kepada mengintai-intai sengat matahari. Tentu agar ikan sebenar kering [2].

Mak Odah, like the other workers at Lohor, typically works diligently every morning to transform gelama fish into salted split fish. Starting with emptying the stomach, stretching it on the siring container of the fish dryer, and finishing with avoiding the sun's sting. Obviously, for the fish to truly be dry [2].

Mak Odah tinggal di perkampungan nelayan—tak jauh dari Belawan, atau sekitar 28 kilo dari Medan. Bisa dibilang Mak Odah bermukim dekat laut, meski persisnya lebih hampir ke alur—sungai yang mengandas ke muara laut [2].

Mak Odah lives in a fishing village not far from Belawan, or about 28 kilometers from Medan. Although the specific position is closer to the river systems that lead to the sea mouth, Mak Odah might be considered to dwell beside the sea [2].

Belawan Bahari Village is a village that is open to the presence of various ethnic groups. The various ethnic groups that came and then settled to live in this village present variations in the composition of the village population [22]. However, in general, residents of this coastal city worked as fishermen. Furthermore, Zulfahmi [22] stated that livelihood as a fisherman is the main source of livelihood for the residents of Belawan Bahari Village, which ranks the third largest number of fishermen in six other villages in the Medan Belawan sub-district.

The signifiers in the short stories further proved that Hasan explained that the signifiers of speech in the Batak and Malay tribes, terms, customs, habits, and culture were to carry North Sumatran identity within him. It became the result of his self-identification in the environment of North Sumatra. Hasan Al Banna, as previously explained, was a descendant of the Minang tribe, West Sumatra, born and raised in the Padangsidimpuan area, North Sumatra. Eventhough he had the Minang blood, his self-identification process was influenced by his surroundings. As a result, Hasan adopted the values prevailing in North Sumatra society.

The fading of Minang culture in Hasan was a natural problem all immigrant communities face. Immigrants could merge and acculturate the culture of the local community which urbanization raised the possibility of the continuation or termination of sociocultural and economic relations with the land of birth and the possibility of survival or dissolution of old cultural identities into new bonds [10]. Hasan Al Banna, who grew up in North Sumatra from birth to adulthood, made him feel that he had an identity for the people of North Sumatra. However, the community still thought Hasan was an immigrant ethnic group because of his social status and incomplete origin.

Meanwhile, as a member of the Minang tribe, Hasan did not know about Minangkabau customs at all and did not practice these customs because he had never had direct contact with the Minangkabau people. His parents had migrated from Bukittinggi and settled in North Sumatra. Leaving the homeland and leaving the familiar community was a challenging thing. Various kinds of suffering, economic and cultural, often must be experienced before a sense of peace is obtained [20]. The social and psychological events experienced by Hasan Al Banna's family made him grow up with two imperfect customary habits, made him an ambiguous subject. Therefore, Hasan Al Banna experienced a prolonged crisis of self-identity.

It triggered a feeling of lack in Hasan's personality. Hasan felt castrated by the people around him, thus driving his desire to have a North Sumatran identity. By writing about the identity of North Sumatra in his short stories, Hasan felt that he had the identity of the people of North Sumatra. Hasan tried to explain in detail the customs and cultures that he included in the short story to prove to the public his status and identity as a North Sumatran person, that he knew and was well-versed in the customs and culture of the people of North Sumatra.

 However, this simultaneously showed Hasan's disbelief in his knowledge of North Sumatran customs. According to Lacan [6], this was seen as the author's ambiguity as a subject who tried to fulfill his self-fulfillment of lacking self-identity. The signifiers of North Sumatran identity bearers chosen by Hasan in his short story complemented Hasan's self-identity as a subject. Using various kinds of signifiers of North Sumatran identity bearers in his short stories showed that Hasan had an ideal image of the indigenous people of North Sumatra. Hasan always felt lacking in the customs he knew, so he tried to fulfill this need by continuing to explore Sumatra's culture to strengthen his identity.

At the end, Hasan was always in a circle of incompleteness. In his short stories, which contained various cultures and customs, he included various tribes in North Sumatra, such as the Batak Mandailing, Angkola, Batak Toba, Malay, etc. He did this to satisfy his lack of North Sumatran identity, but it only made him less. Hasan continued to write to gain recognition and love from the public as an Other Symbolic repeatedly and continuously.

> Sarup made an analogy with the incident of a crying child. Mother gives him a bar of chocolate, but the child never knows whether this act of giving chocolate expresses the fulfillment of a need or an act of mother's love. Lacan believes that such a response is ambiguous in itself. Furthermore, because the response is ambiguous, the request continues to be repeated... to infinity (*ad infinitum*) [19].

