



Local Cultural Conflicts and Power Domination in the Novel *Orang Oetimu* by Felix K. Nesi: Literary Anthropological Analysis

Mutiara Otolomo^{1*}, Sitti Rachmi Masie², Zifa Achmad Bagtayan³

¹²³Prodi Pendidikan Bahasa dan Sastra Indonesia, Universitas Negeri Gorontalo, Gorontalo, Indonesia

*E-mail: muiaaraotolomo25@gmail.com

ABSTRACT

This study examines local cultural conflicts and power dominance in the novel *Orang-Orang Oetimu* by Felix K. Nesi using a literary anthropological approach. The aim is to describe the forms of local cultural conflicts, power dominance, and the relationship between the two in representing the social reality of Timorese society. The method used is qualitative descriptive with data sources in the form of quotes, dialogues, narratives, and events in the novel. Data were collected through intensive reading, recording, classification, and analyzed based on a literary anthropological perspective. The results of the study show that local cultural conflicts are reflected through the weakening of customary authorities, changes in people's attitudes towards traditional values, restrictions on the space for cultural expression, and distortions of cultural functions as a guideline for life. Meanwhile, the dominance of power is seen in the practices of social control, social control, the use of authority, and symbolic power that give birth to a culture of fear, silence, and obedience. This study concludes that power dominance is the main factor that drives local cultural change and marginalization. Through the novel, the struggle of the Timorese people in maintaining their cultural identity in the midst of power pressure is depicted, as well as presenting social criticism of practices that weaken local culture.

Keywords: local cultural conflicts, power domination, novel, literary anthropology

Konflik Budaya Lokal dan Dominasi Kekuasaan dalam Novel *Orang Oetimu* Karya Felix K. Nesi: Analisis Antropologi Sastra

ABSTRAK

Penelitian ini mengkaji konflik budaya lokal dan dominasi kekuasaan dalam novel **Orang-Orang Oetimu** karya Felix K. Nesi dengan menggunakan pendekatan antropologi sastra. Tujuannya adalah untuk mendeskripsikan bentuk-bentuk konflik budaya lokal, dominasi kekuasaan, serta hubungan antara keduanya dalam merepresentasikan realitas sosial masyarakat Timor. Metode yang digunakan adalah deskriptif kualitatif dengan sumber data berupa kutipan, dialog, narasi, dan peristiwa dalam novel. Data dikumpulkan melalui pembacaan intensif, pencatatan, dan klasifikasi, kemudian dianalisis berdasarkan perspektif antropologi sastra. Hasil penelitian menunjukkan bahwa konflik budaya lokal tercermin melalui melemahnya otoritas adat, perubahan sikap masyarakat terhadap nilai-nilai tradisional, pembatasan ruang ekspresi budaya, serta distorsi fungsi budaya sebagai pedoman hidup. Sementara itu, dominasi kekuasaan terlihat dalam praktik kontrol sosial, penggunaan wewenang, dan kekuasaan simbolik yang melahirkan budaya ketakutan, pembungkaman, dan kepatuhan. Penelitian ini menyimpulkan bahwa dominasi kekuasaan merupakan faktor utama yang mendorong perubahan dan marginalisasi budaya lokal. Melalui novel ini, digambarkan perjuangan masyarakat Timor dalam mempertahankan identitas budaya di tengah tekanan kekuasaan, sekaligus dihadirkan kritik sosial terhadap praktik-praktik yang melemahkan budaya lokal.

Kata kunci: konflik budaya lokal, dominasi kekuasaan, novel, antropologi sastra

Submitted
17/06/2026

Accepted
04/08/2026

Published
07/08/2026

Citation	Otolomo, M., Masie, S. R., & Bagtayan, Z. A. (2026). Local Cultural Conflicts and Power Domination in the Novel <i>Orang Oetimu</i> by Felix K. Nesi: Literary Anthropological Analysis. <i>Jurnal Pembelajaran Bahasa dan Sastra, Volume 5, Nomor 4, Juli 2026</i> , 3737-3748. DOI: https://doi.org/10.55909/jpbs.v5i4.1649
----------	---

Publisher
Raja Zulkarnain Education Foundation

INTRODUCTION

Literature as a cultural product not only functions to present entertainment or aesthetic beauty, but also becomes a medium of reflection on the social and cultural reality of society. According to Ratna (2004: 11), literary works are the manifestation of human thoughts, feelings, and experiences that are communicated through language as a medium, so that literature is never separated from the social context that gave birth to it. Through literature, sociocultural issues such as conflict, inequality, and power relations can be represented symbolically and deeply.

