

## **Sitti Nurbaya Migration: Beyond the Domestic Taxonomy Of Women**

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### **Abstract**

The story about Sitti Nurbaya criticizes ancient customs in Minang, Indonesia, related to forced marriage. Marah Rusli narrated the story perfectly through his novel, Sitti Nurbaya: Kasih Tak Sampai (Sitti Nurbaya: Unrealized Love). Sitti Nurbaya's escape from her husband, Datuk Meringgih, shows her courage in screaming her disapproval of the feudal and patriarchal system that bound her. The purpose of this article is to probe the dissensus effort depicted in the novel through the migration of Sitti Nurbaya to escape from feudalism and capitalism. This research uses the politics of aesthetics perspective by Jacques Rancière. The data collection technique in this research was done by close reading and noting. Based on the analysis, it could be assumed that Sitti Nurbaya's character is in a dissensus position because she transcends women's consciousness by giving a signal of disagreement with the feudalism and patriarchal system. Sitti Nurbaya is the subject of migration because she moves from the consciousness of the women's domestic class to consciousness as a human being. Up to this point, the story of Sitti Nurbaya becomes a cultural reference and a reminder of a social event for women who refuse to be totally privatized. It is hoped that the development of literary works, presented as prototypes and aesthetics (arts) that open up space for emancipation.

**Keywords:** dissensus; novel; migration; politics of aesthetics; Rancière; Sitti Nurbaya

### **Introduction**

The literary movement before the 19<sup>th</sup> century was dominated by ethical regimes and representational regimes (Hoshino, 2020, p. 149). An ethical regime is a regime that is busy with moral issues and believes that literary work in this regime could improve the morale of the people and build a partition between right and good (Lindsay, 2020, p. 80). On the other hand, a representational regime is owned by a specific power that is still shaded by a hierarchy to represent the subject. Hierarchy is bad for humanity because it contains injustice (Samers, Barkan, Kallio, Fluri, & Barnett, 2020, p.50). Hobbes reported that hierarchy could be fused through language, discourse, and literary work (Lane, 2020, p. 6). Therefore, ethical and representational literature that creates inhumanity deserves to be fought by promoting aesthetical literature, which is literature that restores art as art. Art should approach life and create novelty (Haiyan, 2019, p. 181). The literary works that are fought for are works that can migrate from an ethical regime to a

representational regime to an aesthetic regime (Corcoran & Rancière, 2010, p. 173). Every literary work is in a dissensus position because it constantly provides a new alternative by offering ways to disagree with existing social norms. Therefore, it creates a conflict in the storytelling.

One of the phenomenal literary works in Indonesia and still fascinating to talk about is the novel written by Marah Rusli entitled *Sitti Nurbaya: Kasih Tak Sampai* (*Sitti Nurbaya: Unrealized Love*). Marah Rusli, whose full name is Marah Rusli bin Abu Bakar, was an Indonesian litterateur from Balai Pustaka who received the title of Father of Modern Romance (Rizkya, Manugeren, & Ekalestari, 2019, p. 646). Rusli was born on August 7, 1889, in Padang, as a descendant of nobles with a dense Minang culture (Darming & Khalik, 2016, p. 59). Marah Rusli, a veterinarian, was not only an expert in the field of veterinary medicine, but he also paid attention to the world of literature. His passion for literature grew from a young age (Kemdikbud, 2020). Marah Rusli, according to Teeuw, was afflicted by Minangkabau's ancient custom, which drove him to clash with his family (Teeuw, 1980, p. 86). Marah Rusli's point of view, which is contradictory to Minang custom, was influenced by western literature, which is indirectly seen in his works (Jassin, 1983, p. 7), including *Sitti Nurbaya: Kasih Tak Sampai* (*Sitti Nurbaya: Unrealized Love*) novel. Rusli's family, the descendants of nobles, regretted that Rusli expressed his disagreement with the Minang custom through *Sitti Nurbaya* (Kemdikbud, 2020). However, with the presence of that novel, Rusli received many positive responses from the community, which has been proven to date that the discussion about forced marriage has always been associated with *Sitti Nurbaya*.

