

An Intertextual Study of the Novel of *Anak Bajang Menggiring Angin* by Sindhunata and the Novel of *Rahvayana* by Sujiwo Tejo

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ABSTRACT: This study was motivated by similarities and differences between two literature works in the form of a novel that has the common theme, *Rahvayana*. This study viewed the originality of the literary works that viewed the hipogram (the previous literary works) as the greater. On the other hand, basically, the intertextuality study is to view the level of creativity of an author to create a new literary work after reading previous literature works. This study was aimed to describe the intertextuality related to the similarities and differences and viewed from the expansion and modification. The kind of this study was a qualitative research using a descriptive method. The data sources of this research were the novel of *Rahvayana* by Sujiwo Tejo and the novel of *Anak Bajang Menggiring Angin* by Sindhunata. The focus of this research was the intertextuality of the novel of *Rahvayana* by Sujiwo Tejo and the novel of *Anak Bajang Menggiring Angin* by Sindhunata related to the similarities and differences and viewed from the expansion and modification. The result of this research showed that the hipogram (the novel of *Anak Bajang Menggiring Angin* by Sindhunata) has the intertextuality relationship related to the similarities and differences with the transformation (the novel of *Rahvayana* by Sujiwo Tejo) and viewed from the aspects of intrinsic elements, namely characters, settings and plot related to the expansion and modification.

KEYWORDS: *Intertextuality, Novel, Expansion, Modification.*

I. INTRODUCTION

Anak Bajang Menggiring Angin is an Indonesian-language puppet fantasy novel by Sindhunata, published in 1983 by Gramedia Jakarta. The title of *Anak Bajang Menggiring Angin* is the diction chosen by Sindhunata to symbolize Anoman, the white ape which was born in bajang. This diction symbolizes that Anoman, which, after growing up, had *Sepi Angin* that made him flew. Many literary observers considered this novel as a story of *wayang* that has literary value. Through its typical literary language, this novel is no longer considered as one of the versions of the Ramayana story, but rather as a re-creation of the traditional Ramayana story into the form of a literary story. This novel shows a story containing an impossibility, namely something strange with ordinary experience, something empty when viewed realistically. On the other hand, from the imagination that was revealed through the beautiful diction, the love story between Rama and Dewi Sinta became stronger.

The novel of *Rahvayana* was written by Sujiwo Tejo consisting of two series. The first series is entitled *Rahvayana; Aku Lala Padamu*, the second series is entitled *Rahvayana; Ada yang Tiada*. The first series novel was published in 2014 by Bentang Pustaka publisher containing 252 pages. The second series novel was published in 2015 by Bentang Pustaka publisher containing 304 pages. The novel of *Rahvayana* tells about Rahwana's journey that always sends a collection of love letters to Sinta. By using 'aku' perspective, Sujiwo Tejo deliberately disguises the main character so that the readers are given the freedom of imagination in determining the main character in the novel of *Rahvayana*.

The novels of *Anak Bajang Menggiring Angin* and *Rahvayana* have the same theme, namely Ramayana. Two or more literature works which have the same theme have similarities and differences. The similarities and differences show that every author has his own message delivered through his work. The similarities and differences in several literature works can be analyzed using intertextual study. This study is aimed to review the text considered to have specific relationship with another text so that a work is possible to be hipogram for the next literature works. That statement is in line with the opinion of Jabrohim (2001) that

stated that a text is full of meanings not only because of having specific structure, a framework determines and supports the form, but also because of the relationship between the text and another text.

The novels of *Anak Bajang Menggiring Angin* and *Rahvayana* were very interesting to be reviewed intertextually, especially to find out to what extent *Anak Bajang Menggiring Angin* became hipogram of the novel of *Rahvayana*. With the style and story telling, SujiwoTejo wants to show the character of Rahwana in the present. On the other hand, this can not be separated from the previous standard where each work that has the same life will affect the next works. Thus, this study was aimed to describe the intertextual form in the novels of *Anak Bajang Menggiring Angin* and *Rahvayana*.

II. THEORITICAL REVIEW

Kristeva (1980) stated that every text each text is a mosaic of quotations and the absorption (transformation) of other texts. This means that every text takes good things from other texts based on their responses and reprocessed in his work or written after seeing and absorbing interesting things both consciously and unconsciously. After responding to other texts and absorbing literary conventions, aesthetic concepts, or thoughts as well as transforming them into their own works with their own aesthetic ideas and concepts, new combinations occur.

