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TRACING TREASURE IN NARRATIVE: REVEALING THE VALUE OF MATERIAL WEALTH IN HAMKA'S SABARIAH NOVEL

Menelusuri Harta Dalam Narasi: Pengungkapan Nilai Kekayaan Material Dalam Novel 'Sabariah' Karya Hamka

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Abstract

This research aims to analyze the values of material wealth expressed in Sabariah's novel and simultaneously reflect society's social structure and relationships. The sociological approach of literature is used to explore how the representation of material wealth in literary works functions as a mirror and shapes social structure. At the same time, it examines the relationship between material wealth and social structure in Sabariah's novels. Pierre Bourdieu's concept of economic, social, and symbolic capital is used to understand how wealth functions as a status and power-forming element in the narrative. Data collection was carried out through a text study of the novel Sabariah. The data unit is sourced from parts of the text. Data analysis was carried out thematically with a descriptive method. This study's findings show four forms of representation of material wealth in the novel Sabariah. The four forms are the exposure of the ideas and ideas of the importance of material wealth, material wealth as a symbol of power, wealth as an ambiguous social value, and material wealth/property, which can be a driver of conflict. This research concludes that the novel Sabariah turned out to be a sociocultural documentation of the Minangkabau people in his time, which was published by Hamka very critically.

INTRODUCTION

Hamka's novel Sabariah contains elements that reflect a view of material wealth. Wealth is perceived as an economic value symbol of social status and power. The study of how Hamka depicts the treasure in Sabariah's novel can provide insight into the sociocultural views of the Indonesian people, especially the Minangkabau at that time. This phenomenon is

interesting because it offers an in-depth picture of how material wealth and social status interact in literary narratives and how this affects cultural and social perceptions.

Literary works as a fictional world contain shadows and ideas (Susanto, 2022) (Fuhse et al., 2020) about the community that is the storytelling context. In literary works, various events, imaginations, and social facts represent a picture of life in society (Rettyaningsih et al., 2024). The themes of literary works are diverse, one of which describes the view of material wealth that affects society's social and cultural structure. Hamka's work, especially the novel *Sabariah*, is a prominent example of Minangkabau cultural values related to material wealth. The novel not only tells individual stories but also provides insight into the social and economic dynamics of the time. This phenomenon is interesting in literary sociology because it explains how material wealth and social status interact in literary narratives. The description of the relationship between material wealth and social status affects cultural and social perceptions in society, especially among the Minangkabau people. This research analyses the values of material wealth expressed in the novel *Sabariah* and its relationship with social structure and societal relationships. This study uses a literary sociology approach to explore how the representation of material wealth in literary works functions as a mirror and a social structure.

This research argues that the values of material wealth in the text mirror social and cultural dynamics and contribute to understanding the interaction between wealth and social structure in the Minangkabau society in Indonesia. This research is expected to contribute to studying Indonesian literature, especially in understanding how fictional narratives represent material values in a cultural context. It is also relevant to understand socio-economic dynamics in a broader context.

This study uses a literary sociology approach to examine the relationship between material wealth and social structure in *Sabariah*'s novel. Pierre Bourdieu's theories of economic, social, and symbolic capital are used to understand how wealth functions as a status-shaping element and power in narratives (Grenfell, 2019) (Sato et al., 2016) (Mangihut, 2016) (Grenfell, 2019). Bourdieu further stated that a person needs capital and habits that support him to contest in a social space (Lesmana et al., 2021) Several previous studies have analyzed the representation of material wealth in Western or contemporary literary works (A. Saenz De Sicilia & Rojas, 2018) (K. D. Saenz De Sicilia et al., 2013), but there is not much in-depth research on the sociological aspects and views on material wealth in *Sabariah*'s novels. There are at least three previous study groups related to the novel *Sabariah*. First, a study that discusses the problem of Hamka's religious values in the novel *Sabariah* (Burhanuddin, 2015) (Suhartono et al., 2010) (Ahmad et al., 2022) (Wan Sofiah Wan Ahmad & Zulkefli Aini, 2019) (Kasim & Muhamad, 2015) The two studies discuss the issue of matrilineal customs and culture in the novel *Sabariah* (Stark et al., 2022) (Maiboy & Anwar, 2021) (Kasim & Muhamad, 2015) Third, a study that discusses matrilineal societies and their cultural patterns (Ajmal & Parampa, 2023) (Roy, 2018) (Ly et al., 2019) (Knorr, 2022) The study gap related to the issue of material wealth in literary works, especially the *Sabariah* novel, has not been discussed in previous studies. Of course, a significant gap is available to be filled by this study by examining how the values of material wealth in *Sabariah*'s novel are interpreted beyond their intrinsic elements (Culler, 1982).