The story about a woman named *Sitti Nurbaya* in the *Sitti Nurbaya: Kasih Tak Sampai* (*Sitti Nurbaya: Unrealized Love*) novel is a criticism of the ugliness of ancient custom in Minangkabau, which is related to marriage (Rosidi, 2018, p. 38). *Sitti Nurbaya: Kasih Tak Sampai* (*Sitti Nurbaya: Unrealized Love*) novel tells the story of the love between *Sitti Nurbaya* and *Samsulbahri*, which was blocked by *Datuk Meringgih* (Fauzi, Sahrul, & Nuri, 2016, p. 135). Her escape from *Datuk Meringgih*, after *Baginda Sulaiman*, his lovely father, passed away, shows her courage in screaming her disapproval of the custom that always bound her. *Sitti Nurbaya* was in a dissensus position because she gave a disapproval signal to the feudalism and patriarchal system. The unrealized love between *Sitti Nurbaya* and *Samsulbahri* ended tragically with the death of *Sitti Nurbaya* after eating *lemang*, which was poisoned by *Datuk Meringgih* (Gasong, 2019, p. 103). It is the contention of this research, *Sitti Nurbaya* showed her ability to transcend women's consciousness at the time. Her role has since become a cultural reference and a remembrance of a social event for women who refuse to be privatized entirely, creating new challenges to the growth of literature and culture.

## Literature Review

Several researchers have conducted studies on *Sitti Nurbaya*'s story through various perspectives. First, Asri & Hayati (2018), through a liberal feminist perspective, showed the construction of the female role in Indonesian novels, one of which is the *Sitti Nurbaya* novel. Women are constructed within the scope of domestic and social organizations. These restrictions benefit men, which is related to patriarchal ideology. Second, Rizkya et al. (2019), examined the characteristics of *Datuk Meringgih* linked to the community. *Datuk Meringgih*'s personality is defined as an elderly, wealthy man, a rebel, and someone who has a lot of strategies to attain his goals. Third, Oscario et al. (2021) constructed a visual narrative about *Sitti Nurbaya*'s story. *Sitti Nurbaya* is a woman who is willing to sacrifice herself by marrying a wealthy man, *Datuk Meringgih*, to pay off her father's debt. Based on this description, it could be seen that *Sitti Nurbaya* is a submissive woman who became a victim of forced marriage. It

is challenging to leave Datuk Meringgih and return to her true love. In this article, the researcher intends to probe the dissensus effort depicted in the *Sitti Nurbaya: Kasih Tak Sampai* (*Sitti Nurbaya: Unrealized Love*) novel through the migration of Sitti Nurbaya to escape from feudalism and capitalism which is analyzed using Rancière perspective.

Rancière is a post-Marxist thinker and a politician who understands democracy and is concerned with issues of justice and humanity. Politics, according to Rancière, is rational conflict. Rancière's concept of politics and equality becomes very exciting to discuss because it is related to emancipation (Indiyastutik, 2019, p. 93). The presence of the migrant subject, which mobilizes the class, aims to bring his version of justice to power in a confrontational approach through the dissensus. The urgency of Rancière's thinking focuses on the dissensus as a struggle for equality through agreeing to disagree. Dissensus in pure democracy agrees to disagree (part of no part) (Rhodes, Munro, Thanem, & Pullen, 2020, p. 3). Dissensus practice is in the part of no part or parts that are not parts. Be political but return to the issue of humanity and justice. In this scenario, disagreeing involves going against the regime of representation and rejecting agreements that establish consensus.

Rancière described democracy as a process of disagreement. Based on his belief, social justice can only be attained by continuing to include repressed voices, which in this case are the voices of minorities. The consensus appears to have represented the community's requirements, even though the consensus has deviated. When the community recognizes this, the community rejects it. This is what is called dissensus. Consensus is simply concerned about the community's interest, but it appears to concern the public interest and has become insensitive to minorities. These actions are classified as unethical (Erowati, 2018, p. 12). Rancière has always been understood in terms of ethics. Ethics refers to the policy that applies, regardless of whether it is ethical or not, because it always considers who benefits and who is harmed.

A policy appears as if it has embraced the public, so ethics will examine who benefits and who is harmed (Rancière, 2004). Rancière expects people to venture out of the social taxonomy. Someone who always uses a particular social category to categorize someone who makes sense or what Rancière says as 'proper.' If someone does not fit into a specific 'box,' then that person is considered a threat to society because their social class cannot be categorized (Al-Fayyadl, 2015, p. 150). A person will socially put each other in reasonable, normal, and proper boxes, which is known as the distribution of the sensible. If the person fails to be categorized into a specific box, he can potentially disrupt social norms. A person is considered threatening when they can transcend his class consciousness. Even though they are considered a minority, this assumption is a strength because it helps them obtain something major. Rancière's concept highlights inequality and cancels the hierarchy (Kmak, 2020, p. 2). In this situation, the minority has the potential to obtain the sympathy of the major because the minority can alter or create changes. This is what Rancière called an attempt to get out of the social taxonomy towards the subject of migration, which moves from certain social consciousnesses to other social consciousnesses.

