

Intertextuality Analysis in Narada Short Story By Y.B. Mangunwijaya

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ABSTRACT

Literary works are born from the thoughts of authors who are influenced by other texts. No text stands alone. So, of course there is a connection between a text which in this case is a literary work with other texts. What is meant by text is not always in the form of writing, but also includes oral texts and ideas that influence the author. A work can be known hypogram and its relation or intertextuality with other texts by intertextual analysis. This study discusses intertextuality in Y. B. Mangunwijaya's short story Narada by using Julia Kristeva's intertextuality theory approach. This research is a qualitative research with data collection techniques with the method of observing and taking notes. The data was obtained from Narada's short story in the form of phrases/sentences containing intertextuality and sourced from Y. B. Mangunwijaya's book entitled Rumah Bambu which was published by KPG (Kepustakaan Populer Gramedia) in 2020, the seventh edition. The hypogram of this short story is a wayang (puppet) text whose title is not specifically mentioned because the link or intertextuality is in the form of similarity of characters. In addition to intertextuality in the form of similarities, this short story also contains a modification of ideas by deconstructing the values in the puppet story, showing that the adaptation of the story is adapted to the conditions of the times.

Keywords: hypogram; intertextuality; Narada; wayang (puppet)

INTRODUCTION

Literature in Indonesian comes from Sanskrit which means tools for teaching, manuals, instruction books or teaching (Teeuw, 2015: 20). There are many types of literature which are referred to as tools, not only writing or written texts. In oral form, literature is called oral literature, including folklore and poetry. One form of oral literature also includes wayang (puppet) stories or the art of wayang.

Wayang art or pakeliran art is a traditional art that displays stories and has become a heritage in various regions, not only in Central Java. There are various types, from wayang kulit to wayang orang. Wayang stories are called literature or traditional stories because they have been the property of the nation

for a very long time and have been passed down from generation to generation to each generation, especially orally, especially in Javanese society (Nurgiyantoro, 2011).

As a work, literature is not created just like that. There are many things that influence the creation process because literary works are created by authors who are also human. In creating a work, the ideas expressed by the author are not purely his own, but are influenced by experience, reading sources and other texts. A literary work is born which certainly has something to do with previous literary texts or with the conventions and social conditions of society. This is what makes a work similar to other works. Thus, the existence of text relationships or intertextuality in the work cannot be denied.

Every literary text is read and must be read against the background of other texts. There is no text that is truly independent, in the sense that its creation and reading cannot be done without the existence of other texts as examples, exemplars, shells (Teeuw, 2015: 113). So, a literary work requires another text to examine its meaning and content. This is called intertextuality which was developed by Julia Kristeva.

This research examines the short story entitled *Narada* by Y. B. Mangunwijaya because it is suspected that the short story has an intertextual connection with wayang stories. In general, this short story is about two gods, namely Bathara Guru and Bathara Narada, who are involved in a conversation about the existence of God. *Narada* was written in a modern literary writing style by adapting wayang characters. The author's creativity in making the work similar to wayang stories is what makes this study interesting. The analysis was carried out using Julia Kristeva's theoretical approach regarding intertextuality. Researchers analyzed *Narada* short story text to then obtain hypograms with other wayang texts that are related to the short story text. What is meant by hypogram is the text that becomes the background for the birth of the next work (Gunawiyu quoting Edraswara, 2011: 132). There are many types of wayang texts used, so don't just focus on one wayang work to find out the intertextuality.

After knowing the contents of the story in the short story *Narada* by Y.B. Mangunwijaya, the researcher analyzed the hypograms of the text in the short story. Thus, this research can be useful in revealing the relationship or intertextuality contained in the short story text and the wayang text.

METHOD

This research is a qualitative descriptive research with data collection techniques, namely the note-taking method. The data obtained is in the form of phrases/sentences that contain intertextual content. This data comes from the short story entitled *Narada* by Y. B. Mangunwijaya in his short story collection book entitled *Rumah Bambu*, published by KPG (Kepustakaan Populer Gramedia) in 2020 (seventh edition). These data were analyzed using Julia Kristeva's intertextuality theory approach. After analysis, a conclusion was obtained that answered the problem formulation regarding hypograms and intertextuality in the work.

RESULTS AND DISCUSSIONS

Synopsis of Narada Short Story by Y. B. Mangunwijaya

Bathara Guru or known as the Mahadewa Kahyangan Manikmaya is engaged in conversation with Bathara Narada. Bathara Guru received a question from Bathara Narada regarding the existence of God. However, Bathara Guru considered the question to be Bathara Narada's way of belittling him. Bathara Guru answered with questions regarding the definition of God before knowing God's existence.

