



The Collapse Of Traditions As The Symbolic Other In Hasan Al Banna's horts Stories

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Abstract. This research seeks to examine the breakdown of customs as imaginary others in the short stories of Ha-san Al Banna. Lacan's Psychoanalysis: There is something about arrival. This research is conducted through the identification of the most prominent signs of the short story text based on the mechanisms of metaphor and metonymy. Customs as one of the Cultural aspects are the Legend of people Life Control (as Lacan Phallus). What happens here is that the customs turn into a Symbolic Other in relation to whom the subject and the society acquire structure. Hasan as subject is also deficient because the background has ancestor bersifat ambigu, for Muslims just like Hasan who descend from the Minangkabau area in West Sumatra but live in a Batak surrounding in North Sumatra, so Phallus yang Pejal (grinding) can't escapable from this. And Hasan Al Banna thus experiences castration from the two surrounding cultures of his life. This induces an identity crisis, leading him to the desire to fulfill and prove himself that he is indeed indigenous of North Sumatra. But Hasan lacked the ability to resist this abstract power that ruled over human lives, even his own. In this way Hasan had the traditions that were the seat of authority, have to go down for the sake of his honour. the failure of traditions sustains his power filled by self-completion.

Keywords: customs, symbolic others, psychoanalysis, Lacan.

1 Introduction

Customs for certain communities play a very important role in regulating all the intricacies of social life. Each community has its own culture and customs. The people who own the customs highly value their culture and customs, preserving the culture by practicing the existing customs in order to maintain the authenticity of the culture. However, Hasan Al Banna in the characters in his short stories actually makes challenges to customs, because it is considered not in accordance with the times that have advanced to the modern era. As said by Nasution (1) that modernization in its various forms and characteristics has a huge influence on customs.

Modernization allows for changes and adjustments to prevailing customs, but it does not necessarily eliminate them in modern life. The most crucial thing is that the opposition that occurs in Hasan's short story is carried out by the people who own the customs themselves. On the surface, Hasan tells the story of a society that has followed the times, but Lacan's psychoanalysis sees that there is a desire hidden behind Hasan's subconscious. This desire works in the Imaginary order which is seen based on Hasan's language in the short story text.

It is these desires that control what the author as Subject does. The subject according to Lacan is a building of signifiers that form the subject. Meanwhile, the Other is something outside the subject that influences the subject's self-formation (2). It demonstrates that the identity of a person is not always in on the hands of the individual himself, rather, social and cultural influences found in a person have a role to play in it.

In this sense, informing the power dynamics and structures that influence the production and interpretation of texts, Lacanian theory will be used to examine the production of these texts. Lacan imagines that subjects have internal signifiers, but they are embedded in a complicated structure of the "Other," the societal and cultural systems that all of us inhabit. It highlights that the subject, including the writer, is determined by the battle between desire and position (the interpellation theory).

To carry out this endeavour this research will show how authors alike, as Lacanian subjects, find themselves trapped within signifiers and desires that are often at odds with the symbolic network established by the "Other". Authorial drives or urges—the desire for acknowledgement, the desire for authority, the desire for freedom—meet and are modulated by cultural and social markers that mediate the possibilities of affirmation. In what way do these dynamics shape the negotiation of identity by authors within the texts they create?

In addition, Lacan's theory provides an incisive perspective through which to examine literature or other creative texts as sites of contest for desire and for the symbolico-imaginary structure within which such texts might be framed. Here text is not only a vehicle for self-expression but a space where the Other and social signifiers come into play, shaping and reshaping meaning. The purpose of this work is to explore the ways signifiers are used and transformed by authors as they engage in their own texts in relation to the Other; therefore, the other objective is to force texts to echo or displace social and symbolic structures already inscribed in the formation of the text.

Employing a Lacanian framework, this will also look at the tensions between the identity of subjects in texts and their individual desires or external influences. It examines the ways in which authors respond to, resist, or mediate social and cultural norms in their writing and how such response can be part of a wider understanding of the creative process and identity representation.