In his book entitled "Disagreement: Politics and Philosophy," which deals with political issues, Rancière talks about the politics of democracy (Rancière, 1999). Democracy, for Rancière, is a rational fight or the drive to produce new alternatives. A democratic system cannot be final. Therefore, politics is no longer a consensus in the sense of agreeing but rather a dissensus in the sense of not agreeing. Consensus seeks to find an understanding (negotiation) that is bad for democracy (Afdholy, et al., 2021, p. 206). Rancière says that consensus-oriented democratic practices can potentially depoliticize conflict (Rossini & Bianchi, 2020, p. 102). Understanding or negotiating, in this case, means collecting the majority of people's thoughts

to find an agreement that seems to be able to embrace all interests. This is bad because it will create a type of justice that only pleases certain classes of people or groups.

Society is described as a social order, like a wholly structured hierarchy. That structure constructed from the police (Rockhill dalam Rancière, 2004, p. xiii). The police mean a social structure that divides society based on their qualifications, such as roles, interests, and places that build the distribution of the sensible, which is the law that divides society into social groups based on their position and function. The term distribution of the sensible or *la partage du sensible* is translated as sensory partition (Indiyastutik, 2019, p. 210). In a social structure, every individual or subject is always judged from what can be seen. The subject is attempting to break the barriers that separate individuals in society or the boundaries that create *la partage du sensible*, as an effort to liberate or migrate, which in this case is the migration of the subject. The subject emerges from a long process and strives to shatter the hierarchy (Chambers, 2013, p. 101), that is, to carry out individual transformations. These concepts can be formulated to see the process of how equality, which is contained in literature and cultural development, as a methodological effort to unify the spirit of post-Marxism that Rancière initiated by emphasizing the problem of how the subject is expressed.

The political domain eventually forms subjectification, which is the construction of the distribution of the sensible. That construction obeys the consensus based on the police of thought. The subject extracts himself from the dominant category (Indiyastutik, 2019, p. 215), but the subject's action may become political if it can become a dissensus. There is no need for certain partitions to differentiate (Kwok, Heimans, & Singh, 2020, p. 4). The emancipation concept offered by Rancière is not dissensus practices through violence but rather the practice of intellectual equality (Rancière, 1999, p. 34-35), similar to the logic of individual emancipation (Szkudlarek, 2019, p. 435). Emancipation happens when an individual rejects the dominant identity position and speaks with their signals (Kwok, Heimans, & Singh, 2020, p. 2). It could be understood that a person could escape from the trap and reach a higher position.

## Method

This study used descriptive qualitative. In the novel, qualitative research is presented by describing the data to gain an understanding of Sitti Nurbaya's migration to the feudal and patriarchal system. The novel's narrative is explored, managed, analyzed, and interpreted to investigate the efforts described by the main character Sitti Nurbaya to break free from feudalism and capitalization. The data of this study was taken from Marah Rusli's novel *Sitti Nurbaya: Kasih Tak Sampai* (Sitti Nurbaya: Unrealized Love), which was published by Balai Pustaka in the 44<sup>th</sup> edition in 2008, with a thickness of 334 pages. The novel *Sitti Nurbaya: Kasih Tak Sampai* (Sitti Nurbaya: Unrealized Love) was chosen by the researcher because it is a pioneer of literary works in Indonesia that migrated from an ethical regime to an aesthetic regime. The data used in this research are quotes from stories in the novel in form of dialogues, actions, and interpretations related to the research. These data were collected by thoroughly reading the novel's contents, which were then chosen, and noted by the research study's focus. The collected data were analyzed and interpreted using Jacques Rancière's aesthetic political perspective. Furthermore, the data's reliability was tested under the research, then concluded as responses to the research purpose.

