

# Intertextual Analysis between Novel *Panggil Aku Kartini Saja* by Pramoedya Ananta Toer and Novel *Kartini* by Abidah El Khalieqy

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**Abstract:** This article aims to Intertextual Analysis between Novel *Panggil Aku Kartini Saja* by Pramoedya Ananta Toer and Novel *Kartini* by Abidah El Khalieqy. The study aims to describe the equality of affirmations and the differences in the terms of the PAKS novels by Pramoedya Ananta Toer and the novel *K* by Abidah El Khalieqy. There are similarities between PAKS novels and *K* novels namely, the character, the founder, the attitude of the surrender of *Kartini*, the firmness of the Raden Sosroningrat figure and the dream owned by the figure *Kartini*. The difference between PAKS novel and *K* novel namely, the child's affection to her parents, the *Kartini* nanny, the failure and success in an exhibition. This research, the author seeks to find the relationship between work one and the other. This research uses qualitative descriptive methods with the method of content analysis to uncover or provide explanations of the studied objects. The results showed that the existence of intertextuality is the relationship between the novel one and the other. The difference is in the non-fiction PAKS novel in the form of biographies whereas in *K*-fiction novels.

**Keywords:** *intertextual, affirmations, negation.*

## I. INTRODUCTION

Waluyo (2002:36) states that the novel comes from the Latin novellus, which is then revealed to be a new novies.[12] It is said to be new because when compared to other literary types such as poetry, drama, and others, then this type of novel appears later. The Novel at the beginning of its development was a daily record, but later evolved into a fictional story we know it today. As the era of many researchers who want to examine novels that later made an article or paper, for that came the flow to examine the novel, one of which is intertextual.

Etymologically the word text comes from Textus (Latin) which means, weaving, woven, merging, arrangement, and networking. Broadly, Intertext is a network of connections between one text to another. Production of meaning occurs in the intertext, namely through the process of positioning, permutation and transformation. Research is done by finding meaningful related relationships between two or more texts. Thus, intertextual theory is a literary theory that seeks to seek interaction between literary texts and other literary texts, (Sehandi, 2014:162-163).[10]

Intertekstualitas is a word created by Julia Kristeva, a French linguist who has written a lot on this topic. This word has a

broader meaning in the current context than the theory it outlines in Mani's work about Intertekstualitas which is the "word, dialogue, and novel ". His idea of Intertekstualitas refers to a literal and effective presence in the text of another text. ' ' A text ' ', he said, ' ' is a permutation of text, a Intertekstualitas in a space given text, where some sayings, taken from other texts, intersect and neutralize each other "(Allen, 2000:89). [1]

Kristeva wrote the horizontal axis (subject-receiver) and the vertical (text-context) axis to coincide, bringing to light an important factor: each word (text) is the intersection of the word (text) where at least one word (text) can be read (Kristeva, 1986).[6] In Bakhtin's work, these two axes, which he calls dialogue and ambivalence, are not clearly distinguished. However, what seemed to be a lack of thoroughness. Even insight was first introduced into literary theory by Bakhtin (1981). Any text is constructed as a mosaic of quotations; It is another absorption and transformation. The notion of Intertekstualitas replaces the notion Intertekstualitas intersubjectivity, and the language of poetry is at least read twice.

According to Julia Kristeva, the inventor of the term ' intertekstualitas ' in Indonesia in the 1960's, and its predecessor Mikhail Bakhtin, "any text is constructed as a mosaic of quotations; Any text is the absorption and transformation of another "(Kristeva 1980:66).[5] All the words and sayings that are in the work given are in the existing language and are therefore loaded with previous histories of sentences and social meanings. The text is a transformation of another text, which participates in several discourse simultaneously, (Mihkelev, 2014).[7]

The novels are interesting to be researched because, first according to Bakhtin (in Faruk, 2010:226)[2] is regarded as the highest achievement of prose so that the intertextual in it appears most intense. Secondly, it can convey something freely, presenting something more, more detailed, more detail, and more involving a variety of more complex problems (Nurgiantoro, 2010:11).[9] Third because it gives entertainment or pleasure to the reader or its audience. Fourth, the novel also gives a lot of information about various things in life in the community, because it can be a mirror of the society itself. They are depicted in an actual and imaginative

sense based on the author's thoughts, feelings, passions, and beliefs. Fourth, novels have more chances of affecting their readers to fit the purpose of writing.