METHODOLOGY

This study uses a qualitative method with a literary sociology approach to analyze the text of the novel *Sabariah*. The material object of the research is a text in the form of narratives and dialogues between characters in Hamka's novel *Sabariah*, which is analyzed to identify the representation of material wealth and its relationship with the social structure in the narrative. This research focuses on narrative and thematic analysis of material richness in *Sabariah*'s

novels. Data collection is carried out through the study of texts, where data units include parts of the text that relate to material wealth and social interaction. The unit of analysis is the novel's characters, plots, and symbols that reflect the values of material wealth. Data analysis is carried out using thematic analysis techniques, and a literary, sociological approach is applied to identify patterns and meanings in the representation of wealth.

The research instrument used is narrative analysis, where the text of Sabariah's novel is analyzed in depth to find patterns of depiction of material wealth and its implications for characters and stories. The primary data is in the form of text from the novel Sabariah by Hamka. Secondary data includes articles, books, and previous research that addresses the theme of wealth in literary works. Data analysis is carried out by applying descriptive-interpretive methods. A thematic approach is used to identify representations of material wealth and their relationship to other social themes, such as power and status.

RESULT AND DISCUSSION

This research explores how material wealth is depicted in novels. The explored part starts with describing the property and moves on to the social interaction related to economic status. Hamka's narrative about wealth is criticized in a sociological and cultural context, which is discussed in detail in the following section.

1. Representation of Material Wealth in the Narrative of the *Sabariah* Novel

Hamka portrays material wealth as an important element that influences the social and emotional lives of his characters in Sabariah. Through the story of Sabariah, who comes from a simple family but is caught up in the dynamics of relationships with individuals of higher economic status, Hamka manages to convey how material wealth acts as an instrument of power that dictates social interactions. Table 1 contains excerpts of data from Sabariah, which provide more detailed evidence of the view of material wealth and its correlation with the lives of the characters in Sabariah.

Table 1. Representation of the assessment of material wealth in the novel *Sabariah*

No	Data Quote	Translation	Meaning
1	<i>Saketek sadjo nan marusuah ijo hiduik tidak sadang manjadang pitih nan tidak sampai manjampai</i>	Just a little makes you anxious because life is not medium (enough) money that does not arrive	The economic condition of a couple of lovers who are not enough to live in life
2	<i>Hiduik ibarat anai-anai Angan-angan handak manggiriak langik malang ditangkok dek layang-layang dek bangsaik badan nangko djuo</i>	Life is like termites. Wishful thinking Sweeping the sky, unfortunately, caught by kites because of people with low incomes of this body also.	A couple of lovers who have many desires that cannot be realized due to low economic conditions.
3	<i>kito nangko urang miskin ameh tidak bangsopun kurang kaum kirabat kurang pulo nan kurang mari kito tjari djangan nan ado dibuangkan.</i>	We are poor people gold has no descendants and lacks relatives less Let's look for things that are lacking, don't what already exists we throw away	The economic condition of a couple of lovers who are sick causes problems with parents who want a wealthy son-in-law.
4	<i>Adiak ameh intan bakarang Kami lojang kanso timbago Tak dapek untuang disamakan Elok batulak hambo kini</i>	Diamond golden sister Our copper canso pans Unable to profit equalized It's good to walk Hamba now	The difference in economic status between lovers raises the problem of feelings between the characters.