In the context of multicultural Indonesia, local cultural conflicts are a recurring phenomenon, especially when indigenous cultures are confronted with state hegemony. The local culture that is the guideline of life is often in a vulnerable position. According to Koentjaraningrat (2000:153), culture can be understood as the whole of ideas, behaviors, and human creations that develop and are carried out in social life. When this system of ideas is forced to clash with the dominant political or bureaucratic structure, what is called a cultural conflict occurs.

This phenomenon is strongly seen in the novel *Orang-Orang Oetimu* by Felix K. Nesi, which depicts the life of the Timorese people with strong customary traditions, but under the pressure of state power in the 1990s. The conflict displayed is not only in the form of physical opposition, but also shows the marginalization of local culture due to the influence of modernity and the dominance of the military apparatus. This is in line with the view of Endraswara (2013:82) in literary anthropology, that literary works often record a clash of values between people's traditions and external forces that try to redefine their identity.

The main problem in this novel is the unbalanced power relations. Timor's local culture loses its authority when confronted with state apparatus that has the legitimacy of symbolic power. Michel Foucault (Sheridan, 2002:135) asserts that power does not only work through

physical oppression, but also through mechanisms of control, surveillance, and normalization. In *the Oetim People*, the dominance of state power creates latent fear and collective trauma that forces the villagers into a subordinate position. The authorities have the power to determine "right" and "wrong", which in turn displaces customary law that has been in place for a long time.

The urgency of this research lies in the limitations of literary studies that discuss Eastern Indonesian society from the perspective of literary anthropology and power. In addition, the problem of marginalization of local culture is still relevant to contemporary conditions in various regions of Indonesia. Through this research, the novel *Orang-Orang Oetimu* is dissected as a cultural text that records traces of history, value systems, and power practices that often go unnoticed by official historical records. Through this multidisciplinary approach, the study is projected to be able to enrich the horizons of literary criticism, especially in dissecting the close relationship between literary texts and the socio-cultural realities that surround them.

In addition to having relevance in academic studies, this research also has a significant relevance with Indonesian Language Learning at the high school level, especially grade XII in the Independent Curriculum. In phase F (grades XI–XII), the achievement of learning Indonesian emphasizes the ability of students to understand, interpret, and evaluate literary texts critically by considering the social, cultural, and ideological context behind them. Through literary learning, students can understand the content of literary works and relate them to the conditions of people's lives.

The use of novels in literary learning in high school provides space for students to understand various life values through the depiction of social realities presented in stories. Through the study of the novel *Orang-Orang Oetimu* by Felix K. Nesi, students can understand the representation of local cultural conflicts and the dominance of power



depicted in people's lives. This learning is in line with the purpose of learning literature, which is not only to develop the ability to appreciate literary works, but also to foster critical attitudes, social empathy, and students' awareness of cultural diversity in community life.

Pedagogically, this literary learning is relevant to the constructivist approach that places students as active subjects in building understanding through the process of analysis and reflection on literary works. In addition, critical literacy-based learning encourages students to read texts in depth, understand power relations, and identify ideologies contained in narratives so that students are not only passive readers, but also able to think critically and reflective of the social realities depicted in literary works.

This linkage shows that this research not only contributes to the development of literary studies, but also has relevance in the field of education. The results of the research can be used as a reference in the development of teaching materials for learning novel analysis in high school grade XII, so that the study of local cultural conflicts and power dominance in the novel *Orang Oetimu* is important because it is able to support literary learning that is contextual, critical, and in accordance with the demands of the curriculum.

METHODS

The research to be carried out is qualitative descriptive research. Moleong (1989:6), Razak (2017:176) argues that qualitative research aims to uncover phenomena in the form of behavior and actions of research subjects using the correct scientific method, which can be described in words or language in a certain context (Moleong & Surjaman, 1989). The location of the research is in Harapan Village, Wonosari District, Boalemo Regency. The source of data in this study is the Javanese-speaking community who use Javanese in daily communication. The research data is in the form of verbs that contain the process of

affixation, including the form of the root word, prefix (prefix), infic (insert), suffix (suffix) and confix (a combination of prefix and suffix).

The data collection technique in this study was carried out through literature research and *close reading*. The stages of data collection include describe follow.

First, an intensive reader, compare the text of the novel *Orang-Orang Oetimu* and find a narrative that contains elements of local cultural conflict and power domination.

