



Hegemony and Resistance in the Novel 3726 MDPL Aku Kamu dan Rinjani Based on Antonio Gramsci's Theory

Catherine Diaz Aprilliea^{1*}, Hespi Septiana²

Department of Indonesian Language and Literature Education, State University of Surabaya

Corresponding Author: Catherine Diaz Aprilliea

catherine.23091@mhs.unesa.ac.id

ARTICLE INFO

Keywords: Hegemony, Resistance, Literary Sociology, Gender, Gramsci

Received : 21 April

Revised : 23 May

Accepted: 23 June

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ABSTRACT

This study examines the representation of hegemony and resistance in the novel 3726 MDPL: Aku, Kamu, dan Rinjani by Nurwina Sari using Antonio Gramsci's theory of hegemony and the literary sociology approach. The research highlights how power is not only exercised through macro-structures such as the state or capital, but also operates subtly within interpersonal relationships, cultural expectations, and internalized ideologies. Through a qualitative and hermeneutic analysis of the text, the study finds that the protagonist, Andini, resists hegemonic norms related to gender, emotional dependence, and the commodification of nature. Mount Rinjani, as both a literal and symbolic setting, functions as a counter-hegemonic space where the character reclaims her agency. The findings suggest that personal narratives in literature often conceal ideological tensions, and that literature can serve as a critical space for questioning dominant cultural narratives and articulating resistance

INTRODUCTION

Literature is a space where human experience is not only recorded, but also interrogated. Within the framework of literary sociology, a literary work does not exist in a vacuum; it absorbs, reflects, and even challenges the social realities from which it emerges. Literature becomes a site where dominant ideologies collide, and where marginalized voices seek room to articulate themselves. Through literature, readers are invited not only to appreciate the aesthetic beauty of language but also to explore the dynamics of power, identity, and resistance embedded within the narrative.

The novel *3726 MDPL: Aku, Kamu, dan Rinjani* by Nurwina Sari stands as a compelling example of contemporary literature that weaves together personal narratives with complex ecological and social landscapes. Mount Rinjani is not merely a geographic setting – it becomes a symbol of the characters' inner conflict and the broader social realities they inhabit. The novel tells a story of hiking, loss, trauma, and the search for meaning, unfolding through the intricate relationship between humans and nature, between I and You, between wounds and healing.

Yet beneath this personal narrative lies an ideological dimension that calls for deeper examination. Power relations surface in various forms both in interpersonal dynamics and in human interactions with the environment. The experience of the female protagonist reveals the operation of social and cultural pressures that function hegemonically. She is confronted with expectations to recover, to forgive, to be "strong," often without being given space to interpret her own pain. In this context, the novel may be read as a critique of cultural hegemony that permeates everyday life.

Antonio Gramsci, in his theory of hegemony, argues that power does not operate solely through repression, but through consent that is constructed ideologically and culturally. Hegemony is not overtly coercive; rather, it operates subtly through education, religion, popular culture, and even personal narratives. When individuals accept oppressive structures as "natural" or "unchangeable," hegemony functions at its most effective. Within the context of *3726 MDPL*, the discourses of healing, ascension, and modernity may be interpreted as hegemonic narratives that shape how the protagonist views herself and the world.

Power relations are also evident in the way nature Mount Rinjani is portrayed in the novel. It becomes both an object of tourist exploitation and a sacred space that offers possibilities for resistance and reinterpretation. In a world increasingly governed by the logic of capitalism and mass tourism, the mountain is tamed into a backdrop for social media photos rather than being honored as an ecological entity with spiritual and historical significance. Thus, the novel highlights not only human-to-human relations, but also human-nature interactions within an unequal power structure.

Through the combined lens of literary sociology and Gramsci's theory of hegemony, this study seeks to uncover how forms of hegemony are manifested in the novel—whether rooted in patriarchal social structures, modernist ideologies, or the commodification of nature. It also investigates how the protagonist performs symbolic forms of resistance that are quiet yet powerful:

critical silence, introspection, contemplative hiking, and rejection of dominant narratives that impose fixed meanings of "healing" and "success."