5	<i>Kau tatarimo diurang miskin, tidak baameh djo baperak, tidak ado harato hambo, tidak sarupo djo nan banjak.</i>	Thou art accepted by the poor non-gold and silver No ambo treasure unlike many people	The difference in economic status between lovers raises the problem of feelings between the characters.
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(Source: Hamka, 2019: 3-44)

Data quote number 4 reads, "*Adiak ameh intan bakarang, we lojang kanso timbago, tak dapek to pour disamokan, beautiful batulak hambo now* (The golden brother of the diamond is rocky, we are copper pans, we can't profit from being equalized, it's good to walk ambo now)" shows that Pulai as Sabariah's husband has a low economic condition. As a result, Pulai could not meet all the needs of Sabariah's life. Sabariah's life after marrying Pulai has not changed. He remained in a simple life. This reality is not in line with the dream of Mrs. Sabariah, who hopes that Pulai can bring her child's life to a better life, namely a life with sufficient material wealth. This condition began to cause Sariaman's concern about Sabariah's future life. Pulai started to read this concern and encouraged Pulai to discuss this matter with Sabariah, as shown in the following data quote, number 5.

"*Kau tatarimo diurang miskin, tidak baameh djo baperak, tidak ado harato hambo, tidak sarupo djo nan banjak*" (You are accepted by the poor, have no gold and silver, no Servant's treasures, unlike many people). Pulai's lack of ownership in the quote disturbed Pulai's mind that he was not worthy of making Sabariah happy. Sabariah will not feel satisfied if she does not pamper Sabariah with enough material wealth. Therefore, Pulai decided to go to the region to find a job that could generate more wealth. Pulai's decision to migrate was intended so that Sariaman's worries about his daughter would not be prolonged and cause other problems in his relationship. The value of this material wealth succeeded in dictating the turmoil in the relationship between Sabariah and Pulai. The data in Table 1 shows a series of dialogue quotes and conversations between figures that show debates and self-judgment stemming from the ownership of material wealth.

2. Property as a Symbol of Power and Social Status

Harta has become an influential power force in Sabariah's romantic relationship with Pulai. The white love between them can be controlled and deflected by the power of the treasure coveted by Sariaman (the mother of Sabariah). A rich man, Sariaman chose to be Sabariah's replacement husband. Sabariah's mother holds control of his power and is the property of the man's future husband. Mother became an important symbol of power in efforts to increase Sabariah's dignity and self-esteem. Look at the data in Table 2 below. You will see how wealth has become a symbol of power that can deflect the direction and purpose of the sincerity of love between Sabariah and Pulai in the novel Sabariah.

Table 2. Representation of power and social status

No	Quotation	Translation	Meaning
1	<i>Anak alah manjadi urang gadang sumando karumah urang djo apo urang dibari makan tatakaloa nak ka ditarimo urang lalu nikah kawin sakali nasib anaknjo disarahkannjo buruak baiaknjo anak tanggung djoapo urang dihidupi</i>	You have become adult son-in-law to people's houses. What are people fed with? have been accepted by people and then married. The fate of his son was handed over. bad for you to bear. What do people live on?	The economic status of a "sumando" is low, and he must meet all the needs of his wife's life.
2	<i>Parasaan urang badagang buliah den tjurai den paparkan adopun kami urang badagang untuangnjo 'ibarat induak ayam mangakeh baru manjotok'</i>	The suffering of people who trade, Hambo can describe. As for our trading, Fortunately, it is like a mother chicken	Living conditions in the region in search of wealth