Second. recording relevant quotes, this can be dialogue, narrative, or descriptions of situations that reflect local cultural conflicts and power domination.

Third, classification of data, based on types of cultural conflicts, such as conflicts of customs and modernity, social class conflicts, and ideological conflicts between colonizers and indigenous peoples.

The collected data was analyzed using content analysis techniques and hermeneutic approaches. The steps of the analysis include: identify the conflicting cultural elements in a text, categorize forms of cultural conflict including vertical conflicts (between rulers and peoples) and horizontal conflicts (between local communities), interpret. exploring conflict cultures from the perspective of literary anthropology, Interpreting. exploring the dominance of power from the point of view of literary anthropology, draw conclusions about cultural conflict and power dominance in the *novel of the oetimu people*.

RESULTS

1. Forms of Local Cultural Conflict in the Social Life of the Oetimu Community

The local cultural conflict in the novel *Orang-Orang Oetimu* by Felix K. Nesi does not exist as a stand-alone event, but as a series of conflicts that infiltrate various aspects of the social life of the community. These conflicts arise in forms that are interrelated and affect the way the Oetimu people think, behave, speak, and make decisions in their daily lives. Local culture, which is supposed to be

the source of identity and guidelines for life, is actually in a depressed position when faced with the dominance of state power.

This pressure of power does not necessarily erase local culture, but encourages a change in the function and meaning of culture in social life. Culture is still present, but no longer has full power as the foundation of social action. In the context of literary anthropology, this condition shows how cultural conflicts work subtly through shifts in authority, changes in societal attitudes, and restrictions on the space for cultural expression.

1.1 The Weakening of Indigenous Authorities

One of the most prominent forms of local cultural conflict in this novel is the weakening of indigenous authorities. The weakening of customary authority occurs when the role and authority of customary institutions begin to decrease due to the dominance of state power. The rules and values previously held by traditional leaders are no longer the main reference in people's lives. As a result, customary decisions lose their binding power, and people are more likely to follow the system brought by the state.

F1 BBKBL/D1/F2019 “

Am Siki,” the encounter said, “these ladies and gentlemen are city people. They do not understand all kinds of poetry and traditional speech. In the presence of mountains and hills, say what you mean openly, like rain in the planting season, like the sun in the dry season.” (Nesi, 2019:84).

The quote shows that in indigenous peoples, there are distinctive rules and ways of communication, namely through symbolic traditional poetry and speech. Temukung as a traditional leader emphasized that this method of communication is not understood by city people who come from outside.

1.2 Changing People's Attitudes towards Traditional Values

Changes in people's attitudes towards traditional values occur when people begin to no longer make customs the main guideline in life.

Values that were previously upheld are slowly shifting due to the influence of power and new systems. As a result, society has become more open to change, but at the same time it has begun to move away from long-inherited traditions.

F1 BBKBL/D2/F2019 *“They often refer to him as a hero, a knight who kills to save the nation from the clutches of Japan.”* (Nesi, 2019:32).

The quote shows that society still holds the traditional value of heroism that is collective. The figure of a hero is interpreted as an individual who fights for the common interest, especially in the context of defending the nation from colonialism.

F1 BBKBL/D3/F2019

“People laugh, but that's exactly what happened.” (Nesi, 2019:33).

The response of the public who laughed at Am Siki's statement showed that the value of heroism was no longer understood rigidly or sacredly. The laughter reflects a change in people's attitudes that are starting to see cultural values more flexibly.

1.3 Restrictions on the Space of Cultural Expression

Restrictions on the space for cultural expression occur when people no longer have the freedom to display and express their culture openly in public spaces. These restrictions make cultural practices that were previously collective and open limited, even hidden. As a result, the social space to maintain and pass on culture is getting narrower.

F1 BBKBL/D4/F2019

“Do not go to shamans, or attach leaves, stems, roots and useless herbs to your bodies.” (Nesi, 2019:57).

The quote shows that there are restrictions on people's cultural practices related to traditional medicine. The use of natural ingredients as well as the role of shamans that have become part of local traditions is no longer considered legal to do. This condition shows that the space of local cultural expression has narrowed due to the dominance of new values that are more considered correct. As a result, people no longer have full



freedom in carrying out cultural practices that have been inherited from generation to generation.

1.4 Distortion of Cultural Function as a Guideline for Life

The distortion of the function of culture as a guideline of life occurs when cultural values no longer function as the main reference in regulating people's lives. Culture that was previously a guideline in acting, behaving, and making decisions has changed its meaning due to the pressure of power and the entry of a new system. As a result, culture is no longer made.