Therefore, this research does not approach 3726 MDPL merely as a story of hiking or romance, but as an ideological text that contains struggles over meaning, power, and liberation. By analyzing the power relations within the novel, this paper aims to show how literature can serve as a counter-space for voices often silenced by dominant social and cultural structures, while also offering a new way of understanding healing not as submission, but as a form of resistance.

LITERATURE REVIEW

Literature is not merely a space for artistic expression but a cultural product shaped by and responding to social structures. Within the discipline of literary sociology, literature is regarded as a reflection of social, political, and ideological realities. As Wellek and Warren (2016) emphasize, literary works emerge from and are embedded within specific historical and social contexts. Authors, readers, and texts are interlinked in a web of societal relations, where literature not only mirrors reality but also constructs and interrogates it.

This perspective frames literature as a site where social tensions, power struggles, and ideological battles are negotiated. Through narrative, literature engages with questions of class, gender, identity, and resistance. The characters, settings, and conflicts in a novel often represent broader structural conditions, making literature a valuable lens through which to examine dynamics of domination and emancipation. In this sense, literature becomes a political act an imaginative yet grounded intervention in the cultural fabric of society.

Antonio Gramsci, an Italian Marxist theorist, developed the concept of hegemony to explain how ruling classes maintain control not only through force but through the manufacturing of consent. Hegemony, as articulated in *Prison Notebooks* (Gramsci, 1971), is the process by which dominant ideologies become accepted as "common sense," thus normalizing power imbalances in everyday life. Cultural institutions such as education, religion, and media play crucial roles in sustaining hegemonic values.

A significant component of Gramsci's theory is the role of "organic intellectuals" members of subordinated groups who articulate alternative worldviews and challenge the dominant discourse. In literary analysis, this concept enables us to see how certain characters or narrative arcs function as either hegemonic or counter-hegemonic agents. Through such a framework, literature becomes a symbolic terrain where power is both exercised and resisted.

Gramsci's theory is particularly useful for analyzing how ideologies are subtly embedded in personal experiences and narratives. His insights into how individuals internalize oppressive systems mistaking them for natural or inevitable help reveal how literature can expose, critique, or even reproduce hegemonic structures. In the context of 3726 MDPL, the personal story of trauma and healing intersects with broader ideological forces that define norms around femininity, success, nature, and recovery.

Alongside Gramscian theory, feminist literary criticism offers important tools for examining how power operates within gendered and intimate contexts. Feminist scholars argue that narratives about women often reflect patriarchal expectations valorizing silence, endurance, and emotional labor as virtues. Characters who resist such norms may be seen as disrupting the ideological order. In *3726 MDPL*, the female protagonist navigates personal grief within a social framework that demands her strength and forgiveness, revealing how societal expectations are internalized and enacted at the individual level.

Feminist criticism also considers how silence, reflection, and emotional detachment can be reinterpreted not as weakness, but as forms of symbolic resistance. These nuanced responses to trauma often overlooked in traditional analysis challenge dominant notions of agency and healing. The protagonist's resistance is not loud or violent, but contemplative and critical, revealing the multiplicity of ways in which literature articulates dissent.

Ecocriticism adds another layer to this analysis, especially given the novel's prominent use of Mount Rinjani as both a literal and symbolic setting. Nature in literature has often been romanticized or instrumentalized, but ecocritical approaches question how natural landscapes are represented in relation to systems of power, tourism, and capital. The portrayal of Rinjani as both a sacred space and a commodified tourist attraction in *3726 MDPL* exemplifies how ecological narratives can expose capitalist logic that reduces nature to a consumable spectacle.

This tension between reverence and exploitation invites critical inquiry into the human-nature relationship as mediated through ideology. The mountain becomes a site of spiritual renewal for the protagonist, while simultaneously being appropriated by mass tourism highlighting a duality that mirrors larger contradictions in modern environmental discourse.