Intertextual is interpreted by Ratna (2012) as a network of relationships between one text and another. More than that, the text it self etymologically (textus) means woven, merging, arrangement, and braid. Production of meanings occurs in the intertext, namely through the process of opposition, permutation, and transformation. An intertextual study departs from the assumption that whenever a work is written, it cannot be born from a situation of cultural emptiness (Field, 2001). Cultural elements include all conventions and traditions in the society, in the specific form in the form of literary texts which were previously written.

The topic of the intertextual approach needs to be discussed first about the reception approach because the intertextual approach is a part of the reception approach. Reception aesthetics can be briefly described as the work of investigating literary texts on the base of the responses of the readers. In this case, the readers are very decisive in categorizing a text to be included in literary groups or not. According to Junus (1985), reception aesthetics can be synonymous with literary responses and interpreted as how the readers provide meanings to literary works so that they can provide responses.

In the reception approach, the readers who become the focus of attention are not the real readers, but the readers who are behind the text. The readers in the relationship are the readers as the reviewers. Thus, the background of the knowledge and experience of the readers will affect the expressed meanings. The readers as the intended reviewers are those who function as the recipients of literary functions in the form of functions, objectives or values contained in literary works. An active reader will produce a new work as a form of appreciation for a work (Isnaniah, 2015).

Allen (2000) stated that intertextual is a useful study because it involves interrelationships and inter connects in the culture of life. Authenticity or uniqueness is a characteristic of a work (novel). Basically, the readers define the relationship between one text and another text. The relationship between the texts can be in the form of relationship of literary works in the past, present, and future. This is in line with the opinion of Allen above, Nurgiyantoro (2015) stated that intertextuality will occur if a literary text refers, takes, borrows, quotes, adapts, realizes, or transforms something from another source or text into the text. Referrals to texts that have been previously known as hypograms are either continuing or rejecting conventions.

The topic of intertextuality can not be separated from the effect of Michael Riffaterre. The application of the intertextual concept was carried out by Rifaterre in his book of Semiotic of Poetry (1978). Riffaterre demonstrated convincingly the real intertextual principles by taking the example of modern French poetry. A lot of new French poetry can only be understood in its full meaning if it is read with the background of another text or poetry. In his work, the Rifaterre concept of hypogram is known as one of the important concepts in the intertextual theory. Hipogram is the main capital that produces the next work (Rifaterre, 1978). Thus, hipogram is a literary work that is the background of the next work. On the other hand, the next work is known as the work of transformation. These hipogram and transformation will continue as long as the literary process is a live. Hipogram is the 'parent' which will produce new works. Endraswara (2011) stated that the hipogram of literary works includes four things, such as:

- a) Expansion, namely expansion or development of works. Expansion is not just repetition, but includes grammatical changes and changes in word types.
- b) Conversion, namely the perversion of the hipogram or matrix. An author will modify the sentences into his new works.
- c) Modification, namely changes in linguistic order, manipulation of word and sentence sequences. The author can only change characters on the same theme and story line.
- d) Excerpt, namely a kind of essence of the elements or episodes in the hipogram tapped by the author. Excerpt is usually smoother and very difficult to recognize if the investigators are not used yet to compare the works.

III. METHOD

This study was a descriptive qualitative research. A qualitative research is a research carried out to descriptively review several phenomenon occurred in a community and its analysis. This is in line with Cresswell (2007) that stated that a qualitative research is aimed to holistically understand the phenomenon faced by the subjects of the research, for examples, behavior, perception, motivation, action, and others and the description in a natural context using the natural method. Therefore, this study analyzed the phenomenon in the literary works containing in the novels of *Anak Bajang Menggiring Angin* by Sindhunata and *Rahvayana* by Sujiwo Tejo. The phenomenon containing in those two novels were analyzed based on the similarities of the story by investigating the similarities and differences. Therefore, the interpretation of these two novels can enrich the objects of the intertextual study of literary works.

The data sources were the documents of the novels of *Anak Bajang Menggiring Angin* and *Rahvayana*. The data in this study were the notes of the document review of the novel of *Anak Bajang Menggiring Angin* by Sindhunata, published by Gramedia Pustaka Utama Jakarta in 2010 containing 467 pages and the novel of *Rahvayana* by Sujiwo Tejo, published by Benteng Pustaka Yogyakarta containing 252 pages. The intertextual study in the novel of *Anak Bajang Menggiring Angin* by Sindhunata and the novel of *Rahvayana* by Sujiwo Tejo was conducted through the literature study. The literature study was conducted to analyze the intertextuality of those two novels.