F1 BBKBL/D5/F2019 *"I never killed to save the nation," he said, because he thought Bangsa was one of the romusha who escaped when he ravaged the forced labor camp. "I don't even know him at all. I killed not to save the nation, but to save my horse." (Nesi, 2019:32-33).*

This quote shows a shift in cultural meaning from the collective to the personal. The community interpreted Am Siki's actions as a form of national heroism, but the figure rejected it and gave it a very personal meaning.

2. Representation of Forms of Power Domination of the Oetimu Community

The dominance of state power in the novel *Orang-Orang Oetimu* by Felix K. Nesi is not only shown through visible repressive actions, but also through power mechanisms that work subtly and layered. The presence of state apparatus in the Oetimu area serves as a symbol of power that has absolute authority in regulating, supervising, and determining the movement space of the local community. The state is present not as a protector of society, but as a force that creates fear and submission.

The state apparatus in this novel is described as having full authority to supervise the activities of the village community. This supervision creates a social condition full of vigilance, where people always feel that they are under the monitoring of power. As a result, people limit themselves in speaking, acting, and even expressing their own

cultural identity. This situation shows that state power works not only physically, but also psychologically.

F2 RBBDK/D6/F2019 *"Most men of your generation have lost their nationalism," Father Yosef said with a little disappointment. "This is because there are too many demonstrations. A little bit of a demonstration. Few protests demand rights. Those who like to protest usually don't get to work!" (Nesi, 2019:186).*

This quote shows that power works by shaping a judgment of a social action, in this case a demonstration. Protests are not seen as a form of expressing opinions, but are immediately labeled negatively such as "not nationalist" and "not working".

Such assessments make the public be led to believe that people who are obedient and do not protest much are the right people. On the contrary, critical people are considered wrong or not good.

F2 RBBDK/D7/F2019 *"In the past, everything was fine," he said before throwing away betel nut and continuing, "since people began to dare to fight Mr. Soeharto, began to dare to demonstrate, many misfortunes have befallen us. Let me tell you, okay? Mr. Suharto is a drop of the kings of Java. Oath. I read about it in the newspaper. In essence, God and all the ancestors supported Suharto. If anyone opposes it, the world will be in chaos." (Nesi, 2019:215).*

The quote shows how state power does not only work through direct actions such as apparatus or rules, but also through the formation of perspectives and beliefs in society. The figure of Mr. Soeharto in the quote is not only understood as a political leader, but also given a symbolic meaning as a **"drop of the kings of the land of Java"** who is considered to have spiritual legitimacy and is supported by God and ancestors.

F2 RBBDK/D8/F2019 *"The robber who kicked Martin was shocked to want to attack. But just as he shook his head, the command knife had floated and stuck in his pocket. Because of his slow style, he fell and died.*

The two soldiers stepped over the lifeless bodies and entered the house. "Hello, Monkey!"

By!

An assault weapon exploded in Atino's head. Three soldiers emerged from the back room." Safe." (Nesi, 2019:218).

The citation shows direct acts of violence committed by armed forces against individuals considered enemies. The acts of shooting and murder occurred quickly and without due process, which shows that power is exercised through physical domination and the use of weapons as a means of control.

F2 RBBDK/D9/F2019 *"But without the knowledge of Sergeant Ipi, one of the bad guys had the knowledge of self-elimination, which he learned from a magician in Usapinonot. The person disappeared and suddenly appeared behind Sergeant Ipi. From behind, he took out a shovel and began to stab Sergeant Ipi. Look! In addition to being evil and cruel, the communists are really cowards. They can only smash from behind. After stabbing Sergeant Ipi, the man also beheaded him and fled. Sergeant Ipi died in his heroic duty to protect the small people. Truly, he is a nation."* (Nesi, 2019:220).

The quote shows the depiction of violence in conflict situations which is at the same time accompanied by an assessment of the perpetrator and the victim. The opposing group is described as "evil", "cruel", and "cowardly", while Sergeant Ipi is described as a figure who died in the line of duty and is referred to as the "head of the nation".

2.1 Disciplinary Power in the Perspective of Michel Foucault

In Michel Foucault's perspective, the powers at work in this novel are disciplinary. Power does not always come in the form of open violence, but rather through the process of normalization and internalization of rules. The people of Oetimu are slowly accepting the inequality of power relations as natural and inevitable. The subjection of society is not solely generated by direct coercion, but by the collective awareness that to fight against the

state means facing the risk of punishment, exclusion, and even death.