Research on power relations in Indonesian literature has been explored through various lenses. Pradopo (2003) argues for the significance of social structures in shaping literary themes and conflicts, while Fitriani (2020) uses Gramsci's theory to analyze peasant resistance in *Burung-Burung Rantau*, illustrating literature's potential to amplify marginalized voices. Studies on feminist resistance in Indonesian fiction, such as those by Maharani (2018), have further demonstrated how personal trauma can serve as a site of ideological critique.

Although *3726 MDPL* has not been extensively analyzed in academic literature, reviews and literary commentaries suggest that the novel contains layered critiques of gender norms, environmental degradation, and post-traumatic identity reconstruction. This study seeks to fill that scholarly gap by applying an explicitly ideological lens drawing on Gramsci, feminist thought, and ecocriticism to unpack how power and resistance are articulated through the novel's narrative structure and character development.

METHODOLOGY

This study adopts a qualitative research methodology with a literary text analysis approach. The research focuses on exploring how power relations are constructed and represented in 3726 MDPL: *Aku, Kamu, dan Rinjani* by Nurwina Sari, using the theoretical frameworks of literary sociology and Antonio Gramsci's theory of hegemony. The qualitative approach is appropriate for this study as it allows for in-depth interpretation of textual meaning, particularly in relation to the interplay between literature and social ideologies.

The analysis is guided by two central perspectives. First, literary sociology is employed to examine the social context that shapes the content of the novel, including the position of the author, the socio-political background of the narrative, and the relationship between the literary work and dominant structures of power in society. Second, Gramsci's theory of hegemony is used to interpret how ideological dominance is reproduced through narrative, how consent is cultivated, and how characters serve as agents of either hegemonic or counter-hegemonic positions.

Data collection is conducted through a close reading of the novel, focusing on identifying textual elements that reveal power dynamics, hegemonic practices, and symbolic acts of resistance. The data include narrative passages, character dialogues, settings, and depictions of social and political tension that reflect or challenge dominant ideologies.

The process of data analysis is carried out through a hermeneutic and descriptive-analytical approach. Hermeneutics is used to interpret symbolic meanings and ideological layers embedded in the text, while the descriptive-analytical method enables the systematic examination of how the narrative constructs representations of power, identity, and resistance. This dual approach provides a comprehensive reading that connects the literary text with broader ideological and cultural contexts, allowing for a critical understanding of how literature engages with and critiques structures of domination.

By combining textual analysis with ideological critique, this study aims to reveal the nuanced ways in which literature becomes a space for both reproducing and challenging hegemonic norms particularly those related to gender, modernity, trauma, and environmental commodification.

RESULTS AND DISCUSSION

The novel 3726 MDPL: Aku, Kamu, dan Rinjani presents a layered narrative that intertwines personal journeys with broader social structures. Far beyond a romantic or adventure story, it offers a critical exploration of how power operates within intimate relationships, institutional settings, and human interaction with nature. By examining the text through the lenses of literary sociology and Antonio Gramsci's theory of hegemony, this analysis uncovers how ideological dominance is embedded in everyday language, emotional expectations, and cultural narratives. The following discussion is organized thematically to analyze various forms of hegemonic power and symbolic resistance embodied by the characters and settings within the novel.

A. Gendered Power Relations in Rangga and Andini's Relationship

The relationship between Rangga Raja and Andini Hangura in 3726 MDPL reveals a complex interplay of gendered power. Rangga, as a male student, OSPEK (orientation) leader, and forestry major who actively occupies public spaces, embodies hegemonic masculinity: confident, socially dominant, and accustomed to leading. In contrast, Andini though academically accomplished is often positioned as the "object of attention," not only by Rangga but also by the lingering shadow of her past relationship with Bintang. This asymmetrical power dynamic is evident in how Rangga narrates Andini within his personal storyline. He doesn't merely love her he seeks to "conquer" her emotionally, believing that his sincerity entitles him to affection. In one pivotal exchange:

Rangga: *"I won't force you. But I won't leave either, Din. Because I know I'm the one you need."*

Andini: *"Are you sure about that? Or do you just need someone to fill your own emptiness?"*

This dialogue illustrates that Andini is not a passive character. She challenges Rangga's approach, questioning whether he sees her as a subject with agency or as a woman in need of male love to heal. Gramsci's theory is particularly relevant here: domination does not always manifest as overt coercion, but often through normalized cultural assumptions such as the idea that a broken hearted woman requires a man to be whole again.