2 Literature Review

2.1 Desire in the Context of Lacan's Psychoanalysis

Psychoanalysis is one of the crucial concepts of Lacan and there is an extremely precise description of how desire, language and the unconscious inter-acts to create a texture of an individual psyche. In introducing this theory, however, it is necessary to embed some of Lacan's main perspectives, in addition to aspects of his still ambiguous rapport with classical psychoanalytic theories of the late nineteenth and early twentieth centuries, including the works of Sigmund Freud. The Psychoanalysis of Lacan explores desire and the unconscious in terms of language and symbolic structures. Unfulfilled in its nature, desire arises from the unconscious, the latter of which is structured like a language. It matters for how people engage with the world and their discourse even in literature. The Oedipus complex has become the basis for psychic structures from Freud onwards, but Lacan offers an extra dimension by focusing attention on desire and identity as the products of language and the symbolic order.

Desire (or *désir* in Lacanian theory) describes something much deeper and more base, and often — especially in Lacan's view — not quite satisfiable. Desire in the dictionary is a trope like Hegel's *Begierde*, (3) desire never have, never fill. Within Lacan, desire (and need) has the aspect from Josie that the unconscious is well below sections and never totally fulfilling, constantly remaining off of the reach of consciousness and available actuality. For Lacan, desire is always a consequence of a particular structure of the unconscious that modifies our relation with the world. Lacan (4) declares desire is born from an unconscious that is structured, also in regards to language. Lacan makes the claim that language is not only a tool for our communication, but also a medium that operates into the depths of our psychological structures and represents them. That is, desire is not just mediated through language; but that language also serves to constitute our desire.

2.2 Unconscious Structure and Language

Lacanian unconscious The Lacanian unconscious, unlike simply a storeroom of repressed drives, or *desires*, is also structured like a language. According to Lacan, the unconscious is "structured like the language" (2). It implies that neither language nor the unconscious operates on some vast, unstructured network, but that the unconscious is governed by patterns/rules similar to that structure of language, that meaning/signification is formed through relations between (symbols) signs(s)). Such an unconscious influence on how people build their stories and identities.

Evans (3) explains that Lacan redefines Freud's concept of the 'laws of the unconscious' through mechanisms of condensation and displacement, using the terms 'metaphor' and 'metonymy'. According to Lacan (5) metaphor and metonymy are the basic mechanisms of the formation of the unconscious, which work in a similar way to how language forms meaning. Metaphor in this case is the principle of condensation, whereby a shift in meaning occurs; whereas metonymy works through "twisting" or redirection to avoid existing censorship (4).

Lacan argues that the desires that arise from the unconscious are structured in even the most basic terms such as language. As Lacan states (4), this unconscious is "structured like language," meaning that the way the unconscious operates is similar to how language and symbols work to produce meaning. This structure of the unconscious affects how individuals construct their narratives and identities, including in literary works.

In the context of literary works, the subject or writer has a unique point of view so that discourses will emerge that are based on the subject's unconscious. Faruk (6) states that subjects in literary works give birth to discourses that reflect their unconscious, which is structured like language. This means that literary texts can be seen as a manifestation of the author's unconscious, when their desires and internal conflicts are reflected in the narratives and characters they create. Thus, the concept of the unconscious in Lacanian theory expands the understanding of how language and symbolic structures not only shape the identity of subjects but also influence the way they interact with the world and express themselves in literary works.

2.3 Oedipus Complex and Identity Formation

Sigmund Freud developed a model of psychic structure by identifying three main dimensions: *id*, *ego*, and *superego*, often analogized to an iceberg. The maturation process through the Oedipus complex involves *oral*, *anal*, and *phallic* phases (7). Freud argued that these three dimensions form during the early developmental phases of life and influence personality structure and psychological dynamics. In the Lacanian context, the Oedipus complex and these three phases are instrumental in the formation of the subject. However, Lacan expanded Freud's view by emphasizing the importance of symbolism and language in the formation of identity and desire. In Lacan's view, the Oedipus complex is not just a phase of development, but also part of the symbolic structure that shapes how subjects understand themselves and their relationships with others.