F2 RBBDK/D10/F2019 *"Months of walking with their hands tied, whipped and only a little fed, they arrived in Sanaplo. In that place, day and night they were forced to work their way to the south coast. Only whips were their food. They can get food if a new worker comes with corn. Otherwise, they starve, and if anyone starved to death, he was whipped to death. While Am Siki was forced to work, his horse was tied up near a guard post and raped in turn by any soldier who wanted to. It really hurts my heart Am Siki. He was forced to work, and his horse was raped."* (Nesi, 2019: 37).

The quote shows that disciplinary power works through total control over the workers' bodies. They were forced to work in extreme conditions, accompanied by physical violence, starvation, and death threats.

a. Constant surveillance, both through the presence of the authorities and through threats that are not always explicitly spoken.

Constant surveillance is not only seen from the presence of the authorities, but also from the fear felt by the community. Although threats are not always spoken, people feel that they are always being watched so that they become careful in their actions and speeches. As a result, they tend to control themselves and be obedient without having to be directly forced.

F2 RBBDK/D11/F2019 *"They have often entered this village, disguised as road surveyors or stray farmers, and they have known for sure which houses are guarded by dogs, which valleys are guarded by ghosts."* (Nesi, 2019: 7).

The following quote, shows that surveillance in Oetimu society is not overt, but works through repeated disguise and social infiltration. The Atino group does not exist as a force with a clear identity, but is integrated into the daily life of the community through the role of ordinary people.



b. *Normalization of fear, where fear becomes part of people's daily lives.*

People are used to living in worry, so they consider fear as something natural. As a result, they tend to limit themselves, do not dare to fight back, and choose to obey in order to avoid risk or punishment.

F2 RBBDK/D12/F2019 *"While the men were speculating about what might happen to Ronaldo, Atino and the assassins started attacking Martin Kabiti's house."* (Felix K. Nesi, 2019: 6).

The first quote describes a social situation that is surrounded by constant uncertainty and anxiety. The phrase *"hesitating what might happen"* suggests that society is not in a safe or stable condition, but rather lives with a feeling of fear of the bad possibilities that could happen at any time. The important thing here is that the fear does not arise because of one particular event, but is already part of everyday life. People are so used to imagining threats, that fear no longer feels foreign or surprising, but rather something normal in their lives.

c. *The formation of obedience, so that the community chooses to remain silent and obedient in order to maintain the safety of themselves and their families.*

The formation of obedience occurs when society feels that silence and obedience are the safest way to survive. Because of pressure and fear, they choose not to fight to avoid problems. As a result, this obedience is not out of full awareness, but out of wanting to keep oneself and family safe.

F2 RBBDK/D13/F2019 *"At Martin Kapeti's house, they shot a dog that had not had time to bark, broke down the door and woke up Martin Kabiti's wife and children. They looted all the valuables in the house, damaged bank documents and land papers, then sat Martin Kapeti's wife and children at the end of the mud."* (Nesi, 2019: 7).

The quote describes acts of violence that are carried out brutally, quickly, and without giving the victim room to react. The attack began even before the threat appeared openly, as seen from

the shooting of a dog *"that had not had time to bark"*, which showed that the perpetrator had anticipated the slightest possibility of resistance. After that, they broke into the house, looted, damaged important documents, and threatened the family with a sledgehammer. This series of actions shows that violence is carried out systematically and planned, not spontaneous actions. In this context, terror is not only aimed at physically harming, but also at destroying the victim's sense of security and social identity, for example through the destruction of documents. Violence is an effective control tool because it is carried out in a way that leaves the victim completely helpless.

2.2 Symbolic Power in the Perspective of Pierre Bourdieu

Symbolic power in Pierre Bourdieu's perspective appears when domination works not only through physical force, but also through legitimacy recognized as something legitimate. In this context, state apparatus is obeyed not only because of threats, but because of the position and symbolic authority they have. As a result, society accepts this domination as something natural, so that the form of oppression is not realized as oppression.

F2 RBBDK/D14/F2019 *"Although they are not trained, they have the same fighting spirit as us," the officer said of the partisan soldiers. "They love their country very much, and dedicate themselves to fighting. They have great merit, and you are brothers, biological children of Mother Earth, biological children who are willing to die to defend the unitary state of the Republic of Indonesia."* (Nesi, 2019:70).