B. Hegemonic Masculinity in Nature and the University Sphere

Rangga's identity as a forestry student and mountain hiker positions him as a figure of ecological masculinity. He is portrayed as someone who masters nature, knows the terrain, leads expeditions, and receives social validation for his role. Mount Rinjani, which should represent spiritual introspection and connection with nature, becomes a stage for masculine dominance.

Andini's journey to Rinjani is not just a physical challenge, but also a confrontation with masculine norms that define mountaineering as a test of strength. This is captured in a comment from a male climber:

Male Climber: *"If you can't handle it, why hike Rinjani? This isn't a place for escapism."*

Andini (Inner Monologue): *"They think they're the only ones with a reason to be here."*

Such moments reflect how nature has been co-opted by hegemonic masculinity as if mountaineering is reserved for those who meet a certain standard of toughness. In Gramscian terms, this illustrates how hegemony functions when dominant group values (in this case, male norms) are accepted as universal truths.

C. Andini as the Organic Intellectual: Rejecting Emotional Subjugation

Andini Hangura emerges as a complex female character. She is not depicted as weak, yet she is not granted the privilege of total freedom from the emotional power structures surrounding her. Haunted by her past with Bintang, Andini resists using Rangga as an emotional crutch. This reveals her as a Gramscian “organic intellectual” a woman who recognizes her position within a power structure and consciously constructs her own awareness.

On Multiple Occasions, Andini Rejects Imposed Definitions of Herself:

“I’m not waiting for anyone to come save me. I just want to know myself without having to belong to anyone.”

This represents a form of ideological resistance to patriarchal hegemony that casts women as romantic objects or emotional healers for tired men. Instead, Andini frames her pain as a space for growth, not as a reason to rush into a new romance. In the narrative structure, she stands as a counter-narrative to the common trope of the “redeemed woman” in popular fiction.

D. Bintang, the Ghost of the Past, and the Power of Memory

Bintang, the ex-lover, is not physically prominent in the novel, but he holds emotional dominance. This subtle but pervasive presence shows that power in relationships isn’t only about who is present, but also about who continues to shape the psyche of others. Bintang’s absence creates a state of emotional ambivalence in Andini between nostalgia, anger, and doubt toward Rangga’s sincerity.

Andini’s inner conflict illustrates how hegemony can persist through memory an invisible structure with real behavioral consequences. In a dialogue with Rangga, she confesses:

Andini: *“I once loved someone who made me forget to love myself. I don’t want to repeat that.”*

Rangga: *“I’m not him.”*

Andini: *“But you’re still a man, convinced that your feelings can heal wounds that aren’t yours.”*

This isn’t just criticism of Rangga it’s a critique of a cultural structure that frames romantic love as a heroic male act of “saving” the woman. In 3726 MDPL, Andini refuses to be saved, and that choice becomes an ideological defiance.

E. Mount Rinjani as a Counter Hegemonic Space

Mount Rinjani functions as a central symbol in the novel. It is a space indifferent to gender, social status, or past traumas. Everyone must submit to nature no social capital grants immunity. Yet, the story also reveals that even mountains are not free from modern hegemony: they become sites of selfies, achievement narratives, and lifestyle expeditions.

For Andini, however, the mountain is not something to be conquered. As she reflects:

"People climb to reach the summit. I climb to learn how to fall without fearing judgment."

Here, Mount Rinjani is a counter-hegemonic space removed from social expectations and cultural scripts. It offers Andini a space for self-interpretation beyond romantic entanglements, public scrutiny, and the myth of the *"perfect woman."* She persists not for applause, but for self-understanding.