The technique of collecting the data in this study was conducted through the technique of document analysis. This techniques was used to find out structural elements and intertextual form in those novels. This would find out the intertextuality of those two novels. The documents in this study were the novels of *Anak Bajang Menggiring Angin* by Sindhunata and *Rahvayana* by Sujiwo Tejo.

The techniques of analyzing the data in this study were explained below.

- (1) The novels of *Anak Bajang Menggiring Angin* by Sindhunata and *Rahvayana* by Sujiwo Tejo were read repeatedly.
- (2) All of the dialogs and narrations containing the intertextual elements in those two novels were noted.
- (3) The data were analyzed in accordance with the intertextual theories determined by the researcher.
- (4) The results of the data analysis were concluded.

IV. RESULT AND DISCUSSION

Based on the analysis of the intertextual study of the novels of *Anak Bajang Menggiring Angin* by Sindhunata and *Rahvayana* by Sujiwo Tejo, the intertextual forms of expansion (expansion or development) and modification (changes in linguistic order, manipulation of word and sentence sequences) were found out. Those two intertextual forms are explained below.

Intertextual Form of Expansion

The expansion shows that the story of *Anak Bajang Menggiring Angin* as the hipogram was transformed into the form of *Rahvayana*. The work of *Anak Bajang Menggiring Angin* was expanded and more developed by Sujiwo Tejo in the form of *Rahvayana*. The expansion and development were signed with the existence of changes in the plot and background used in the novel of *Rahvayana*, namely the plot and background of the kingdom as the plot and background of the modern situation. This is in line with the opinion of Endraswara (2011) that stated that expansion is the expansion or development of the works. Expansion is not only repetition, but also includes grammatical changes and changes in word types. Here are the quotations.

Table of Intertextual Form of Expansion

The Novel of <i>Rahvayana</i>	The Novel of <i>Anak Bajang Menggiring Angin</i>
<i>Last week, when I fulfilled the invitation to the inauguration of the world's highest tower at that time, the Burj Dubai, a 169-storey building that was nearly 1 kilometer away, returned, in the Rahwana Style Suite Room of a hotel, I saw you as a guest speaker there (Rahvayana, p. 23).</i>	<i>Later when he returned to Alengka, Wisrawa and Sukeksi gave birth to another son, named Gunawan Wibisana (Anak Bajang Menggiring Angin, p. 47).</i>

As a whole, the novel of *Rahvayana* contains a collection of love letters of Rahwana to Sinta. In the novel of *Anak Bajang Menggiring Angin*, Rahwana was told as an antagonist. In the novel of *Rahvayana* of Sujiwo Tejo, Rahwana appeared as a person who was more on the real him. Rahwana was freed from the standard of *wayang* in general. Here are the quotations.

Table of Intertextual Form of Expansion

The Novel of <i>Rahvayana</i>	The Novel of <i>Anak Bajang Menggiring Angin</i>
<i>Sinta, Thank you. Your reply letter has arrived at me. Sorry if after a few new years I just replied to your heartwarming letter (Rahvayana, p. 155).</i>	<i>Sinta, I have enough patience. You better perish by my sword, if you don't want to obey my love! Snapped Rahwana (Anak Bajang Menggiring Angin, p. 439)</i>

Based on the study, in the novel of *Rahvayana*, there are not only the stories of *Anak Bajang Menggiring Angin*, but also other stories, namely Tristan and Isolde, Romeo and Juliet, Sampek Eng Tay, and others. This shows that the novel of *Rahvayana* was written in accordance with a number of pre-existing literary works. Here are the quotations.

You say, among the many versions of "Tristan and Isolde", the version of Wagner is the closest to the original. (Rahvayana, p. 12)

From the reach of your very limited hand, according to Trijata, you could secure the love story "Helen of Troy", "Laila Majnun", "Tristan and Isolde", "SampekEngtay", including the draft of "Romeo and Juliet" because Shakespeare was not yet born when the Tartar army invaded Babylon (Rahvayana, p. 49).