Analytically, the quote shows the work of symbolic power built through language and ideological narratives. Officers use terms such as "brother" and "biological son of mother earth" to frame the relationship between the state and the soldier as a familial relationship that is emotional and natural. Thus, acts of war and sacrifice are no longer understood as a form of coercion of power, but rather as a moral obligation and pride.

2.3 The Impact of State Power Domination on Socio-Cultural Life

The dominance of state power has a significant impact on the social life of the Timorese people in this novel. State power forms a pattern of social relations dominated by fear and obedience.

F2 RBBDK/D15/F2019 *"The Lord sees everything, and surely He will punish sinners."* (Nesi, 2019: 57).

The quote shows that the dominance of power works not only through direct action, but also through the impact it has on the social life of the people. In this case, power shapes public consciousness through the belief that every action is always monitored and will be punished.

F2 RBBDK/D16/F2019 *"After Indonesia took control of the city of Dili, Fretilin and the supporters of independence withdrew to the mountains in the east. There they formed a resistance movement under the name CNRT. In one command, they launched resistance, both through diplomacy and guerrilla warfare against the Indonesian armed forces. The guerrillas really caused trouble and killed many Indonesian soldiers, because they controlled the battlefield, held talismans, and were blessed by the ancestors and the land. That's when Atino and other local youths are really needed by Indonesia."* (Nesi, 2019: 68).

The quote shows that the state is again using local youth in situations of armed conflict. Atino and his group not only played the role of civil society, but were directed to be part of the military's strategy to confront resistance groups. This shows that power works effectively through the mobilization of local communities, so that individuals from within the community are involved in conflicts controlled by power structures.

a. *The emergence of a culture of fear, which makes people reluctant to voice their opinions or criticisms.*

The emergence of a culture of fear occurs when fear is inherent in people's lives. As a result,

they become hesitant and reluctant to express their opinions or criticisms for fear of being pressured or punished. This makes people's voices even more limited and not free.

F2 RBBDK/D17/F2019 *"Tanta can't bear it," the woman's voice was a little surprised. "What if he is assigned to difficult areas? in the interior of Sumatra? Kalimantan? or in Java? Uh." He shrugged his shoulders to say amit-amit.* (Nesi, 2019: 120).

The quote shows fear and concern about possible assignments by the state. The areas mentioned are seen as heavy and risky places, thus causing a spontaneous rejection reaction.

b. A culture of silence, where silence becomes a survival strategy.

A culture of silence is a condition when people choose to remain silent because it is considered the safest way to survive. They withhold opinions or complaints so as not to cause problems. This silence does not mean agreeing, but rather as a strategy to protect oneself from the pressure or risks that exist.

F2 RBBDK/D18/F2019 *"Silvy put on a slightly confused face. Tanta Yuli was silent and looked around, making sure that there was no one else there." Don't understand yet?" "Here's how it goes. Let's be honest," this time he spoke in a whisper, "it's only between us, huh? It is not meant to be insulting, but Emilia said, the people in Java are much poorer than us. Poorer and less civilized."* (Nesi, 2019: 121).

This quote shows that the conversation is done behind closed doors and in whispers, as well as making sure no one else is around. This indicates that there is caution in expressing opinions because the topics discussed are considered sensitive.

DISCUSSION

The local cultural conflict in the novel *Orang-Orang Oetimu* by Felix K. Nesi is represented through the clash between the cultural values of the Timorese people and the more dominant social system in people's lives. These conflicts are not



always displayed in the form of open conflicts, but rather arise through changes in customary positions, shifts in cultural values, and increasingly limited space for people to maintain their cultural identity. The findings of the study show that local culture is under pressure that leads to changes in the way people understand and practice values that are passed down from generation to generation.

Data 1 to Data 5 show the weakening of customary authorities in people's lives. This can be seen when customary is no longer the only source of legitimacy in regulating people's social relations. The presence of systems and values from outside causes customary authority to be narrowed so that decisions that were previously determined through local cultural mechanisms begin to shift towards a more dominant system. This condition shows that local culture has not completely lost its existence, but has experienced a decrease in influence in the social life of the community. This finding is in line with the opinion of Koentjaraningrat (2000:20) who states that the meeting between different value systems can cause cultural change due to a stronger influence on certain groups of people.

Furthermore, Data 6 to Data 10 show a shift in people's attitudes towards traditional values. In several events, the characters in the novel show a change in their perspective on customs, education, and religious values that were previously the guidelines of people's lives. The shift shows that society is in the process of adjusting to the new social reality. Cultural values that were once considered important are no longer understood with the same meaning because they have been influenced by different social experiences.