Novel *Call Aku Kartini* only (PAKS) is a novel with a genre of biographies by Pramoedya Ananta Toer on 13 prints in May 2018. The author gather raw materials in the National Archives in which there are 80 documents of Kartini. In PAKS novels tell the figure of Kartini. The Novel contains a conflict of struggle in the Javanese feudal noble family that was portrayed by Pramoedya Ananta Toer. The romanticism of a seclusion boy who was about to fight feudalism and patriarchy through his pener, although eventually he surrendered and died. The description of Kartini's struggle, he described, why and what makes his people especially women increasingly considered low. In his book he quoted from the evidence of Kartini letters, while in the novel *Kartini (K)* by Abidah El Khalieqy is one of Abidah El Khalieqy novels that was successfully lifted to the big screen. The Novel was published in the year 2017 based on the scenario of Hanung Bramantyo. The main character told is Kartini. The Novel is about the struggle of Kartini in lifting the harkat and dignity of Javanese women. When the woman enters her teenage years, she will enter in the time of the Pingitan.

Based on the background above, researchers are interested in analyzing the novels *panggil Aku Kartini Saja* and *Kartini* with an intertextual approach that exists in both novels. The reason for using the intertextual approach, because after reading the novel The researcher found an indication that the novel *Kartini* is the novel transformation of the novel *Call I Kartini* only. Based on a brief explanation above, this study described the similarities and differences between the novels.

## II. RESEARCH PURPOSES

The study aims to describe the equality of affirmations and the differences in the terms of the novels *Panggil Aku Kartini Saja* by Pramoedya Ananta Toer and the novel *Kartini* by Abidah El Khalieqy.

## III. RESEARCH METHODS

This research is a qualitative descriptive study using content analysis that focuses on latent content and content of communication. The Data in this study was obtained through reading the novel *Call I Kartini* only works by Pramoedya Ananta Toer and *Kartini* by Abidah El Khalieqy. The data collection technique used is a record of reading. The data analysis technique used in this study is to use an intertextual study that is pairing the two novels whether there are similarities or differences. The next step, perform the interpretation of data by quoting some parts of the novel, then describe it.

## IV. RESULTS AND DISCUSSION

This study examines Intertekstualitas in PAKS and K. Based on the results of the research, there are known intertextual

links occurring in both novels in the form of affirmations and negations.

### Discussion

Discussion of research that has been done can be seen in the following forms of exposure.

#### 1. *Equations between PAKS and K novels*

##### a. *Affirmations by Kartini figure in PAKS and K novels*

Ni doesn't want to, can't follow all of her brother's wishes. "The young have to respect the older," he always preached to me, and "especially girls should listen to their brother." But Ni, this naughty guy, doesn't understand why that is. "He is perplexed," he thought, why he was born so late from his brothers; why because of that he had to respect him really crazy. He feels no obligation to respect anyone but his conscience, his heart. And he wouldn't justify his brother, as long as he wasn't sure his brother was right, (18, p. 72).

Since entering the Pingitan, his life is all set. His brother always told him to always respect his brother, whatever his brother ordered had to be executed. Kartini who had rebel traits did not want to follow all of his brother's orders, he felt no obligation to it. As a younger brother, he had to respect his older brother, but he did not justify his brother's attitude by oppressing his sisters. His rebellious nature is aligned expressed in the K novels following his quotation:

Now Kartini's resistance is getting more intense. He took turns biting Slamet and Busono's hands. They screamed in pain and couldn't reply, because Kartini immediately ran towards her mother, who reflexively hugged her. But getting closer, Sulastri covers Kartini's mouth and body from behind. All of her brothers seemed to agree to deal with it. Except for Kartono, Kartini was struggling again. (17, p. 36).

Novel K depicts the nature of Kartini as a rebel woman. He also rebelled when told to Abang-abangnya to leave the community with his mother. None of them can stop Kartini's resistance, even though it is smothering no sense for him to do resistance from Abang-abangnya prisoners. Kartini continued to run and embraced her mother, but complicated by Sulastri, her brother did not want Kartini to sleep with her mother.

##### b. *Unyielding affirmation of Kartini figure in PAKS and K novels*

He was so passionate about learning, and he knew, that there was no limit to the amount he could learn beyond what he could learn from low school. He is snobby; in terms of "skill" he did not want to lose to his white comrades, who had departed from Europe; or from siblings who visited the HBS school, (18, p. 68).