		Scavenge first and then peck	
3	<i>Djangan dipandang kajo urang kok kajo injo pado kito banjaklah baharato sawah badjandjang uwang banjak baniago balabo pulo sadangnjo tarang bintang dirinjo tidak mangana Tuhan Allah kito dipandang umpamo sarok kapalo kito injo langkahi</i>	Don't be taken for granted. If he is richer than we are, many people will have wealth, terraced rice fields, a lot of money, and profitable business. When it's bright star himself, not knowing the Lord God, we are seen as garbage, He stepped on our heads.	Conflicts between figures arise due to differences in economic status, which degrades one of them.
4	<i>Pikiakan sabuah lai tampai tjilako urang kajo kalau kito manarimonjo kebanjakan nan baitu tatapi bukan pukua rato kito dipandangnyo randah bangso mangharapkan limpah karunianjo bunji katonjo lalu lalalng niniak mamak disangkonjo sarok kito disangkonjo pakakeh palapeh hawa djo napas</i>	Think of one more thing, handsome wretched rich man if we accept it. Most of them are, but not a flat beat. We are looked down upon as if hoping for his bounty. The sound of the word passing by Ninik Mamak thinks it is garbage. We believe it is a tool Air Release and Appetite.	Conflicts between figures that arise due to differences in economic status that degrade one of them
5	<i>Alah banjak bisik djo dasuih alah banjak gundjang gudjirak adat bana dalam nagari malu tidak dapek diagiah suku tidak dapek diandjak sarumah urang batjarai sakaum djadi musuaknjo bundo marasai tiok hari kito nangko urang misikin ameh tidak bangsopun kurang kaum kirabat kurang pulo</i>	There have been many whispers and rumours. There has been a lot of gossip Correct customs in Nagari shame is indivisible, the tribe cannot be taxed, Divorced House the same race becomes the enemy, Bundo is miserable every day. We are poor people Gold is not a descendant, and there are fewer relatives.	The social status of the figure is affected by the economic condition of the relatives

(Source: Hamka, 2019: 4-23)

The data excerpt in Table 2 reads : “*Alah banjak bisik djo dasuih alah banjak gundjang djo gudjirak, adat bana dalam nagari malu tidak dapek diagiah, suku tidak dapek diandjak, sarumah urang batjarai sakaum djadi musuahnjo, bundo marasai tiok hari, kito nangko urang misikin, ameh tidak bangsopun kurang, kaum kirabat kurang pulo*” (There have been many whispers and rumors. There have been many gossips and gossips, the custom is right in the Nagari is shameful, it cannot be divided, the tribe cannot be changed, the family of divorced people becomes the enemy, and the Bundo is miserable every day. We are poor people with no descendants and no relatives are less). Of the unfortunate and poor conditions described in this quote, Sariaman urges and tries hard to open the horizon of Sabariah's thinking so that he is willing to change his fate. The change of fate that Sariamin wants for Sabariah is to become a person who has possessions, namely through the marriage of a person with property. Sariaman wished that Sabariah's willingness to let go of Pulai and then marry a more affluent man she had chosen would certainly change Sabariah's fate in the future. Automatically, it will also impact her as she becomes the in-law of men with property.

The same mindset was also expressed by Mrs. Pulai, as seen in the first data quote in table 2 which reads: “*Anak alah manjadi urang gadang, sumando karumah urang, djo apo urang dibari makan, tatakaloa nak ka ditarimo urang, lalu nikah kawin sakali, nasib anaknjo disarahkannjo, buruak baiaknjo anak tanggung, djoapo urang dihidupi*” (You are an adult, a

son-in-law to people's houses, with what are people fed? have been accepted by people and then married. The fate of his son is entrusted to him, and you are not suitable to bear, with what is a man to live with?). Pulai's living conditions, as depicted in this tip, became a worry that disturbed her mother's mind. He advised Pulai to work harder to earn wealth. The advice starts from the horizon of the ideal hope of a wife when she is married, which is a life of wealth (wealth). Pulai's position as *a sumando* (son-in-law in people's houses) makes him a milestone in supporting his wife's life. The Pulai's mother does not want the non-possession of her child to hurt her household in the future. The ideal desire of Mrs. the Pulai is reflected in the quote from Table 2, data no 1.

The view that wealth is a source that influences life dynamics has been attached to Mrs. Pulai's and Mrs. Sabariah's minds. Both mother characters in the novel *Sabariah* aspire that their children will not experience material poverty in the future, especially during marriage. This idea of thinking has become a collective unconsciousness in mothers. Departing from this fact, it can be stated that materialistic tendencies move unconsciously in the minds of individuals, especially women, and affect the minds of society, especially mothers. So, movable property becomes a driver of power and a benchmark of a person's social status.