Meanwhile, Data 11 to Data 16 show that there is a restriction on the space for local cultural expression. Societies are not completely free to display their cultural identities because they are in a social situation that demands adjustment to the more dominant system. As a result, various local cultural practices have narrowed their space in daily life. This condition shows that cultural conflicts do not only occur at the value level, but

also affect the way people express their cultural identity. From the perspective of literary anthropology, the situation illustrates how local culture faces pressures that result in reduced space to maintain its existence.

Based on the overall findings, the local cultural conflict in the novel *Orang Oetimu* is not described as a physical or open conflict, but rather as a latent conflict that takes place through the weakening of customary authority, shifting cultural values, and the restriction of space for local cultural expression. Through this representation, Felix K. Nesi shows that Timorese people are in a dilemma between maintaining their hereditary cultural identity or adapting to a more dominant social system.

The dominance of state power in the novel *Orang-Orang Oetimu* by Felix K. Nesi is represented as a force that works extensively in the life of Timorese people. Power is not only present through repressive physical actions, but also through various mechanisms that shape people's ways of thinking, behavior, and consciousness. The findings of the study show that the dominance of state power takes place through social control, symbolic legitimacy, and the formation of a culture of fear, a culture of silence, and a culture of obedience that slowly affects people's lives.

Data 18 to Data 27 show that state power works through social supervision and control that keeps people always in a position of surveillance. The presence of state apparatus creates a social condition full of vigilance so that people tend to limit actions and opinions that are considered potentially contrary to power. In these conditions, people not only experience physical pressure, but also psychological pressure that affects the way they act in their daily lives. This finding is in line with the concept of disciplinary power put forward by Foucault (1977:195) that power can work through constant supervision so that individuals form obedience to the applicable rules.

Furthermore, Data 28 to Data 39 show the dominance of power in the form of symbolic

power. In this novel, the state not only uses physical force, but also utilizes symbols, legitimacy, and authority accepted by society as something natural. As a result, society accepts various forms of domination without feeling that they are under direct pressure. Power works through the formation of the view that the party in authority is always in the right position and must be respected.

Data 40 to Data 42 show the impact of power domination on people's lives, namely the emergence of a culture of fear, a culture of silence, and a culture of obedience. The culture of fear can be seen from people's anxiety about various decisions that are beyond their control. A culture of silence appears when people choose to hold their opinions and be careful in speaking out for fear of causing social risks. Meanwhile, the culture of obedience can be seen when people prefer to follow the dominant system rather than maintaining their local cultural values. These conditions show that power has influenced people's consciousness so that obedience arises not only because of physical coercion, but also because of the social and psychological pressures that take place continuously. This finding is in line with the opinion of Endraswara (2022:70–71) who states that power can shape people's behavior patterns systematically to produce obedience as part of social life.

Thus, the dominance of state power in the novel *Orang Oetimu* is described as a force that works comprehensively through social control, symbolic power, and the formation of public consciousness. Power not only regulates people's actions, but also influences the way they think and the way they perceive social reality. Through this representation, Felix K. Nesi showed that the dominance of state power is an important factor that influences changes in the culture and social life of the Timorese people.

The relationship between local cultural conflicts and the dominance of state power in the novel *Orang-Oetimu* appears in the influence of power on the cultural sustainability of Timorese society. The dominance of state power that is

present through social control, supervision, and symbolic legitimacy causes local cultural values to experience pressure so that the role of customs, understanding of traditions, and the space for cultural expression of the community becomes increasingly limited. This condition shows that local cultural conflicts do not arise in isolation, but are related to the practice of power domination that affects the social life of the community. The novel *Orang-Oetimu* shows the link between local cultural conflicts and power domination that collectively affect the social life of the Timorese people.

The results of a study of the novel *Orang Oetimu* by Felix K. Nesi show that the issue of local cultural conflicts and the dominance of state power presented in the story can be used as a source of literary learning for grade XII high school students in accordance with the learning principles in the Independent Curriculum. This novel can be used as a teaching material because it contains representations of social life, culture, and power relations that can help students understand the relationship between literary works and the reality of society. Through learning the novel, students can develop literacy skills, critical thinking, and awareness of cultural diversity and social dynamics contained in people's lives. Thus, the novel *Orang-Orang Oetimu* has the potential to become one of the alternative literary teaching materials that support the achievement of learning Indonesian in grade XII of high school.