The Oedipal phase, which is part of Freud's theory of psychosexual development, is a period in which the subject's self-identity is affirmed in the symbolic order through language. As stated by Polimpung (7), this phase is closely related to the affirmation of self-identity through interaction with the symbolic order represented by language and social structures. In the Oedipal phase, the subject faces conflict and resolution involving parental figures and larger social norms. Lacan extends this concept by emphasizing that the Oedipal phase is also a phase in which the subject begins to understand and internalize the rules and boundaries set by social symbolism and language.

Lacan suggests that this is both about the inner body struggle against the parents and how language works around basic identity involvement. The use of the term "language" here entails that this acceptance of the symbolic order is a process which is conducted by the means of language and which soon becomes integrated into the person as part of their identity (4). It is the articulation where an individual takes in and internalizes social principles and symbolic structures that govern the manner in which subjects connect with one another and oneself.

By mixing the concept of identification with the Oedipal phase, one can understand how both functions operate with respect to the Subject. Through imagined images identification enables subjects to build and consider their subjectivity. Simultaneously, the Oedipal phase rephonesthesizes this identity suffusing it with a much larger symbolic order mediated by words and social organizations. Through this process, identification and the Oedipal phase interact to develop a composite and active identity formation. The mechanism of identification grounds the emergence of the ego and of a personal identity, while the Oedipal phase creates the limits and rules to confirm and channel this identity within the social-symbolic order.

Identification, Lacan seems to say, is a process of displacement of some kind that happens to the subject in that it is or represents an image (4). In Lacanian identification, one does not merely take on the image of the Other, but the image itself informs and reforms the subject. Now, the process of identification has to do with Lacan's idea of the "Imaginary Order," in which the subject builds and thinks himself from the images that the imagination brings. The image or "Image" at this point symbolizes an ideal ego on the part of the subject. The process of recognition and reflection of these images are such that it leads the subject to a sense of self and self-awareness.

For Lacan, identification is a crucial component of ego formation and identity construction (4). In the process of fantasising the image, subjects not only identify the image, which is fantasised, but they also enter deeper into more of a symbolic relationship with themselves and the others. Such identification often includes ideals or internalization of parts of the image to then become integrated in the way subjects comprehend and get in-situ.

2.4 The Other

In Lacanian psychoanalysis, the concept of "Other" (or "the Other") plays an important role in the understanding of psychological structure and identity formation. Lacan differentiates the concept of "Other" into two main categories that each function in an imaginary and symbolic order. Namely the (small) "I" which means the object of desire or object a, and the (large) "L" which refers to the center of authority of Symbolic power (11). Each has different implications in the theory of desire and subject identity.

The little Other or "I" refers to the object of desire in an imaginary setting, also known as object a. This concept describes an object that can never be fully fulfilled or achieved, thus always triggering desire. According to Evans (3), the little Other is symbolic of the lack or loss that underlies desire. Object a is an entity that is always desired but can never be fully fulfilled, prompting individuals to constantly seek fulfillment that can never be fully realized. In this case, the subject's desire is directed towards an object that is defective in nature and never fully satisfying.

On the other hand, the big Other or "L" is in the symbolic order and refers to the center of authority or symbolic power. Evans explains that the big Other functions as a representation of the structures of language and law that regulate and constrain individuals (3). The big Other includes social norms, rules, and symbolic systems that shape and determine the way individuals interact with the world. In this setting, the big Other

is a representation of a larger power that shapes the way individuals understand themselves and their position in society.

Subject desire is desire directed towards the greater Other (12). This desire is influenced by how individuals interact with the larger symbolic order, including language and existing social structures. This desire is not only influenced by personal needs or desires but also by how these desires are articulated in the larger symbolic space.

Fantasy in this context functions as a support for desire. Fantasy assists individuals in navigating and understanding their desires within the existing symbolic framework. Articulation within the symbolic space or how desire is understood and presented within the social and cultural context, plays an important role in shaping the experience of desire. Lacan points out that fantasy can influence how desire is manifested and fulfilled in relationship to the Other (12).