## Results and Discussion

### *Sitti Nurbaya as Minority*

The main character, Sitti Nurbaya, known as Nur, is the driving force behind the stories,

with her position as a minority rather than an elite. Nur refused to comply because she was a minor subject. Nur is portrayed as being in an oppressed position because of her father's debt to Datuk Meringgih, as in the following quote, "If the agreement is due and the borrower has not paid the debt, there is no longer mercy given by Datuk Meringgih, but instead, he accuses them and confiscates the down payment (Rusli, 2008, p. 100)". Datuk Meringgih is a ruthless person who tries to legalize his power without any mercy. Even though Nur's father, Baginda Sulaiman, had already begged for mercy, Datuk Meringgih only gave him a respite for a week, as stated in this quote.

"After my father relentlessly begged for him, he was given a week of respite, but with an agreement that if within that week, the debt had not been paid yet, of course, he would confiscate my father's house and properties, and my father would be put in prison. Only if I were given to him, that ferocious giant, my father was allowed to pay his debt when he had the money (Rusli, 2008, p. 135)."

Nur is in a tight position as a minority among the elites, including her father, Baginda Sulaiman, and Datuk Meringgih. The elites have power over the minors. Nurbaya must obey her father because her police of thought said that as a kid, she must abide by her parents and help her parents while in trouble, including in the debt case between her father and Datuk Meringgih. Nur has no power to fight feudalism, and for this reason, she is always in an oppressed position. Nur becomes traumatized because she is in a minor place, so she always emphasizes this to Samsu as a man so that in the future, he will not force his daughter to marry a man she did not love. This is based on the following quote.

"Nurbaya also said, "If in the future you have a daughter, you should not force her to marry a man she does not like because it has already been felt by me how painful, complicated, and uncomfortable it is to sit with a man you do not love. No wonder a woman, who has my fate, does a lousy job because of depression. I am, ah, never mind; because I have to help my father. But, for the women who are not as unfortunate as I am, please, do not force her based on her parents and family's interests about her marriage, regardless of her interests, hobbies, age, intelligence, character, and behavior of hers (Rusli, 2008, p. 172)".

A father should not force her daughter to marry a man she does not love, much less to be free from debt. A father should tend to protect her daughter. Although implicit, the finality is that Nur's father, Baginda Sulaiman, does not have power, so he gave his daughter to marry Datuk Meringgih. Baginda Sulaiman's thought is very transactional. The mistake in the form of debt done by Baginda Sulaiman himself to Datuk Meringgih made Nur have to bear the sin, or in other words, women need to pay for men's sins. "I could not pay that debt," answered my father, "and I cannot give my daughter to you (Rusli, 2008, p. 139)". Indeed, Baginda Sulaiman does not let Datuk Meringgih marry his daughter, yet this thing makes Nur feel even more depressed, as stated in the following quote.

"Even though I am saddened, I am forced to take you to prison as Datuk Meringgih's will." "And I also forced to confiscate your house and properties," said the other employee. My father cannot say anything except, "Do your duty, gentlemen!" When I saw that my father was going to be led into prison, as a criminal with tremendous guilt, my eyes darkened, and I lost my mind. Then without realizing it, I came out and shouted, "Don't put my father in prison! Let me be Datuk Meringgih's wife! (Rusli, 2008, p. 139)".

After this incident, Baginda Sulaiman let Nur marry Datuk Meringgih without realizing that symbolic violence ensued. Baginda Sulaiman did not feel guilty about giving up his

daughter to marry Datuk Meringgih to be free from debt. Baginda Sulaiman legitimized Datuk Meringgih's behavior because his *police of thought* said it is normal for a child to obey the order of her parents, and it is also proper for a woman to be married to a wealthier man. Naturally and appropriately, in this case, the *police of thought* is present in Sitti Nurbaya's story. *The police of thought* is defined as a system that builds the *distribution of the sensible*.

### ***Distribution of the Sensible in the Story of Sitti Nurbaya***

Distribution of the sensible in the novel of Sitti Nurbaya: Kasih Tak Sampai (Sitti Nurbaya: Unrealized Love) elaborated through mutual agreement, such as identity, class, social status, and relation code between women and men in Minang custom, remembering the background of the story located in Padang, which dense with Minang custom and the people uphold their tradition, as seen in this quote, "Yes, it is right; but in our custom, our ancestors' heritages, cannot be wasted or just be swapped. And more, it is not proper to be wasted by us; bad or good needs to be followed. It is a sign that we have custom. If we want to add the custom with other rules, ok, but our tradition must be used too (Rusli, 2008, p. 235)". That quote explained that the scale of indigenous Minang people is the people who adhere to the consensus, bad or good. Minang custom is something material as the distribution of the sensible that exists in society.