CONCLUSION

First, based on the results of the research, the local cultural conflicts in the novel *Orang-Orang Oetimu* by Felix K. Nesi are represented through various forms of tension that arise due to changes in the social and cultural order of Timorese society. The conflict is reflected in the weakening of the position of customary as a guideline for people's lives, a shift in understanding of traditional values, and a reduction in space for people to maintain and express their cultural identity.

Thus, the local cultural conflict in this novel is represented as a process of shifting values and changing cultural functions that occur gradually, thus creating tension between efforts to preserve local cultural heritage and the demands for adjustment to the social changes that take place in people's lives.

Second, based on the results of the study, the dominance of state power in the novel *Orang-Orang Oetimu* by Felix K. Nesi is depicted through various forms of control that affect the social life of the Timorese people. This dominance is seen in the practice of supervision, social control, and the use of authority that puts society in a limited position in determining attitudes and actions. Therefore, the dominance of state power in this novel is represented as a force that is able to regulate people's lives through various control mechanisms, thus creating an unbalanced relationship between power holders and local communities.

Thus, the novel *Orang-Orang Oetimu* not only depicts cultural conflict and power domination as a narrative event, but also represents complex social realities, especially related to power inequality and cultural change in society.

REFERENCES

- Abdullah, I. (2006). *Konstruksi dan Reproduksi Budaya [Construction and Reproduction of Culture]*. Yogyakarta: Pustaka Pelajar.
- Afrizal, A. (2019). *Metode Penelitian Kualitatif: Upaya Mendukung Penggunaan Penelitian Kualitatif dalam Berbagai Disiplin Ilmu [Qualitative Research Methods: An Effort to Support The Use Of Qualitative Research in Various Disciplines]*. Depok: Rajawali Pers.
- Bourdieu, P., & Herwinarko, S. A. (2020). *Bahasa dan Kekuatan Simbolik [Language and Symbolic Power]*. Yogyakarta: IRCiSoD.
- Didipu, H. (2024). *Pengantar Studi Fiksi [Introduction to Fiction Studies]*. Yogyakarta: Zahir Publishing.
- Endraswara, S. (2013). *Metodologi Penelitian Sastra: Epistemologi, Model, Teori, dan Aplikasi*. Yogyakarta: Media Pressindo.
- Foucault, M. (1977). *Discipline and Punish: The Birth of the Prison*. Vintage Books.
- Foucault, M. (2002). *Power Knowledge: Discourse of Power/ Knowledge* (1 ed.). Cultural Landscape.
- Wajiran, S. (2018). *Metode Penelitian Sastra: Sebuah Pengantar [Literary Research: An Introduction]*. Ponorogo: Uwais.
- Geertz, C. (1992). *Cultural Interpretation*. Basic Books.
- Koentjaraningrat. (2000). *Budaya, Mentalitas, dan Pembangunan [Culture, Mentality and Development]*. Grammar.
- Koentjaraningrat, K. (2002). *Pengantar Antropologi [Introduction to Anthropology]*. Jakarta: Rineka Cipta.
- Moleong, L. J., & Surjaman, T. (1989). *Metodologi Penelitian Kualitatif [Qualitative Research Methodology]*. Bandung: Remadja Karya.
- Nurse, F. K. (2019). *The People of Oetimu: A Novel*. Left Margin.
- Nurdiyantoro, B. (1994). *Teori Penilaian Fiktif [Fictional Theory of Assessment]*. Yogyakarta: Gadjah Mada University Press.
- Ratna, N. K. (2003). *Paradigma Sosiologi Sastra [The Paradigm of Literary Sociology]*. Student Library.
- Ratna, N. K. (2011). *Antropologi Sastra: Peran Unsur-Unsur Budaya dalam Proses Kreatif [Literary Anthropology: The Role of Cultural Elements in the Creative Process]*. Student Library.
- Razak, A. (2017). *Metode Riset: Menggapai Mixed Methods Bidang Pembelajaran Bahasa Indonesia [Research Methods: Embracing Mixed Methods in the Field of Indonesian Language Learning]*. Pekanbaru: Ababil Press.



- Sedyawati, E. (2014). Budaya di Nusantara: Dari Keris dan Tor-Tor hingga Industri Budaya [Culture in the Archipelago: from Keris, Tor-Tor to Cultural Industry]. Bamboo Community.
- Sugiyono, S. (2020). Metode Penelitian Kuantitatif dan R&D [Quantitative Research and R&D Methods]. Bandung: Alfabeta.
- Wiyatmi, W. (2021). Studi Sastra dalam Perspektif Budaya [Literary Studies in a Cultural Perspective]. Yogyakarta: UNY Press.