Moreover, the Other in Lacan has a somewhat different meaning, depending on the type of order referred to in the formation of the individual subject: the basic levels of formation are the Symbolic, Imaginary and Real orders. The Symbolic in the Other is a part of the social world and language which we use to function in the world and understand ourselves (12). This includes norms, laws, and social structures that develop at a larger scale than the individual. We-Folks associated with the Imaginary are those types of self-images and perceptions that develop by interacting with others and by individuals seeing themselves in a social mirror. Finally, within the Other towards the Real, we have aspects of experience which cannot be completely signified, made into words or symbols.

2.5 The *Phallus* as a Symbol of Power

Now the phallus in Lacanian parlance is not, and cannot be the penis. The reason is that the phallus is a privilege, a signifier of power in a patriarchal society. The Phallus as Symbol in Lacan: Lacanian theory uses the Phallus as a symbol that represents social power and authority structures (4). The Phallus is identified by Lacan as a component in the Order of the Sym-bolic, one of three orders in Lacan's psychoanalytic theory alongside the Imaginary and the Real. In this imaginary world, the Phallus is a signifier that governs the subject's relation to the social and to power. The Phallus as a symbol, relates not to brute force, but to social context, in which power is felt and accepted as a condition of the symbolic order. The Phallus, in patriarchal cultures, corresponds to the positions of authority that regulate the social order and quasi-theoretical behaviour of the individual.

This idea says that the relations of power/agency in society operates not just through direct but also symbolic and representational power. So, the Phallus signifies power openly and through pupils and conduct which measure the association of individuals to society. While the Phal-lus ("Phallus" with the "a" small) is not affixed to an actual organ, it can be affixed to an actual social or symbolic place (Lacan). In other words, the Phallus can 'be transfused into the multitude of material objects or status tokens' (8). The Phallus can take the form of a social posi-tion of power or high prestige, for instance, in some contexts.

These ideas relate to the Phallus and the manner in which the subject experiences the world thereby exerting an effect on their social and political world, changing their dynamics of understanding as well as their response to social norms and the power structures that maintain them. Through this symbolic lens, subjects understand the world and how they experience power, identity and social relations. The Phallus is one element in a hierarchical system within Lacan's theoretical framework that describes the manner in which subjects relate to symbolic and social systems (9). This consists of an understanding of the way in which power, authority, and social norms construct and play into the lived experience of humans. The phallus as power The phallus is central to the construction of identity and social order, and to the orientation of men and women in a complicated chain of social being opposite one another.

Rather, Lacan associates the Phallus not only with power relationships but with issues of the symbolic in constructing identity and psychic architecture (10). The phallus acts as a signifier in the symbolic mechanisms that mediate the subject between itself and the social order, making visible the point of social and psychic connection with power and authority.

3 Methodology

3.1 Data Source and Data Collection

In this study, the object of research used is text, which is the short story collection book *Sampan Zulaiha* by Hasan Al Banna. This research will use the listening method to collect data from the text. The listening method: a method for language research in which intensive listening (or reading) of language use in the text under analysis is obtained (13). It includes following steps of collection of data:

1. Intensive Listening: Reading and listening to the text in depth and repeatedly to understand the use of language and markers in the text.
2. Data Filtering: Selecting and sorting relevant data from the text based on the research criteria.
3. Data Recording: Recording parts of the text that are considered important and relevant for further analysis.
4. Analyzing Data: Performed an initial analysis of the recorded data using established theories.
5. Report Preparation: Compile a research report describing the results of data analysis and interpretation.

3.2 Data Analysis Method

Data analysis was conducted using the Lacanian Psychoanalysis approach. This approach assumes that the formation of the subject's self and identity is influenced by structured unconsciousness such as language through the mechanisms of metaphor and metonymy. This analysis methodology is divided into two main stages:

Analysis of Language (Literary Text) as a Manifestation of Subject's Desire

1. Marker Collection: Identify and collect key signifiers in the text of *Sampan Zulaiha*.
2. Marker Interpretation: Interpreting the meaning of the signifiers using the mechanisms of metaphor and metonymy. This involves analyzing how the signifiers form meaning in the context of the text.
3. Marker Relationship Analysis: Analyzing the relationship between signifiers and how they interact with each other in the text to reveal deeper meaning.