A daughter should bow to her parents words. Nur, who wants to divorce Datuk Meringgih, is forced to hold her will, as seen in the following quote, "If a woman who held the talaq (divorce), and I were not bound by my father, I would not continue this wedding. But what can I do? My hand and feet are bound ... (Rusli, 2008, p. 177)". Nur hates her position, which is attached to feudalism. A woman should agree to marry someone wealthier and come from a prominent family. That agreement came out as if embracing the public interests, yet only giving advantages for certain elite and disadvantaged Nur as a minor subject.

The domestic class's consciousness of Sitti Nurbaya as a woman who always asked to comply with every single will of her husband and it is more emphasized in this quote, "Don't you ever forget that your father owes me. Therefore, in this house, the power is mine. So, it is not you who can throw me out of here, but I, who can throw you out of here. If you still have so many words, of course, this night I will throw you including your father from this house," answered Datuk Meringgih, who is pale because he holds his anger (Rusli, 2008, p. 183 – 185). Sitti Nurbaya became imprisoned because of the distribution of the sensible that needed to be followed. Nur needs to adhere to the social construction due to her position as a minority, but in the end, Nurbaya finds that she needs to be brave to decide to go out of her social taxonomy. Nur did not care how people would judge when Nur exited from a particular social category and became a subject of migration.

### ***Class Migration of Sitti Nurbaya***

Sitti Nurbaya's attempt to step outside the specific social taxonomy makes her fail to be categorized in a particular box, so she is considered to disrupt the social norms since she is against the distribution of the sensible as in the quote, "Since my father has passed away, temptation has come over and over again, abandoned by mother, abandoned by father, lover walks like forgetfulness, never mind being poor, full of sorrows (Rusli, 2008, p. 196)". Based on that quote, Nurbaya, whose father has just passed away, finds many temptations around her. Nurbaya began to dare to think about her blocked love because she was forced to marry Datuk Meringgih. Nurbaya, as a subject of migration, tries to break the partitions that create the distribution of the sensible.

Sitti Nurbaya read a letter that she received from Samsulbahri, as stated in this quote, “After the letter has read by her, she kissed it and put it on her chest, where her heart was pounding; then she saved the letter into her wardrobe, together with the other letters that she received from her lover (Rusli, 2008, p. 125)”. Nurbaya could not resist the distribution of the sensible; hence she runaway and turns into the subject of migration. Nur leaps the existing hierarchy by doing actions against the social structure. The subject of migration in this context is a subject who tries to do self-transformation and pull themselves out of their class consciousness. Therefore, a dissensus is created.

### *The Scream of Disagreement of Sitti Nurbaya*

Sitti Nurbaya’s process of attempting to disobey the consensus is done by expressing her dissensus. The marriage between Sitti Nurbaya and Datuk Meringgih shows the position of Nurbaya as a minority who has no freedom. Precisely because Datuk Meringgih is a wealthy man, while Sitti Nurbaya is a poor girl, so Nur has no freedom as narrated in the following quote.

“People who are born lowly, poor and weak, sometimes their hearts are happier than those who are rich, noble or high-ranking. For example, a child who lives hidden in a forest or a mountain, far from all the beauty, joys, riches, and intelligence of the world, is often happier than the burgher, who is always shrouded in all majesty and glory, because the need for the life of the forest kid is not much so that the desire of his heart is almost non-existent and his lust is also lacking. Desire and lust are very strong tempters (Rusli, 2008, p. 162 – 163)”.

Based on the quote, it could be concluded that wealth, rank, and glory do not always bring joy. Humans are sometimes trapped in greed and a lack of gratitude. Wealth sometimes turns people greedier and never feel enough. This can shackle Sitti Nurbaya’s position as a minority and oppressed subject. Sitti Nurbaya’s obedience to her parents made her shackled. Nur carried out a rebellion to break free from the social taxonomy and become an autonomous subject. This could be seen in the following quote, “There are girls who still do not want to get married; because of the example, they still like to be free as a child, or because there is something that becomes an obstacle to their marriage (Rusli, 2008, p. 174)”. Because of her obedience, Nur stuck and failed to become an autonomous subject. Since her marriage, her freedom is shut down, and she is shackled.