The question was not answered, but instead Bathara Narada reported something else that in India a president had been elected who came from a pariah group. Initially, Bathara Narada thought that Bathara Guru would be shocked and annoyed. However, the shock only lasted for a moment and led to Bathara Guru's opinion that the power of the gods would one day change or even be replaced by the figure of "new" gods. Bathara Guru also mentioned Mahatma Gandhi, who received the nickname Children of God. According to him, only narrow-minded conservatives would reject a "son of God" becoming president. Until, without realizing it, the conclusion was drawn that Bathara Guru indirectly also believed in God, believed that there was a power higher than himself as a god. Thus, Bathara Narada's methods of getting Bathara Guru to answer the question were successful.

Narada Short Story Text Hypogram by Y. B. Mangunwijaya

Bathara Guru in the short story is told as a figure who is arrogant and does not want to be defeated. In wayang stories, he is known as one of the Hindu gods, namely Shiva. Meanwhile, Lord Shiva is the third god of the Hindu Trinity who is depicted as an ascetic who rides a sacred cow/bull and lives in Kailasa, has four arms, and is always dressed in tiger skin and striped hair with a dragon coiled around his neck (Hidayatullah, 2017). He is also a god who rules heaven.

Known as Sang Hyang Manikmaya, Bathara Guru was the third son of the couple Sang Hyang Tunggal and Dewi Wirandi. His siblings are Togog (Sang Hyang Tejamaya/Bathara Antaga) and Semar (Sang Hyang Ismaya). There are various versions of the story of Bathara Guru and his brothers. One version states that Togog and Semar were punished by their father to become caretakers of Manikmaya (Bathara Guru) who would later become king of heaven. Another version states that Manikmaya was given the position by his father because he was the most perfect of his two brothers. However, this actually made him arrogant and mocked his brother for being ugly, which made his father condemn Manikmaya to be disabled (Hidayatullah, 2017 citing Aizid, 2012: 80).

Bathara Guru is the figure who has the highest power because he controls three worlds, namely the divine world or Mayapada, the jinn world or Madyapada, and the mortal world or Arcapada. Therefore, Bathara Guru has the title Raja Tribuana (Hidayatullah, 2017 citing Sudibyoprono, 1991: 332). In Serat Kanda, Bathara Guru is described as an antagonist because he is a propagator of the devil, ijajil, and claims to be God (Hidayatullah, 2017 citing Mulyono, 1989: 33). Another weakness of the figure of Bathara Guru

is that he is easily angry, easily persuaded, and easily jealous (Hidayatullah, 2017).

“Sang Guru serasa dicopot kemahadewaannya dan hanya ingin meninju dengan keempat tangannya plok-plok plok-plok, agar dua mata sipit itu bengkak sampai tutup sama sekali, dan hidung model pegangan keris itu datar seperti pisau dapur belaka. Tanya aneh-aneh. Tak tahu sopan santun, membuat malu, seolah seni paling tinggi untuk dewa itu mempermalukan atasannya.” (Mangunwijaya, 2020: 157)

(Sang Guru (The Master) felt like he had been stripped of his godliness and just wanted to punch with his four hands plok-plok plok-plok, so that the two narrow eyes swelled completely shut, and the keris-style nose was as flat as a mere kitchen knife. Ask strangely. Not knowing manners, it makes you embarrassed, as if the highest art for a god is to embarrass his superiors.)

In the quote above, it is stated that the prestige of the figure of Bathara Guru is very high, so he considers the question asked by Bathara Narada to have hurt his pride and embarrassed him, and considers that this has humbled him because Bathara Guru's position as ruler of the universe is higher than Bathara Narada. As stated above, Bathara Guru is an arrogant figure, it is clear that this time the depiction of Bathara Guru's character in the short story is in accordance with wayang stories. Another proof that Bathara teacher has a arrogant nature and is difficult to give in is the sentence in the short story which reads, “Sang dewa tahu, dewa perdana mereka Sang Guru itu perlu kadang-kadang disudutkan agar tahu dirilah. Soalnya Sang Guru ini tidak jarang sungguh memalukan rekan-kawan dewa lainnya.” (The god knows, their prime god, the Teacher, needs to be cornered sometimes to know himself. The problem is that this Teacher often really embarrasses his fellow gods.)

It has also been mentioned that Bathara Guru has four arms and in this short story it is also told that Bathara Guru wants to punch Bathara Guru with his four hands. This is proven by the sentence

“... ingin meninju dengan keempat tangannya plok-plok plok-plok, agar dua mata sipit itu bengkak”

(“ ... wants to punch with all four hands plok-plok plok-plok, so that those two narrow eyes swell”)

Bathara Narada, who is also the governor of Bathara Guru, often throws questions and advice at Bathara Guru because he is his right hand man. It should be noted that Bathara Narada is a powerful god who also supervises other gods, although his position is not as high as Bathara Guru. As a powerful god, in this short story Narada he is also depicted as a clever figure who answers questions and responds to Bathara Guru's words intelligently. This is proven by the following quote.