CONCLUSION AND RECOMMENDATION

The novel 3726 MDPL: Aku, Kamu, dan Rinjani by Nurwina Sari demonstrates that power relations do not always manifest in large-scale structures such as the state or capital, but also grow subtly within interpersonal relationships, cultural spaces, and individual interpretations of pain and identity. Through the characters of Rangga Raja and Andini Hangura, the novel maps out the dynamics of power that are emotional, symbolic, and ideological particularly within the contexts of gender relations and natural landscapes. Rangga, as a hegemonic male figure with both social and symbolic authority, embodies cultural domination often disguised as affection and sincerity. In contrast, Andini represents a woman who is critically aware of her position within power structures and chooses a path of resistance through rejection, solitude, and introspection.

By applying Antonio Gramsci's theory of hegemony, this study provides a deeper reading of how power operates through cultural consensus, emotional norms, and romantic narratives. Andini is not merely a female protagonist, but a symbol of the organic intellectual who rejects the dominant discourse of love as a universal remedy. She chooses instead to construct personal meaning through physical and spiritual experience on Mount Rinjani, which in this narrative functions as a counter-hegemonic space a place where dominant narratives about femininity, strength, and healing are challenged and redefined.

Based on this analysis, it is recommended that literary sociology particularly through critical theoretical frameworks such as Gramsci's be more frequently employed to interpret literary texts that appear personal and intimate. Personal narratives often conceal dominant ideologies that operate silently. Readers are also encouraged to move beyond plot and character when engaging with literature and instead attend to the social relations and cultural discourses embedded in the text. Furthermore, literary works like 3726 MDPL deserve to be examined in the context of gender and ecological literacy, as they highlight critical issues such as masculine domination, psychological trauma, and the symbolic exploitation of nature. In this way, literature becomes not only a site of reflection but also a medium of liberation from dominant narratives that often go unnoticed.

FUTHER STUDY

This study opens up opportunities for further research into the dynamics of power relations in Indonesian popular literature, particularly those exploring themes of gender, ecology, and personal psychology. While this analysis of 3726 MDPL: *Aku, Kamu, dan Rinjani* employs Antonio Gramsci's theory of hegemony to examine the interplay between domination and resistance, future studies could broaden the analytical scope to include alternative theoretical frameworks. Approaches such as feminist psychoanalysis or ecofeminism would offer deeper insights into the embodiment of trauma, the relationship between women and nature, and the politics of memory within the narrative.

Further research might also benefit from an interdisciplinary approach that integrates sociology, ecological criticism, and popular culture studies to examine how personal narratives within novels reflect broader ideological tensions in contemporary society. For example, a comparative analysis of novels set in other natural landscapes such as Mount Semeru or Kelimutu could reveal patterns in how nature is utilized as a symbolic space for critiquing modernity, masculine domination, or emotional repression.

In addition, reader-response studies could investigate how audiences interpret the themes of resistance and emotional autonomy presented in the novel. This would help assess whether the counter-hegemonic messages embedded in the story foster critical awareness or, conversely, are reabsorbed into mainstream romantic or escapist readings.

Therefore, future studies that are intertextual, interdisciplinary, and intersubjective are highly encouraged. Such directions will not only expand the discourse on 3726 MDPL but also reinforce the role of literature as a reflective and ideologically charged medium through which contemporary anxieties particularly those related to identity, memory, and environmental belonging are both represented and challenged.

ACKNOWLEDGMENT

The author would like to express sincere gratitude to Mrs. Hespi Septiana, for her invaluable guidance and support throughout the writing of this article. As the lecturer for the Sociology of Literature course and as the second author of this work, her insights and encouragement played a crucial role in shaping the analytical depth and theoretical grounding of the study.

Special appreciation is also extended to Nurwina Sari, the author of 3726 MDPL: *Aku, Kamu, dan Rinjani*, whose literary work has provided a rich and thought-provoking foundation for critical analysis. Her ability to weave emotional, ecological, and ideological complexities into a personal narrative is not only inspiring but also contributes significantly to contemporary Indonesian literary discourse.

This article would not have been possible without the intellectual and creative contributions of those mentioned above. Their influence is deeply appreciated.

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