Nurbaya is described as merely an accessory because men look down on women, as stated in this quote, “And don’t be discouraged either, if a man sees a woman still far below his feet because, she cannot compete with a man yet if she still does not know her dignity (Rusli, 2008, p. 173)”. Dissensus reflected in Sitti Nurbaya’s behavior was because she became a minor subject. Sensible only serves the interests of certain elites (archipolitics), not serve the low-class interests. The low-class, in this case, is Sitti Nurbaya and her father, Baginda Sulaiman. The decision of Sitti Nurbaya was correct when Nurbaya left her police of thought because, in this case, the police of thought turned out to secure the elite’s interests, not her interest.

### *The Monumental Story of Sitti Nurbaya*

Sitti Nurbaya: Kasih Tak Sampai (Sitti Nurbaya: Unrealized Love) novel by Marah Rusli became monumental because it exposed class consciousness. If it is connected to love, Sitti Nurbaya’s revolt was driven by her love for Samsulbahri. Still, Sitti Nurbaya became monumental because the novel contains the consciousness of identity, class, and social status, which cannot be used as an object of discipline by the distribution of the sensible or the police

of thought. The social construction (consensus) that grows in society prompts a girl to agree with her parents' wishes, including arranged marriages. A woman married to a wealthy man is reasonable in mind and still used as a fixed standard in the minds of society as something 'proper'. A woman married to a wealthy man to live happily is a reasonable choice, so her parents are happy as well. If a child disobeys her parents, then the child is considered disobedient. It is deemed irrational when wealthy men are, but girls prefer the 'poor'.

After the release of *Sitti Nurbaya: Kasih Tak Sampai* (*Sitti Nurbaya: Unrealized Love*), a novel was written by Marah Rusli, there was a significant effect on society. The migration of *Sitti Nurbaya*'s character is an attempt to go beyond the women's domestic taxonomy and at the same time give women a consciousness that they are not property. Issues of class, identity, gender, and feudal culture that bind *Sitti Nurbaya* as a subject are null and void when the subject realizes that she has authority over her body as a woman. Women also have the right to choose their lives because happiness does not require being married to a rich person or always obeying parent's orders. In the end, many children prefer to marry their own choice of partner, not the partner chosen by their parents. Happiness is determined by oneself, not money or parents' choice. Parents also need to change their minds and realize that their child is a dissensus who could construct disagreement with the social. There is no more forced marriage. The active role of parents in determining their child's partner is only minimal because they are afraid that their child will run away if an arranged marriage is arranged. Since then, parents have been afraid because they could not bear the disgrace if their child ran away due to an arranged marriage.

*Sitti Nurbaya* makes a vital contribution to the growth of literature and culture. Through literary study, it is intended that literary works will grow in the future to be not only good as representation but also aesthetic (art) that open up space for emancipation. *Sitti Nurbaya: Kasih Tak Sampai* (*Sitti Nurbaya: Unrealized Love*) novel is based on the idea of feudal obedience. The main character, *Sitti Nurbaya*, opposes the family's feudal structure when other novels tend to describe a good family with obedient children. To combat this dominance, *Sitti Nurbaya* negotiates and accommodates her desires. The distribution of the sensible in *Sitti Nurbaya: Kasih Tak Sampai* (*Sitti Nurbaya: Unrealized Love*) can be classified as a pattern of cultural development, so people have a standard not to be solely native-centric.

## Conclusion

Rancière's literary expectation is to deconstruct the dominance of every social interaction so that a new alternative can emerge, which, as shown in *Sitti Nurbaya: Kasih Tak Sampai* (*Sitti Nurbaya: Unrealized Love*) novel by Marah Rusli, illustrates that a child could be happy without having to obey her parents demands. The reasons why the story of *Sitti Nurbaya* became very monumental in the minds of Minangkabau people can be found in the concepts of distribution of the sensible, class migration, and screams of disagreement that have been described. *Sitti Nurbaya* is struggling not only for love but also for her class, identity, and social position. Even though there are issues of identity, class, social status, and the relation between men and women, readers frequently define *Sitti Nurbaya*'s rebellion as being solely about love. Through the development of *Sitti Nurbaya: Kasih Tak Sampai* (*Sitti Nurbaya: Unrealized Love*) novel as a literary work, especially the creative process, literary works should be organized in the spirit of 1) not only good as representation but also providing an alternative to the presence of an equal social condition, 2) showing a position of dominance cultural consensus or cultural agreement, thus opening dissensus in presenting suffocating community to be able to express their sense of injustice. This is a suggestion for the growth of literature and culture so that literary works are not only beautiful but also valuable for presenting



persuasive solutions to life's problems, as dulce et utile proposes.

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