Identification of Subject's Desire

1. Subject Desire Analysis: Identifying the desires underlying the signifiers in the text, focusing on desires that can be identified through the perspectives of the characters in the short story.
2. Identify Lack: Develop an understanding of the sense of lack or loss experienced by the subject in the text and how this affects demand and desire.
3. Object Analysis a: Assesses the objects of interest (object a) in the text, which are the center of the subject's desire.
4. Desire Mapping: Determining the forms of desire categorized as desire to be and desire to have, to understand how these desires are manifested in the text narrative.

Using this approach, the research aims to reveal the author's hidden desires in *Sampan Zulaiha*'s short story collection through in-depth analysis of the language and structure of the text, as well as understanding how desire and unconsciousness affect the literary works being analyzed.

4 Result and Discussion

Hasan's short story contains various customs and culture of North Sumatra written from various elements. In this case, customs as one of the cultural elements is the authority that controls people's lives, which according to Lacan is considered as *Phallus*. Thus, customs become the Symbolic Other that holds power over the subject and society. *Phallus* is also the cause of Hasan's shortcomings as a subject, because the subject's ambiguous background makes him drift in ambiguity. Hasan Al Banna is a descendant of the Minangkabau tribe in West Sumatra who lives in the midst of the Batak community in North Sumatra. Hasan's parents migrated to Padangsidempuan to try their luck overseas, in order to improve the family's economic situation. Based on and practicing the understanding of the importance of the economy, many Minangkabau people go to migrate to other areas. This is not because their country is poor and life in their country is difficult, but to maintain and increase their inheritance (14).

However, urbanization always has a prolonged psychological impact on the community, especially when the move is made to an area that has habits and culture that are far different from the area of origin. This condition causes the subject's self-integrity as a member of the community, which causes him to be isolated from the indigenous community. Hasan's self-identity as a member of the customary community is not intact,

making Hasan experience a self-identity crisis. The existence of opposition to the prevailing customs is considered a form of Hasan's efforts to seek self-integrity. This happened because Hasan was unable to have a complete identity of the ideal image of a customary community owner, so Hasan made the custom worthy of being overthrown so that he was no longer astrated by his power.

The breakdown of these customs can be seen in the short story entitled *Tiurmaida*, who opposes Batak customs by eloping (*marlojong*). *Tiurmaida* is a Batak woman who is the daughter of *Baginda Paruhuman*, a respected person in her village. *Tiurmaida* is desperate to elope with *Marsius* because the love affair between the two is not approved by *Tiur's* parents. Batak marriage custom is an institution that not only binds a man to a woman (*mangadati*), but also binds the relationship between the groom's relatives and the bride's relatives. Thus the family tends to be very careful in choosing prospective sons-in-law. A person's lineage, family origins and social status greatly influence the Batak community's view of kinship through marriage.

His parents openly opposed *Marsius* as a potential son-in-law. At that time, what else was there to say? In fact, according to *Tiurmaida*, the reason for her family's rejection was too far-fetched. Yes, only because of past grudges when her father's proposal had been rejected by *Marsius'* late mother. However, even though she was later dumped by her family, *Tiurmaida* still insisted on choosing *Marsius*. Her resolve was already solid. *Marsius* and *Tiurmaida* were determined to *marlojong*, elope! (15)

Baginda Paruhuman forbade *Tiurmaida* to have anything to do with *Marsius* because his proposal had been rejected by *Marsius'* mother's family. This history not only tarnished the pride of *Baginda Paruhuman*, but also the good name of the extended family. Moreover, *Baginda Paruhuman's* family are respected people. The events in the short story show Hasan's opposition to the existing thoughts and customs. Through the character of *Tiurmaida* who elopes and does not care about the honor of her family or her honor as a woman. A marriage between two families that should be blessed and sacred must take place without parental blessing.

The Batak customary form of marriage is honest marriage, in which there is a gift of honest money/goods made by the relatives of the prospective husband to the relatives of the prospective wife, as a substitute for the bride's release from the customary citizenship of her father's legal community, moving and entering into the legal community of her husband (15).