3. Wealth as an Ambiguous Social Value

In the dialogue between Sabariah and her family, Hamka often discusses the importance of wealth in determining happiness. However, this novel also illustrates the irony behind materialism: the wealth possessed by the rich characters in the story does not guarantee true happiness but instead brings inner conflict and tension in relationships. Some data citations in Table 3 below illustrate the ambiguity condition.

Table 3. Views on the Ambiguity of matter in novels

No	Quotation	Translation	Meaning
1	<i>Manangih mangunggu-ngunggu, karano pisang sakaduduang. Maso ketek tanggungan ibu, lah gadang carikan surang.</i>	Crying in a daze, because of a piece of banana. The childhood of the mother's dependents, It's a big look for yourself	The grief of a child raised by parents who have no property
2	<i>Malako djo Koto Perak Pasisia sadjo muatannyo Tjilako bana ameh djo perak banjak manusia didajonjo</i>	Malacca with Kota Perak Just the cost is loaded Woe to gold and silver He deceives many humans	Gold and silver have great tempting powers for humans.
3	<i>Sebagai laki urang kajo kalau injo nan kito tariak akan mandjadi bapak padja kajo lah tingga didirinjo tantangan anak kanduang kito razakinjo djuo nan dimakan alah kanjang injo baranti.</i>	Regarding the husband of a rich man, if he is the one we attract will be the father of his child, Rich is already in him. Regarding our biological children, their sustenance is also what they eat. They are complete and stop.	Marrying a rich person will not necessarily positively impact the daughter's relatives.
4	<i>Urang badagang pandai hiduik kalau mularat injo marantau kok pulang injo ka kampuang tibo dikampuang injo manjopan malagak hilia djo mudiak kalau hanjo baitu sadjo tandonjo adiak tapadayo walaupun bangsaik tidak bauwang liheklah budi kurenahnyo liheklah tampan taratiknyo itulah tariak ka minantu</i>	People who trade are good at living. If he is destitute, he travels. if he returns home, he goes to the village Arriving in the village, he was going to go back and forth, if that's all there is The sign is that the younger brother is deceived. Even though he is poor and not a bear, look at his ethics. Look at his handsome attitude.	A warning not to be fooled by the unfortunate nomads, who still pretend to be rich when they return to their hometowns. The wealth of ethics should be more critical.

		that's what was taken for Become a son-in-law	
5	<i>Batuka bana minantu bundo</i> <i>tabuang suami hambo</i> <i>baganti djo nan lain</i> <i>bungo kambang mananti lajua</i> <i>pakan rami mananti langang</i> <i>kok kajo bana injo kini</i> <i>kok habih akhir kalaknyo</i> <i>tidak bundo kapingin lai</i> <i>pandeka buliah mambalehkan</i> <i>di dunia ateh ma atehi alah</i> <i>tampak nan labiah elok</i> <i>bakisa pulo angina bundo</i>	If you exchange Bundo's son-in-law, your husband will be banished, replace with another. Flowers bloom, waiting to wither. The town is crowded, waiting for quiet. If he is wealthy now, If it runs out in the end, Bundo doesn't want it anymore. Warriors can retaliate. In the world of high elevation. Mum's feelings change for the better.	The child struggles to keep her poor husband when she is urged by her mother to accept the proposal of another materially more prosperous man.

(Data source: Hamka, 2019: 3-22)

Based on the five data citations sourced from *the novel Sabariah* presented in Table 3, it can be seen that there has been a debate between a girl named Sabariah and her mother. Sabariah, who already had a husband named Pulai, was not liked by her mother because Pulai could not provide material happiness to Sabariah. The mother felt that her son's fate did not change after the marriage with Pulai. In her mother's eyes, Sabariah is still her poor daughter, even though she is married. The poverty of Sabariah and her mother did not change to a more materially pleasant form. Sabariah and her mother have lived for a long time in endless poverty. She hopes that Sabariah will get pleasure when she is married. That pleasure will undoubtedly happen if Sabariah marries a man who is richer materially. Pulai, as the husband who Sabariah had chosen, could not meet her mother's expectations. Therefore, the mother wanted Sabariah to divorce Pulai and accept another, more affluent man the mother had chosen.