In this regard, Hasan attempted to master the entire culture of North Sumatra, resulting in a mixture of signifiers in his short story. The mix of signifiers in the text described Hasan as an ambiguous subject oscillating in its incompleteness. By writing down these customs, Hasan achieved satisfaction and wholeness as a North Sumatran writer. Through acquiring ideal images, the author of North Sumatra, Hasan, desires

the Other Symbolic (society) to fulfill oneself from division and conditions of deprivation. Subjects were not only split or separated from their impulses but also subordinated to symbolic structures, which will determine their identity and desires [19]. However, as a divided and lacking subject, Hasan would never feel completely.

3.2   The Collapsed "Other"

In Horja's short story, Hasan writes about the customary resistance carried out by a Batak girl named Saipe. Saipe's parents intend to deceive themselves with an elderly single from a wealthy family named Tunggul. However, Saipe rejected the allegations because he had a relationship with a man named Gindo. Sarma – Saipe's mother does not want to force her will on Saipe because aside from being grown up, Saipe is also stubborn. However, Sarma never tired of persuading Saipe to accept the Supreme proposal.

> *Pula, sepertinya Saipe sudah memiliki tambatan hati. Seorang lelaki dari kampung seberang. Kalau Sarma tak silap, Gindo nama pemuda itu. Ya, sering ia bertandang ke rumah. Meski terpaut lebih muda setahun, dan tak tentu pekerjaannya, Saipe agaknya sudah cinta mati* [2].

> After all, it appeared that Saipe was already attached. A man from the village next door. The young man's name, if Sarma is not mistaken, is Gindo. Yes, he frequently visits the residence. Saipe appeared to be madly in love with him despite the fact that he was a year younger and his job was unclear [2].

From the short story quotation, it is known that Saipe rejected the adultery suggested by his mother, because he loved a young man named Gindo who came from the other side of the village. "Gindo" is a common name used by the Minangkabau community. Geographically, North Sumatra and West Sumatra directly border each other, especially in the area of South Tapanuli. This location becomes the background in a short story at the same time is the residence of Hasan. The sign 'Gindo' reflects a young man of Minangkabau descent who carries the sign 'Minang', 'young', 'poor', 'unemployment' and so on. The markers are considered to be the markers of the identity of men who are not worthy to be married to the Batak society. It is very different from Tunggul's identity markers, namely 'Batak', 'mapan', 'righteous', 'harajaon', 'tampan' which became the ideal figure to be made a husband/sister for Batak society.

Gindo's image is like a mirror for Hasan, while Tunggul is an ideal image that carries the identity markers that Hasan wants. However, this identity marker is at the same time a source of deficiency for Hasan as a subject. With the slowness and lack of Hasan as a young Minangkabau, he encouraged his desire to become an object of love from Other (Batak woman) through the figure of Saipe. Hasan, who has identified himself with the Batak community, makes Batak the custom as the holder of the authority of the phallus community, which in this case is considered a Symbolic Other.

Marrying a Batak woman is a path at the same time existing acceptance of the Symbolic society. In order to get the acceptance and love of Other, Hasan must adopt the cultural identity markers that society seeks. But the shortage of Hasan prompted him to create the ideal ego that marriage is a path to reach self-integrity. But that passion works on the real realm that creates satisfaction for him. Hasan expressed his desire through the language of which one was seen from the following quotation.

> *Orang-orang tunggang-langgang mencapai hulu kejadian! "Gerangan apa itu? Gerangan apa?" Mereka berkerumun. Rasa penasaran berpuih. Selidik punya selidik, raung Sarma membubung usai ia mendapati kamar Saipe kosong. Jendela menganga! Tapi sejak kapan? Lantas, tak ada secarik pesan pun yang terselip di bawah bantal Saipe. Uih, tangisan Sarma kian kacau, ketika ia tak menemukan sisa uang biaya horja di dalam lemari. Ah, baru sepertiga itu yang terpakai. "Kenapa tak kau bunuh saja orangtua ini, Saipe? Bunuh saja Ibumu ini! Tak tahu adat kau!" Sarma menjambak-jambak rambutnya sendiri, memukul pipi dan dada bertubi-tubi.*
> *Iyalah, Saipe yang raib senyata meninggalkan aib!* [2]

> People were running upstream! "What in the world is that?" "What in the world is that?" They gathered together. Curiosity overflowed. Sarma yelled in surprise as he entered the room to find Saipe gone. The window was gasping! But since when? Then, Saipe's pillow was devoid of any notes at all. When Sarma could not locate the remaining *horja* fee money in the cabinet, Sarma sobbing got much worse. Ah, it had barely been used for a third of it. "Saipe, why don't you murder these parents? Murder your mommy! You lack cultural knowledge." Sarma repeatedly struck his chest and cheeks while grabbing hold of his own hair.
> Saipe's absence was after all just as genuine as her departing in disgrace! [2]