However, this does not apply to couples who elope or what is called *marlojong*¹. Women's special rights in receiving compensation for the release are canceled, because women have chosen to take their own path in life by getting married without the blessing of their parents. *Ahmad Samin* (17) explains that *Marlojong* or elopement is carried

¹ In this case, the *Angkola pantun* says, */Diboan dope eme sitarolo/Na dijomurkon di ari parudan/Adat ni ompunta na parjolo/I ma hita paobanoban/* which means in Indonesian is, */Brought sitarolo rice too/ That is dried in the rainy season/Adat ancestors of yore/ That is the guideline/*. So, marriage should be guided by existing customs. Meanwhile, *marlojong* 'elopement' is only done when the young people are in a state of urgency and "emergency" only. *Ahmad Samin Siregar*. 2008. <http://sunggul.wordpress.com/2008/07/19/marlojong/>

out by a young man (*bayo*), by bringing a girl (*boru*), to the home of the parents/family of the male party without the knowledge of the girl's parents. Usually the girl's parents do not approve of this kind of marriage because of the difference in social status. Thus, marlojong is a custom that regulates elopement, but it is not favored by the girl's family.

Especially when they found abito partading under Tiurmaida's pillow. It was a set of clothes, a letter and some money to announce that a girl had decided to marry the man of her choice. Normally, after a few days, a delegation from the boy's family would visit the girl's family. They visit to reiterate the marlojong event, and then discuss the traditional and religious marriage plans. But Baginda Paruhuman did not allow the Marsius family delegation to sit cross-legged in his house. This means he still does not approve of Tiurmaida (15).

Hasan Al Banna, who lives in Padangsidempuan with a Batak community environment that is classified as still holding customs, automatically still practices the traditional rules of marriage. This is what influences Hasan's identification process as an object. However, Hasan, whose parents are descendants of the original Minangkabau tribe, has his own customary rules in terms of marriage. Hasan, who already felt that he had an identity as a member of the Batak community, had to face the reality that he was a descendant of the Minang tribe. This condition makes Hasan feel isolated from society and the rules of customs that apply in his environment.

Batak families usually want marriage to be a way of strengthening kinship ties. Thus, the ideal marriage is between a man and the daughter of his mother's brother. In addition, it is important for Batak indigenous people to marry within their own tribe to maintain cultural authenticity. That is why arranged marriages still apply in Batak society. The markers attached to Batak society became an ideal image for Hasan, as well as a source of deficiency for him. Because with these identity markers, a man or young man becomes a desired figure to become a husband or son-in-law. Batak women's families in general are unlikely to match their daughters with men from different tribes, unless the man is the daughter's own choice.

This was only to facilitate her match with the son of the namboru, the son of Baginda Paruhuman's sister (15). Almost the same as in the previous short story, elopement is a form of resistance to customs. The phallus that prevails in society must collapse. Similar oppositions are also found in the short story Parompa Sadun Kiriman Ibu. In this short story Hasan tells that Lamrina is married to a man of Javanese descent. As explained earlier, Batak society prioritizes marriage within the same tribe. Even if there is a marriage of different tribes, the clan must be given to the prospective husband or prospective wife so that they are considered legitimate as Batak people.

Her mother's objection was reasonable, and Lamrina understood her mother's feelings. She was sure that her mother's disapproval was not because Mas Hadi came from a Javanese family. Her mother was not a strict parent when it came to arranged marriages. "Just be of the same religion," was her mother's message. However, Lamrina's understanding of the objection was eventually defeated by Mas Hadi's insistence. Moreover, his amangtua implicitly supported Lamrina's decision. Amangtua was also the one who managed to bend her mother's heart. So after a grueling tug-of-war, the proposal was finally accepted. The traditional party was held with great fanfare in Jakarta. And Lamrina's mother also witnessed (15).