However, Sabariah disagreed and even opposed her mother's wishes. The data quote no. 5 in Table 3 explains the principle of Sabariah's resistance to the idea of mothers who want their children to be married to people who own and have property. The concept of resistance from Sabariah is also supported by the statement of another character in *Sabariah's* novel, which states that even though she is married to a rich man, Sabariah will still eat as much sustenance as God has allocated for Sabariah (see quote data no. 3 in Table 5). From the five examples of data citations in Table 3, it is clear that the dualism of assessment of material wealth also occurs in this *Sabariah* novel. The dualism of the evaluation of property ownership in individual relationships in the novel *Sabariah*, as well as being a trigger for conflicts between characters, is brought to life by the author. The disputes in *Sabariah's* novel, driven by the view of materialism, are also described in more detail and diversity in this novel. The data in Table 4 in the following section illustrates this more fully.

4. Treasure as a Driver of Conflict in Novels

The conflicts in *Sabariah's* novel are built by clashing the position of the characters who do not have property with the characters who have, and also the conflicts between fellow characters who do not have property but are intimidated by the desire of other characters who want to change the position of their non-possession to be more respected through dream possessions. The following Table 4 data shows a series of conflicts that form a causal relationship due to the problem of property and material wealth.

Table 4 Material as a trigger for character conflict

No	Quotation	Translation	Meaning
1	<i>Hambo bamukasui ka badjalan,</i> <i>lapeh dek adiak badan hambo</i> <i>lapehlah dengan sutji hati</i>	I mean to walk. released Ambo's body by his younger brother,	It is a conversation of a couple of lovers asking permission to go on a

	<i>alah sudah hambo pikiakan tidak djauah hambo badjalan hanjo karanah Udjuang Gunuang daerah Pariaman djo saba malah adiak lapeh</i>	let go with a sincere heart. It's done, Ambo thinks. Not far from Ambo, walking only to the Ujung Gunung, Pariaman area. Patiently let go of the younger brother.	journey in search of more wealth.
2	<i>Sadjak minantu pai badjalan alah limo bulan djo kini kaba tidak barito tidak djangkalan kain agak sahalai surek saputjuak tak dikirim pitih sa uwang tak dilantiang mada hati den mamikiakan</i>	Ever since the son-in-law went walking, Five months without news news is not even let alone a piece of cloth, Not a single letter was sent Not even a penny was sent Bundo's heart is hard to think about	A mother is anxious because her daughter-in- law has no news and supports her child since leaving to migrate.
3	<i>Sadang dihati Sariaman dek lamo bakalamoan dek harok ameh perak tabajang-bajang dipikiran kudian mandapek nan dihati dapek minantu urang nan kajo salamat hidup anak denai, denai basanang hati pulo bukan umpamo badan kini garam habih samba tak lamak aranglah habih basi binaso</i>	In Sariaman's heart, Long hoping for gold and silver to be shadowed in his mind If you can have a rich man's son- in-law, Happy life to my son. Servant rejoices also, not like the current body. Salt runs out of lousy side dishes Charcoal has run out of iron perishing.	Conflict between mother and child because the mother wants her child to divorce her poor husband.
4	<i>Dapek minantu urang miskin tidak pandai mantjari untuang bodoh badagang baniago ikolah lamo dang masonjo kaba tidak barito tidak anak den harok dek mananti alah lusuah kain dipakainjo tidak mandapek kagantinjo.</i>	can be the son-in-law of the poor, not good at making profits., stupid in trading and trading, This is a long time coming. No news, no news. Hambo children, please wait. the clothes he was wearing were shabby did not get a replacement.	The communication breakdown between lovers after going to migrate causes conflicts with other characters.
5	<i>Kok sampai pulo injo pulang kito tiliak tampan ruponjo dilihek rupo pambaokanjo ditengok isi petinjo djikalau kosong tak beisi disuruah anak mintak tjarai disuruah mamintak kato putuih.</i>	If he comes home, We look at how handsome it seems. seen in its appearance, see the contents of the box. if it is empty and does not contain, Told by children to ask for a divorce I was told to ask for a break word.	Conflicts that want a divorce if the living conditions after returning from the region are poor
6	<i>Tarok didakek parak urang Kudjaraik tidak disambiakan Harok di ameh perak urang Mudarat tidak dipikiakan</i>	Tarok near the parak of people nature not taken hope with gold silver people Mudharat is not thought	Sabariah's conflict with her mother who wants wealth, gold and silver.
7	<i>Adopun tantang si Sabariah buah hati dek anak kanduang handak mamintak gantiang putuih handak mamintak biang tabuak karano dipaso dek bundonjo dek harok ameh perak alah tampak nan labiah elok tampek manjarahkan</i>	As for Sabariah, biological children, want to ask for a decision wanted to ask for the culprit because he was forced by his mother Because please mas perak Hope people look better Place of submission	Sabariah and her husband conflict because of parents who want a lot of wealth