3.3   Narcissistic and Analytical Desire for the Indigenous Peoples of North Sumatra

Hasan Al Banna was born in Padangsidimpuan, December 3, 1978. Since childhood, he had lived and settled in that city, one of the areas in South Tapanuli, North Sumatra. Hasan spent his childhood growing up in the city, completing elementary school, Junior High (MTsN (Madrasah Tsanawiyah Negeri)), and Senior High (MAN 1 (Madrasah Aliyah Negeri)) in Padangsidimpuan, then continued his study at Medan State University. The environment of North Sumatra attached to him had made him acquire the signifiers of "North Sumatra", even though Hasan had Minang (West Sumatra) descent.

Several ethnic groups in Indonesia usually have 'marga (family name)' signifiers as their hereditary identity, as did by the people of North Sumatra. It was a source of deficiency for Hasan, which caused Hasan's ambiguity as a subject because even

though he had lived in the community of North Sumatra, he did not have this signifier. Though the 'marga (family name)' signifier was very important for the Batak people. Marga was a signifier of identity, origin, culture, and ancestry for the Batak people in North Sumatra. Likewise with the Batak Mandailing people in Padangsidimpuan, Hasan's birthplace.

> How important was the family name in the Mandailing customary kinship, then in Mandailing those who do not yet have a family name but united and lived in the Mandailng kinship can be given a surname so that those concerned knew their position in the indigenous community [14].

The importance of marga (family name) for the Batak people to the point where they allowed to give surnames to certain people to clarify the flow of kinship and speech (partuturon). *Partuturon* originally arose because of territorial blood ties, marriage, and kinship relations. However, along with widespread social interaction, *partuturon* also developed. In principle, *partuturon* is a person's ethics, attitude, and behavior when communicating with others [14]. *Partuturon* organized calls or greetings to relatives, which were adapted to the context of one's relationship and position with other people. The mention of names in communication between the young and the old or vice versa was considered unethical, especially towards people who must be respected [14]. These greetings included *ompung* (grandfather), *amang* (father), *inang* (mother), *tulang* (uncle), *nantulang* (aunt), *anggi* (sister), etc.

The existence of a *marga* or family name will strengthen kinship relations in society. The family name for the Batak people was obtained from the father (male descendant). However, over time, giving surname can be given to someone for certain reasons. Among others, they were given such a surname because of dedication, marriage, service, and respect for someone [14]. The granting of a surname for these reasons was not arbitrary but must be deliberated upon at a customary meeting and be accountable. By having a certain family name, a person had legally become a member of that community.

The absence of a family name in Hasan's identity was a source of deficiency for him. This deficiency made Hasan feel that he was not a complete North Sumatran society. Hasan experienced a self-identity crisis as a Padangsidimpuan person because he, who had lived in Padangsidimpuan since birth, felt that he had an identity of Batak people. However, people still considered Hasan an immigrant based on his origins. It was what fostered Hasan's desire for the identity of the people of North Sumatra within him. This deficiency encouraged Hasan to fulfill his self-fulfillment by creating his need to master knowledge about North Sumatran culture to be more accepted by Others. Hasan studied and paid more attention to the culture of the surrounding community.

After completing his high school at MAN (Madrasah Aliyah Negeri) 1 Padangsidimpuan (senior high school), Hasan moved to Medan to continue his education at the university level. Going abroad for Minangkabau people was generally done at a very young age [13]. Medan was a large, diverse city in North Sumatra. Even though it was inhabited by people who consisted of various cultures,

there was no cultural domination that occurred. In the city of Medan, Hasan felt comfortable with his ambiguous identity. The mix of cultures within him made Hasan easier to get along with and to be accepted by any level of society, both in terms of attitudes, views, language used, and other aspects. Hasan felt more comfortable with the association with people in Medan.

However, no matter how far someone ran from certain indigenous peoples, self-identity remained important in Hasan's association. In overseas lands, identity strengthened the bonds of brotherhood among fellow immigrants, especially if they had the same origin of identity. Hasan's ambiguity reappeared when he did not have a strong identity for the two cultures within him. As a person of Minangkabau descent, he had never come into contact with the customs of the Minangkabau people because he lived in a Batak environment. However, his identity as a Batak person could not be explained because he did not have Batak ancestry.

Hasan wanted to be accepted as a unique human by society regardless of his origins. Requests appeared to elicit a response, but it must be more specific. We could never be one hundred percent sure whether other people love us because of our unique particularity [19]. These requests were only sometimes fulfilled properly, thus it triggered Hasan's desire. This desire prompted him to acquire North Sumatran signifiers through writing.