Among other texts containing in the novel of *Rahvayana*, *Anak Bajang Menggiring Angin* occupied the largest portion. In addition, it can be said that the novel was written as the reinterpretation of the story of *Rahvayana*.

Intertextual Form of Modification

Modifications were things done by the author, and deviated from *Anak Bajang Menggiring Angin*. Many of these events were indicated by things that were not suitable or not the same anymore between *Anak Bajang Menggiring Angin* and *Rahvayana*. Thus, there had been compositions of the stories that previously existed in the story of *Anak Bajang Menggiring Angin*. The deviation occurred in the term of the characterization of Rahwana in *Rahvayana* which was not found in *Anak Bajang Menggiring Angin*. The character deviation resulted in the emergence of the character of Rahwana who was faithful and not too angry in *Rahvayana*, but this was not found in *Anak Bajang Menggiring Angin*. This is in line with the opinion of Endraswara (2011) that stated that modification is changes in linguistic order, manipulation of word and sentence sequences. It can be said that the author can only change characters on the same theme and storyline.

Table of Intertextual Form of Modification

The Novel of <i>Rahvayana</i>	The Novel of <i>Anak Bajang Menggiring Angin</i>
<i>Sinta, forgive me for having a bad idea. Apparently, for a long time you didn't reply to my letter because you desperately convinced many people to stage our play script (Rahvayana, p. 189).</i>	<i>"Uah, old fool, can't be trusted! Don't you know, actually today I will destroy the Dewaretna Flower?" Snapped Rahwana without mercy on his own uncle (Anak Bajang Menggiring Angin, p. 389).</i>

Furthermore, the next deviation also occurred in the character of Rahwana who had many wives in *Anak Bajang Menggiring Angin*, but this was not found in the character of Rahwana in the novel of *Rahvayana*. In this case, Sujiwo Tejo did not mention Rahwana who married several women, but he described the loyalty of Rahwana to Shinta. This was not found in *Anak Bajang Menggiring Angin*. Thus, this affected the loss of the character of Rahwana who had many concubines in *Rahvayana*. Here are the quotations.

Table of Intertextual Form of Modification

The Novel of <i>Rahvayana</i>	The Novel of <i>Anak Bajang Menggiring Angin</i>
<i>Look, Sinta. Rahwana did not care when it was considered ravaging Ayodya Country because his heart was truly very sincere to propose to you, Sinta (Rahvayana, p. 69).</i>	<i>One day Dewi Widowati seemed to infiltrate algae. Your majesty was tasting the algae with a burning passion for romance. The algae that was holy and did not understand anything refused, but Your majesty was no longer able to resist your lust. The algae was the mother of Dewi Ganggawati, who gave birth to a servant (Anak Bajang Menggiring Angin, p. 395)</i>

Another deviation was the background of Shinta who was the daughter of Prabu Janaka from Mantihili in the novel of *Anak Bajang Menggiring Angin*. On the other hand, in the novel of *Rahvayana*, it was described that Sinta was the daughter that was found by a farmer in the field, then she was given to Prabu Janaka. Here are the quotations.

Table of Intertextual Form of Modification

The Novel of <i>Rahvayana</i>	The Novel of <i>Anak Bajang Menggiring Angin</i>
<i>Sinta. Your name. That was not the name given by The Farmer of Manthili Country. The man with beard with his favorite gray cap found you in the late afternoon between the stork's feet and the chunk of land (Rahvayana, p. 5).</i>	<i>There Prabu Janaka held a contest, whoever could attract the love, he got the beautiful daughter, Dewi Sinta, it was her name (Anak Bajang Menggiring Angin, p. 106).</i>

V. CONCLUSION

The intertextual forms containing in the novel of *Anak Bajang Menggiring Angin* and *Rahvayana* were the intertextuality of expansion that showed that the story of *Anak Bajang Menggiring Angin* as the hipogram was transformed into the form of *Rahvayana* and the intertextuality of modification that showed that there were inappropriate things or the things that were not the same anymore between *Anak Bajang Menggiring Angin* and *Rahvayana*. Thus, there had been compositions of the stories that previously existed in the story of *Anak Bajang Menggiring Angin*. The deviation occurred in the term of the characterization of Rahwana in *Rahvayana* which was not found in *Anak Bajang Menggiring Angin*. The character deviation resulted in the emergence of the character of Rahwana who was faithful and not too angry in *Rahvayana*, but this was not found in *Anak Bajang Menggiring Angin*.

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