(Data source: Hamka, 2019: 6-32)

In the data quote number 4 which reads: “*Dapek minantu urang miskin tidak pandai mantjari untuang bodoh badagang baniago, ikolah lamo dang masonjo, kaba tidak barito tidak, anak den harok dek mananti, alah lusuah kain dipakainjo, tidak mandapek kagantinjo* (Can be a son-in-law of a poor person, not good at making a profit., stupid to trade and trade, this is a long time ago, no news no news. Hambo children, please wait. Their clothes are shabby, and they don't get a replacement). The worries of Sariaman (Sabariah's mother) are visible. The absence of alimony given by Pulai to Sabariah gave rise to anger that made Sariaman furious. Sariaman wanted a decent life for his son, so Sariaman intended to find a more affluent man for him.

Data quote number 5 in Table 4 reads: “*Kok sampai pulo injo pulang, kito tiliak tampan ruponjo, dilihek rupo pambaokanjo, ditengok isi petinjo, djikalau kosong tak berisi, disuruah anak mintak tjarai disuruah mamintak kato putuih* (If he comes home, we look at his handsomeness, see how he looks, see the contents of his chest, if it is empty and empty, he is told to ask for a divorce) shows Sariaman's doubts about the condition of Pulai who will have a lot of wealth after going abroad. Sariaman's desire to separate Sabariah from Pulai is even stronger if Pulai does not have enough wealth to raise his son's status. It can be seen that the issue of materialism can drive conflicts that significantly impact the family's life.

The mother figure (Sariaman), as a representative of the nobody-less figure, has a strong desire to change the position of her daughter and herself to become wealthy. Sariaman planned this strong desire by finding a more affluent man to become Sabariah's new husband. Sariaman's strong desire to ask Sabariah to file for divorce from Pulai has created a conflict between the mother and her daughter. However, Sabariah's character, who is obedient to her mother, leads to inner conflict, sadness, and confusion in Sabariah's mind to leave and ask for a divorce from Pulai, who has become her husband. At the same time, Pulai, as a representative of a wealthy figure, also felt an inner conflict when he realized that he could not give material happiness to Sabariah, his wife whom he loved sincerely. Sabariah also felt the same way towards Pulai. However, poverty and lack of property encouraged Pulai to give in and leave Sabariah.

CONCLUSION

The proof of four critical factors discussed in the previous result section proves that Hamka wrote this novel to exploit worldly issues that are very thick in the veins and minds of the characters' subconscious. When literary works are seen as documentation and portraits of society in his time, the sociocultural context built by Hamka in this novel Sabariah refers to the culture and people of Minangkabau in his time. This research has a theoretical impact on the enrichment of literary and sociological studies on literary works, especially Hamka's works. This research has implications for the comprehensive meaning of Minangkabau society and culture from the lens of literary works of his time.

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