Hasan recounted the various cultures in North Sumatra to fulfill his desire for the identity of a "North Sumatran writer". The desire grew to gain recognition and love from the Other (passive narcissistic desire). By becoming the people of North Sumatra, it is hoped that they will be accepted, loved, and appreciated by the Others Symbolic. Hasan continued to write various literary works containing North Sumatran identity signifiers, to demonstrate his mastery of North Sumatran culture. He found his legality as a member of the people of North Sumatra in his works. However, Hasan just needed help with his shortcomings.

Hasan's works contained various cultures of the people of North Sumatra and simultaneously showed Hasan's disbelief in his knowledge of North Sumatran customs. It was seen as the author's ambiguity as a subject tried to fulfill his wholeness in the culture of North Sumatra. North Sumatra which consisted of various tribes and customs, described by Hasan in his short story. However, Hasan's language as an author proved that in his subconscious, Hasan did not know the culture in depth but tries to know the whole of it. As a result, mixing various existing cultures weakened the traditional identity that is strong in the short story. Sarup [19] said that Lacan emphasizes that we did not have a set of fixed characteristics. That was why Hasan continued to be a subject of the ambiguity of self-identity.

Hasan, who experienced self-ambiguity, was driven by a desire in the subconscious that experienced this deficiency to have a complete North Sumatran identity. Hasan's unfulfilled desire for a North Sumatran identity grew his desire to have a 'Batak woman' signifier for his wholeness. Identity signifiers attached to Batak women were an ideal image for Hasan. Having these signifiers were considered to complement its deficiencies. Hasan obtained this integrity by marrying a Batak woman. Hasan's feeling of lack without realizing it seemed full of Batak women's identity. Hasan married his wife, who was of Batak Angkola descent, named Dewi Haritsah Pohan.

The identity of the Batak Angkola was known from the identity signifier 'Pohan', which was one of the family names of the Angkola people. The Batak woman's identity of her wife complemented Hasan's lack of crisis identity. However, as an ambiguous subject, Hasan always felt lacking because what he requested needed to be more specific. Marrying a Batak woman added to Hasan's understanding of North Sumatran culture, especially Angkola. Hasan, who never stopped looking for self-satisfaction, wrote down his knowledge in his short stories. Likewise, after marrying, he ordained the Gultom surname for himself, a cultural signifier he considered capable of fulfilling his personal integrity.

Nevertheless, Hasan, as a subject that was never full, always feels lacking. At the same time, the cultural identity signifier 'Gultom' made Hasan dwell on suffering because he was still a descendant of Minangkabau. Thus, Hasan sought a new ideal ego by manifesting his desire as resistance to custom through language. The identity signifier of North Sumatra became an ideal image for Hasan by having various signifiers of North Sumatran identity in his short stories, Hasan would become a complete North Sumatran society. In other words, Hasan desired the ideal image of the indigenous people of North Sumatra. Hasan always felt lacking in the customs that he knew, for this reason, Hasan tried to master all of North Sumatra's culture, resulting in a mixture of signifiers in his short story text. The mix of signifiers in the text described Hasan as an ambiguous subject oscillating in its incompleteness. By owning and writing down these customs, Hasan achieved self-satisfaction and wholeness as a North Sumatran writer by acquiring ideal images of North Sumatran writers (analytic desire). However, as a lacking subject, Hasan would always be a partial subject.

4   Conclusion

From Lacanian psychoanalysis, the short story anthology of Sampan Zulaiha manifested Hasan Al Banna's desires and shortcomings as a writer. This desire arose from a lack of self and the desire for wholeness. Hasan's passion for the native people of North Sumatra was his identification of the people in his environment who are native people of North Sumatra. Hasan desired a sociocultural identity of the indigenous people of North Sumatra not solely because of his wish but because the people (Other) desired this sociocultural identity. It happened because Hasan was a descendant of the original Minangkabau tribe and had lived in the Batak environment in North Sumatra since he was born. Hasan felt that he had an identity as a member of the people of North Sumatra, however he was just a migrant.

This signifier of North Sumatra's sociocultural identity was a source of deficiency for Hasan. Having the identity signifiers of North Sumatra would make him recognized, accepted, and loved by Others, thereby giving him wholeness. This desire prompted Hasan to know, to study and to carry out customs and culture following his community environment to gain acceptance and recognition from the Symbolic community. He manifested his passion for the identity of North Sumatra through his works which contain culture in North Sumatra. By having the identity of a North Sumatran writer, Hasan aimed to prove his identity as a North Sumatran citizen. The

desire was solely to gain recognition and love from the Other Symbolic. However, the more Hasan tried to include elements of North Sumatra's multicultural culture in his short stories, the more it explained the divisions and shortcomings.

Acknowledgments

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