In this short story, the defiance of custom through marriage occurs because Lamrina, as the younger sister, steps over her unmarried brother. For the Batak community, this is a prohibition, but if forced, it is possible to carry out the *marlojong* custom. *Marlojong* or elopement can occur because a younger sibling steps over an unmarried older sibling which is against custom. However, this custom is carried out if the men come from the same tribe. This does not apply in Hasan's short story because the man (Mas Hadi) is from the Javanese tribe. Hasan's defiance of the customs, which is portrayed in this story, is a way for Hasan to find his fulfillment and wholeness. With the collapse of these customs, the power (phallus) that is the cause of his lack no longer has power over him. However, this also creates prolonged suffering for Hasan, because what is real is a fantasy.

Likewise, Lamrina did not fully lie in bed in peace. Every time she telephoned the village, her mother often complained about the fate of kak Masniari, who had not yet found a mate. Not infrequently, her mother also links her marriage. A marriage that is considered an obstacle to her sister's soul mate (15).

In the short story *Pasar Jongjong*, the collapse of customs described by Hasan occurs with the eviction of *Jongjong* market, a traditional market that has become the culture of the village community. *Jongjong* market is a market where people buy and sell and socialize. *Jongjong* market takes place in the morning and finishes before the *madrakah* is used for learning activities, because *Jongjong* market is in front of the *madrakah* yard. Although the beginning of the *Jongjong* market was not intentional, but this market is continuously transmitted and becomes a tradition. Inevitably *Jongjong* market then becomes a habit for the surrounding community. The social function built by the *Jongjong* market is more prominent than its function as a place of buying and selling. However, the *Jongjong* market tradition must end because the *madrakah* yard will be used for the expansion of the *madrakah*. Elderly community leaders also tried to hold a conversation with a garden owner whose location was behind the *madrakah*.

I don't know what was going on inside Ompung Luat's head. After Isha, he, Amang Salohot and Marapande went to the house of the village chief, Jabinore. They cast their net for the umpteenth time. Perhaps Jabinore would change his mind: he would cancel the sale of his garden behind the *madrakah*! And maybe, just maybe, things would turn out differently. Even though that handful of hope was eventually scorched to a blackened shade of wishful thinking. Hope falls, scattered, like leaves that have lost their trees (15).

"Sorry, I no longer have the authority to change the agreement from the other day." That was the sentence Jabinore uttered with a dry look. That means he threw up his hands! (15)

However, the effort failed, as the farm owner was determined to sell his farm. The community was anxious because their place of interaction and source of livelihood would be gone in a matter of days. Ompung Luat, as an elder and the person who first discovered the *Jongjong* market, felt responsible for its existence. *Jongjong* Market as part of the community's culture and tradition should not be allowed to perish.

An agreement on the existence of the *Jongjong* market was reached a week ago. So, yes, it was only a matter of time, so the agreement was fulfilled as soon as possible. But

there was a ripple of memories that jolted Ompung Luat's mind. A ripple that then swirls, then waves a determination: the continuation of *Jongjong* market! (15).

Efforts to keep Jongjong market going failed. The land that had been endowed by the landowner for the benefit of the general public was sold by his son. The community was unable to do anything, in the end the existing tradition had to collapse because of the modernity that penetrated the village. The construction of the madrassa required a larger and more organized area of land, and the Jongjong market and the hopes of the community had to be displaced. The will that Ompung Luat had kept for decades was defeated by the land certificate.

Indeed, they were relieved when Ompung Luat admitted that he still held a copy of Hajj Mahot's will. The sealed letter explained that the land where the madrassa was located and the madrassa building were donated for the benefit of the villagers. Including for the people who sell at the Jongjong market. This letter was the last weapon that was expected to be able to bury Mr. Camat's intentions. But the letter was useless when it competed with the land certificate pocketed by the sub-district head. Apparently, without the knowledge of the Jongjong market people, Haji Mahot's children had sold the land (15).

In this short story, the collapse of customs that occurs includes traditional community habits that have lasted for decades must collapse due to the development of state assets. Development, however, seeks to build the benefit of society, but sometimes it executes the lives of traditional communities who still maintain customs and traditions.