He was persistent and never gave up, making him want to continue to learn many things. For him to learn not only in the school of low HBS alone but in the world there are many things to be learned. Although he was a native daughter he did not want to lose with the European children who always

excelled by his teacher and always get a place. The abstinence attitude of the surrender is also in the K novels here is the quote:

This time I lost. But I haven't given up, he thought, (17, p. 63).

Although his curiosity had been opposed by his father he would not give up. There will be many ways to learn everything he loves. Indeed this time he was able to oppose his father's decision, but all Beum ended and he would try to realize his dream.

*c. Affirmation of firmness in the figure of Raden Sosroningrat*

Raden Sosroningrat affectionately stroked his daughter's black hair; his fingers rubbed the stiff hair on his forehead back, and a soft but decisive voice came out of his mouth: "No!", (18, p. 68).

The existence of customs that occur in the region, making his father must be the customary. As hard as Kartini asked, her father would never grant her wishes, to attend school. Adat has tied the little girl, girls at that time girls had enough education in elementary school and then entered the halftime that would eventually be married to a man whom he did not know, for that his father is strictly to Kartini. It is also discussed in K novels, here is the quote:

Slowly, Raden Sosroningrat shrugged Kartini's shoulders and looked into her eyes deeply. Kartini was so worried that she was full of other hopes. Then a smile on Raden Sosroningrat's lips when he answered Kartini slowly. "You can't, Ni," he said. "Can not," (17, p. 63).

The above excerpt in the PAKS novel is reaffirmed in the K novel, which equally does not allow Kartini to carry out science in advanced schools. Once he was whining his father. While waiting for an answer from his father he berharap-harap anxious about whether his father and his ability to proceed to the next level, in fact all his wishes were strongly opposed by his father.

*d. Dream affirmations in PAKS and K novels*

Kartini has a dream that education must be accompanied by character formation.

Duh, because of that I want, in the field of education, character formation should be paid attention no less well to and especially grit education. In education this must be developed in childhood, continuously ... (18, p. 103).

The world of education is not only in the theory of learning, but rather the formation of characters. As early as possible character education must be implanted, especially in terms of fortitude. Educating people for him is the same as restoring art to the people who have been repaired. Even in K novels he qualifies for his future husband in education, following his quote:

The third requirement for Ni, Ni requires that the future husband of Ni establish a school for women and poor people, (17, p. 353).

What a very caring for his people especially women. At that time, women were not allowed to get more education, they were given a low education, and who could attend school were only children of the noblemen, so she gave the condition to her future husband to set up, it was all a concern for the education of his people. Establishing a school is his dream to be realized.

*2. The difference between PAKS and K novels*

*a. The affection of a child to his father and mother in the novels PAKS and K*

A child is naturally to care for both parents. The parents who had struggled to raise him. They are willing to sacrifice, time, energy, thought, and material, solely for the sake of children.

Everyone knows and understands how precarious our situation is, people also say that my father was guilty of giving me this education. Not! Not! Don't throw the blame on my beloved father! Do not! Again, don't! The father could do nothing, could not see beforehand, that the education which he gave to all his children had caused one of them to become this way. Many of the Bupatis have given or have provided the same education as we have received, nevertheless it did not make them like this, unless they got into the habit of speaking Dutch and imitating the procedures little by little (18, p. 65-66).

His father did not initially suspect the European education that he gave not to make Kartini more advanced than speaking Dutch and imitating Dutch ordinances. His father thought that already given was worthy of a daughter, but Kartini still wanted to continue to develop her knowledge in the next level. But his father could not fight anything because of his limitations. Not only on education but in making the decision to receive the penalty of Raden Joyo Adiningrat, his father was one of the reasons, following the quote:

Only the face of his father that he wanted to see. Because all the answers are solely in the framework of dedication to his father. Also Ngasirah, her mother who has given enlightenment to one soul is in tune with her parents, (17, p. 351).

When he wanted to make a decision he just wanted to see his father. Not wanting to see his father grieved over all the chaos he had made. Accepting the compete of a regent is a form of his or her father. The affection that was so remarkable to his father made him be able to melt the selfishness that Kartini owned. Not only his father whom he has been in, his mother also participated in the melt of his selfishness, a lot of enlightenment that the mother Berian for her daughter.

*b. Nanny Kartini in PAKS novels and Kartini's mother in the novel K*

It is known in PAKS novels that Kartini caregivers named Rami. His burden was not only a part of his life but a part of his body.

That night Kartini was sick. And when dawn broke, and the chickens started to shop, Rami the emban, who every night slept on a mat in front of R.A Kartini's room, nervously knocked on Rukmini's door, (18, p. 54).