“Bathara Guru, dengan segala penghormatan saya untuk seorang mahadewa Kahyangan yang pantas diagungkan, pertama topi kosong saya sama sekali tidak kuna, tetapi posmo, post-modern bila Anda tahu istilahnya; alias lebih moderen daripada moderen dan perlu dicatat, sangat diminati peragawati tidak

sedikit di Paris bila mereka harus melenggak-lenggok tolol tetapi merangsang itu. Kedua, rambut tidak pernah gatal, tetapi kulit kepala. Dan ketiga, saya tidak garuk-garuk topi agar punya perasaan menggaruk-garuk kepala, tetapi sedang berpikir begitu ekspresip sampai timbul gerak garuk-garuk itu.” (Mangunwijaya, 2020: 159)

(“Bathara Guru, with all my respect for a great god of Heaven who deserves to be glorified, firstly my empty hat is not old-fashioned at all, but posmo, post-modern if you know the term; aka more modern than modern and it's worth noting, there's a lot of demand for fashion models in Paris when they have to strut around in that stupid but exciting way. Second, the hair never itches, but the scalp does. And thirdly, I was not scratching my hat to have the feeling of scratching my head, but was thinking so expressively that the scratching movement arose.”)

With the explanation above, it is also clear that in the short story, Bathara Narada is depicted wearing a hat, in accordance with what is depicted in the depiction of the wayang character. As for the second paragraph, Bathara Guru calls Bathara Narada "Abang" because in the wayang story, Bathara Guru appoints Bathara Narada as his advisor or right-hand man and is called "Kakang Narada" or in Javanese it means Brother Narada. This was intended to age Bathara Narada and give him the confidence to supervise other gods.

“Bang, Abang Narada... dari mana kau punya pertanyaan mubasir seperti itu.” (Mangunwijaya, 2020: 158)

(“Brother, Brother Narada... where do you come from with such wasteful questions?”)

Known as Bathara Guru's right hand or advisor as well as being a powerful god and overseeing other gods, Bathara Narada received the nickname in short stories as “duta besar” (“the ambassador”) and “Duta Besar Surga” (“The Ambassador of Heaven”). This can be proven in the following sentence.

“Sang Mahadewa Kahyangan Manikmaya memandang duta besarnya yang menunduk agak oleng” (Mangunwijaya, 2020: 157)

(“Sang Mahadewa Kahyangan Manikmaya looked at his ambassador who looked down slightly swaying...”)

“Ohohahooo! Berpikir apa Sang Duta Surga? Yang suka melanglang benua-benua planet sinting bola biru Bumi itu?” (Mangunwijaya, 2020: 159)

(“Ohohahooo! What does the Ambassador of Heaven think? The one who likes to roam the continents of that crazy blue ball planet Earth?”)

Not only that, Bathara Narada, who is known to be powerful and oversees the gods, is also described in this short story as a figure who likes to travel and explore the universe.

“... Yang suka melanglang benua-benua planet sinting bola biru Bumi itu?” (Mangunwijaya, 2020: 159)

("... The one who likes to roam the continents of that crazy blue ball planet Earth?")

In fact, Bathara Narada is also told in the short story to know many things, including current issues on earth.

"Langsung saja: baru saja Negara India yang amat taat dan setia kepada kita para dewa Mahameru ini, memilih seorang presiden." (Mangunwijaya, 2020: 159)

("Just straight away: the Indian State, which is very obedient and loyal to us Mahameru gods, has just elected a president.")

Talking about the hypogram of a text, of course we don't just talk about the similarities that support similarities between texts, but it is also important to know what changes and "modifications" of ideas make them relevant to the conditions of society at the time the work is adapted. In the short story, Bathara Guru is described as a figure who is proud and does not want to give in. This is in accordance with his character in the wayang story that he is the ruler of the Tribuana universe. However, at the end of the short story, he is depicted as taking a stance confirming that there is a power higher than himself. This is proven by the following conversation excerpt.