From the various events contained in the short story, we can see that there is a tendency for the collapse of customs in society to occur. These events take place under different conditions. The collapse of customs is a manifestation of Hasan's desire for self-ambiguity. Hasan, as a member of the Batak community of North Sumatra, does not have the cultural identities that should be owned by the people of North Sumatra. Hasan, who has lived in North Sumatra since birth, makes North Sumatran culture and customs the symbolic authority of the community. However, Hasan's incomplete existence encourages his desire to seek self-fulfillment, by learning and carrying out all the customs that apply in his environment.

But the more Hasan tries to find self-satisfaction, the more it explains his shortcomings, that Hasan is not a North Sumatran Batak because he is a native Minangkabau. Hasan's parents, who have migrated to Padangsidempuan since they were young and now live in North Sumatra, have adapted to the customs of life that prevail in the North Sumatran environment. Hasan, who feels that he has a North Sumatran identity, cannot fulfill his integrity. Likewise, Hasan as a Minangkabau descendant does not know the customs, culture and habits of the Minangkabau people because he does not have direct contact with his culture.

Hasan Al Banna thus experienced castration from the two cultures that surrounded his life. This led to an identity crisis experienced by Hasan Al Banna. Hasan's identity crisis drives his desire to fulfill and prove himself that he is truly a North Sumatran indigenous person. However, Hasan was unable to resist the Symbolic authority that controlled people's lives, including his own. Thus Hasan makes customs that hold authority, must collapse for the sake of his integrity. the collapse of customs proves his strength that is able to fulfill his lack of self.

Hasan Al Banna in fact married a Batak girl, named Dewi Haritsah Pohan. By marrying a Batak girl, Hasan felt that his integrity as a Batak community would be fulfilled. With a legal marriage Hasan Al Banna was immediately accepted as a Batak community. Hasan himself was then given the Gultom clan by his wife's family. The existence of a clan attached to him is a marker of North Sumatran identity. However, the ideal image that became the fantasies that created Hasan's sense of joy actually made him feel even more deprived.

Thus, the collapse of the phallus in North Sumatran customs as the Symbolic Other for the author tends to be just a fantasy that brings a sense of satisfaction and pleasure. Bracher (18) says that the subject realizes this fantasy is random and unfounded in relation to the Other and accepts this fantasy as a way to get a sense of joy. Thus elopement as a form of the breakdown of custom becomes a fantasy that gives Hasan a sense of pleasure and satisfaction.

5 Conclusion

Based on the analysis that has been done, it shows that in Hasan Al Banna's short story, the collapse of customs as the Symbolic Other reflects a complex phenomenon involving the incompleteness of identity and personal crisis. Customs in North Sumatran society function as a Phallus, which is a symbol of power and authority that is dominant, regulates and influences social and individual life. In the Lacanian context, these customs become the Symbolic Other that controls subjects, including Hasan, who experiences an identity crisis due to the misalignment between his cultural background and the environment in which he lives. Hasan, as a Minangkabau descendant living in North Sumatra in the midst of Batak society, experience's identity ambiguity. Vacillating between two cultures, Hasan feels isolated from the customs that prevail around him. The failure to integrate his identity as a Minangkabau descendant with the demands and expectations of Batak society resulted in a profound identity crisis. The realization of incompatibility and the inability to meet the expectations of the custom encouraged Hasan to seek self-fulfillment through resistance to the custom. The breakdown of customs occurs due to the impact of modernity and development. The *Jongjong* market for example, as part of the community's tradition, had to collapse to make way for the construction of a madrasa. It illustrates the conflict between tradition and progress that old customs must be sacrificed in favor of modern goals. Hasan tried to find his wholeness through defying the prevailing customs. However, even though he manages to gain recognition as a Batak through marriage and the granting of a clan, Hasan still feels inadequate. This shows that the breakdown of customs in his short stories, such as elopement and resistance to customs, functions as a fantasy that provides temporary satisfaction, but does not fully resolve a deep sense of deprivation. Overall, the breakdown of customs in Hasan Al Banna's short stories reflects individual efforts to overcome and negotiate identity crises in a heterogeneous cultural context. Customs as the Symbolic Other show how cultural power can constrain individuals, while resistance to customs becomes a path for the search for selfhood. Nonetheless, the outcome of this

resistance often remains in the realm of fantasy, not fully addressing the internal deficiencies felt by the individual.

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