So hemp is the one who keeps the safety and health of Kartini. Not only when Kartini was sick but when still a baby he was already caring for Kartini. Far up at a later date. And in the life of the feudal Javanese, this held is not only a nanny, but almost already a mother himself. Unlike the novel K, the following quote:

Now Kartini has called him Yu, after pressure after pressure in the name of carrying out the rules that repeatedly beat him to accept the reality. Ngasirah was finally called Yu, which should be a call for maid. So his position is equated with a servant. Only Mbok Lawiyah and Pak Atmo continued to call him Ndoro, because they both did not belong to a noble family, (17, p. 53).

The excerpt above explains that in Kartini's novel he is known by his mother Kartini named Ngasirah. Because of the rules that ensnare women, finally with his biological mother he called the name Yu. Ngasirah was not derived from the noble family, when her husband became the regent of the company must marry the son of a noble family, for that end Ngasirah also had no position at home. His position was likened to a servant and his children had to summon with the title Yu.

### c. *The failure and success of the exhibition in PAKS and K novels*

We also received an invitation to provide assistance, which of course we happily welcome.

.....

It has crossed the line for us Javanese, to go to talk to Europeans on European business, a pretense, right? People can be angry with us, but all of that we don't care about, only one goal is remembered, to devote ourselves to the struggle of the beloved to the best of our ability.

.....

And even though gradually our assistance to the Exhibition ended in a rather unpleasant manner, but we do not feel the slightest regret for having participated in the work ?, (18, p. 184).

At first his help on *Pameran Karya Wanita* in Europe to introduce the excellence of art and the craft of the people. With a proud feeling of his people who become his motive. It was before the exhibition Kartini with the two sisters had been famous first, for the exhibition organizers invited him to provide assistance.

Gradually the help of the Europeans ended in disagreeable. Even though they have done their best and give them the most, they don't regret it. Whatever results they make as an experience.. The excerpt above is in a discretion with K's novel revealed by Abidah, he calls it *Pameran Nasional*. Here is the quote:

... Mr. Sitjhoff explained all the plans that would involve Kartini in the National Exhibition to be held in the land of the Windmills.

"Well ... there will be a National Exhibition to commemorate the coronation of Queen Wilhemina. The Queen herself will open it,"replied Mr. Sitjhoff, (17, p. 53).

The excerpt above explains the national exhibition to commemorate Sri Ratu's coronation. Different from the letter of Kartini in the novel PAKS, in the novel K by Abidah. The exhibition plan to be performed in the windmill country was delivered by Mr. Sitjhoff, he asked for permission to Kartini's father.

"What if I want to order some works for me to send to Amsterdam and Leiden?" asked Mr. Roseboom.

"Let me handle it with my younger siblings, sir," said Kartini firmly, (17, p. 221).

The excerpt above confirms that the exhibition performance held to commemorate the treatment of Queen Wilhemina was successful. Mr. Roseboom was interested in the works made by Kartini along with his younger brother. He wanted to book to be sent to Amsterda and Leiden. The admiration he ordered it and Kartitu who will be working on her own assisted by her two siblings.

## V. CONCLUSION

Based on the research that has been done, it can be concluded that there is an intertektuality of similarities and differences in both novels. The equation in the form of affirmations in the novel *Panggil Aku Kartini Saja* by Pramoedya Ananta Toer with the novel *Kartini* by Abidah El Khalieqy lies in: First, the figure that is discussed is Kartini, both traits or characters owned by Kartini is abstinence Succumb to the firmness, the third in the form of dreams, that education must be coupled with the formation of character. Meanwhile, the second difference is the affection of his father and mother, the *Pengsuh Kartini* when she was a child and her mother in the PAKS novels explained that her mother did not nurture her, who a daughter was named Rumi. But unlike the novel *Kartini*, it is known that the parenting is her mother and the victim is not named Ngasirah but Rumi, the next is the failure and the success of the exhibit, depicted in the PAKS novel does not explain that the exhibits are not Resume, is in *Kartini's* novel explained the outcome of the exhibition. Both novels discuss *Kartini* but in PAKS novels discussed *Kartini's* biography analyzed from *Kartini's* letters but *Kartini's* novels

in the form of fiction, so it is clear that Kartini novels form transformation from PAKS.

After concluding the results of this study, researchers expressed several suggestions as follows.

1. For other researchers, it should be a donation to be able to further examine the intertextual analysis.
2. For the reader, it should be easier to understand the meaning of a novel and to know the relationship between the novel and the other.

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