"... Kita para dewa Kahyangan Mahameru, meski tinggal di pucuk gunung tertinggi bumi ini, hanyalah dewa dewa planet kecil saja. Dan planet bisa berubah. Kita pun harus menyesuaikan diri dengan zaman juga, bukan? Tidak selamanya kita berkuasa. Sudah muncul dewa-dewa baru, dewi-dewi panggung dan film, dewa bank, dewa bisnis, dewa sport, dewa mafia Triad Yakusha, dewa Baja Hitam dsb. ... Tidak... tidak, saya tidak menyesal. ... Bukankah Gandhi sendiri, perintis kemerdekaan negeri Mahabharata dan Ramayana itu menyebut para paria dengan gelar yang luar biasa dahsyat sekaligus menyentuh hati mengharukan: children of God? Kita harus bergembira Adinda Narada. Adinda yang sudah mengelilingi seluruh dunia pasti tidak konservatip picik menyesali seorang putra Tuhan menjadi presiden! Mengapa Anda tersenyum misterius?" (Mangunwijaya, 2020: 160-161)

"... We, the gods of the Mahameru Heaven, even though we live at the top of the highest mountain on this earth, are only the gods of a small planet. And planets can change. We also have to adapt to the times too, right? We are not always in power. New gods have emerged, stage and film goddesses, banking gods, business gods, sports gods, Triad Yakusha mafia gods, Baja Hitam gods, etc. ... No... no, I'm not sorry. ... Didn't Gandhi himself, the pioneer of the independence of the Mahabharata and Ramayana, call pariahs with a title that was both incredibly powerful and touchingly touching: children of God? We must be happy, Adinda Narada. Brother, who has traveled all over the world, is definitely not a petty conservative regretting that a son of God becomes president! Why are you smiling mysteriously?")

The Relationship or Intertextuality of Y. B. Mangunwijaya's Narada Short Stories with Wayang Texts

The hypogram that the researchers have obtained shows the similarities between Narada's short

stories and wayang stories. These similarities include the character's name and character. The characters in short stories have similarities to those in wayang stories—even though they do not specifically represent a particular story. Thus, Narada text has intertextuality with wayang texts. The author was inspired by the stories in wayang plays so he could create this short story.

As also explained in the previous subchapter, intertextuality in this research not only reveals hypograms that include similarities, but also causes "modification" of ideas so that new perspectives emerge that are in accordance with the conditions of society at the time the work was created. In this case, the researcher found a deconstruction of the values in wayang that the gods occupy the highest position. However, for Indonesian people who adhere to the principle of "Belief in One Almighty God" contained in Pancasila, the concept of gods has become less acceptable. Finally, a "modification" of the idea was created by the author which presents a new perspective regarding the attitude of the gods who believe that there is a power higher than themselves, namely the existence of God.

The Narada short story, which adapts a wayang story and the characters of Bathara Guru and Bathara Narada, also tries to present a contemporary version of a wayang story which also touches on discussions of current issues. As we know, these wayang figures have been around since ancient times, even when Hinduism and Buddhism entered the archipelago. However, in this short story the characters talk about things that are modern in nature, such as when Bathara Narada mentioned his postmodern style hat.

"... pertama topi keong saya sama sekali tidak kuna, tetapi posmo, post-modern bila Anda tahu istilahnya; alias lebih moderen daripada moderen dan perlu dicatat, sangat diminati peragawati tidak sedikit di Paris bila mereka harus melenggak-lenggok tolol tapi merangsang itu." (Mangunwijaya, 2020: 159)

("... firstly my snail hat is not old fashioned at all, but posmo, post-modern if you know the term; aka more modern than modern and it should be noted, it is very popular with many fashion models in Paris if they have to do that stupid but exciting shimmy.")

Not only that, the characters in the short story also comment on the latest news, for example the appointment of someone from the pariah group to become president of India.

"Kali ini presiden yang mereka pilih berasal dari... bukan dari kasta brahmana, bukan kalangan ksatria, tetapi dari kalangan, ya inilah, aneh tapi nyata, dari kalangan... paria." (Mangunwijaya, 2020: 160)

("This time the president they chose came from... not from the Brahmin caste, not from the Kshatriya circle, but from among, yes, this is strange but true, from among... pariahs.")

By raising new topics in this story, even though it originates from characters in wayang stories, this can present a new perspective on how cultural owners respond to developing issues and the dynamics of

social conditions so that they are more flexible and less rigid in conveying a message.

CONCLUSION

There is intertextuality between short stories and wayang texts. The hypograms that the researchers obtained were in the form of similarities in the names and characters of the characters. Apart from that, the hypogram that inspired the author to create this short story also led to a "modification" of the idea in the form of a deconstruction of the values contained in wayang texts that the gods have supreme power. In the short story, it is stated that Bathara Guru shows that he recognizes the existence of God and believes in God as the owner of the highest power. This is because the author lives in a country that adheres to the basis of "Ketuhanan Yang Maha Esa" ("Belief in One Almighty God") in Pancasila.

In Narada short stories there are also modern values that the author tries to convey, even though the characters and characters are figures that have existed for a long time. This is proven by the mention of the era of postmodernism and also the appointment of an Indian president from a pariah. It should be noted that this short story was created in the 20th century so things that are modern or even postmodern in nature are relevant to highlight in this short story, even though the characters are from the world of wayang which has existed since the early Hindu-Buddhist era.

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