

Intertextual Study on Lyrical Poem *Calon Arang: Kisah Perempuan Korban Patriarki* by Toeti Heraty

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ABSTRACT: This study examines Toeti Heraty's lyrical prose, the study of this book is using Julia Kristeva's intertextual theory with the aim of looking at the opposition of the CAKPKP book to the lontar manuscript of Calon Arang Lor 5387/5279. The results showed that there were two forms of opposition to CAKPKP's lyrical prose, including: opposition to the stigma of the widows, and opposition to the image of the women as second class citizen. This is an attempt by Heraty to give a new reading perspective on the story of Calon Arang through her lyrical prose.

Keywords. Intertextual, Opposition, Stigma, Patriarchy

1. INTRODUCTION

The development of modern literature is accompanied by various forms of author responses to old literary works, in this case: mythology and folklore. In the context of Indonesian literature, particularly South Sulawesi, the epic *La Galigo* was transformed into a bilingual poetry book entitled *The Birth of I La Galigo* (2005) by Damono and McGlynn. The book interprets the episode of the birth of I La Galigo in the script *La Galigo*. In addition, Banua and Koto, each responded to the West Sumatran folktale, Malin Kundang. Banua wrote a long poem entitled *Pengakuan Si Malin Kundang* (2004), while Koto published the book *Pledoi Maling Kundang* (2017).

Heraty is one of the Indonesian authors who transforms folklore and legend in her works. In the book *Calon Arang: The Story of A Women Sacrificed to Patriarchy* (hereinafter written CAKPKP), Heraty wrote prose lyrics which were the result of the transformation of the Calon Arang folklore. Wellek and Werren (1993: 109) say that literary works cannot be separated from social institutions. As part of this social institution, the context of Heraty's lyrical prose, although it departs from folklore, is still adapted to the conditions of modern society.

Calon Arang is a famous Balinese folklore and is estimated to have been written since 1540 AD and written in coded manuscripts *LOR 5387/5279*. It tells the story of a powerful widow named Calon Arang. She lives in Dirah Village which is the territory of the Daha Kingdom. Calon Arang has a beautiful daughter named Ratna Menggali, but her beauty does not allow Ratna Menggali to have a partner. This was caused by people's fear of her mother's supernatural powers and crimes. Calon Arang felt insulted because no one proposed to her daughter so she was angry and cursed the entire kingdom with skin diseases. King Airlangga was restless over the incident so he looked for all kinds of ways to stop Calon Arang. Long story short, the King asked for help from Empu Baradha who then sent his best student, Empu Bahula, to marry Ratna Menggali and then steal the magical book of Calon Arang.

The version above is a general version that has been circulating and has been widely interpreted in new works, for example in the choreography entitled *Cerita Rakyat dari Dirah* (1974) by Kusumo, the book *Calon Arang* (1954) by Pramoedya Ananta Toer, and the comic by Santosa, *Tapak Suci Sang Bharadah* (1981).

At CAKPKP, Toety Heraty gave a response and alternative reading of a folklore text. CAKPKP is a different version from some of Calon Arang's previous responses which tended to give stigmas to the main character as an evil, cruel, immoral woman and deserved to be destroyed. CAKPKP is an interesting response because it not only rewrites or updates, but also criticizes and provides a new perspective, namely the perspective of women who were ignored in Calon Arang's previous responses. In addition to a new perspective, CAKPKP presents equal space for women in folklore and provides an illustration of how a folklore should be reproduced or transformed.

The study of folklore as long as the researcher reads it tends to be related to moral issues, good or bad, black and white. In CAKPKP, Heraty is actually fighting against stigma and moral standards against women and at the same time suing the Calon Arang text which ended in the defeat of Calon Arang: or the defeat of evil against good (Heraty, 2012: xii).

Research on the inter-textual relationship between the CAKPKP book and the folklore of Calon Arang, has been carried out previously, but as far as the researcher reads, these studies are only on the issue of cultural differences in CAKPKP in a modern context, and Calon Arang in a traditional context. Studies to see the transformation of women's representation, so far have not been found by researchers.

Referring to the reasons that have been explained in the previous paragraphs, the study of the transformation of women's representation has not been reviewed in intertextual research, especially the intertextual analysis of the Calon Arang story. Thus, the CAKPKP research which started from folklore as the main material for ideas, which then gave different interpretations of the idea was important to study with an intertext approach. Apart from these reasons, CAKPKP is a work of transforming folklore that has never been discussed intertextually, which specifically looks at the pattern of transformation of characterizations, in this case female characters.

Heraty's response to the text of Calon Arang in CAKPKP is related to Kristeva's view which states that in a text there are several texts which are transformations or absorptions from other texts (Kristeva, 1980: 37). This opinion is strengthened by the view that asserts: every text is an intertext (Leitch, 1983: 59). The intersection between one text and another is basically the nature of a text. The connection to each other cannot be eliminated.

The intertextual approach by Julia Kristeva is considered as collective knowledge that allows a text to have meaning, once we consider the meaning of a text to depend on other texts being absorbed and transformed, she (read: Kristeva) writes: this is where intersubjectivity turns into intertextuality.

2. THEORETICAL STUDY

1. Dialogism as Intertextual Root

Dialogism theory found by Mikhail Mikhailovich Bakhtin is the root of the intertextual theory introduced by Julia Kristeva. Bakhtin is a Russian thinker who published *The Dialogic Imagination: Four Essays* (1981). This book, according to Castle (2007: 196) raises the theory of dialogueism.

Basically, dialogism is a contradiction between heterogeneity and monologism. For Bahktin, meaning for something can only be created if there is a dialogue between subjects, with an equal position, and mutually giving meaning to each other. Individuals in the concept of dialogue are termed as *self*, while culture or social aspects are *others*.

2. The Intertextuality of Julia Kristeva

Text in the context of literary theory in general and Kristeva in particular is any object that can be "read," whether it be a literary work, a street sign, the arrangement of buildings on a city block, or a style of clothing, and a coherent set of signs that sends some kind of message. informative (Lotman: 1970). This opinion is in line with Leitch's (1982: 59) statement which states that text is an autonomous, unlimited, and coherent sign structure.

The development of Julia Kristeva's intertextual theory cannot be separated from Bahktin's dialogism. Allen (2001:35) reveals that the two texts in the English translation of Kristeva's early work, *Desire in Language*, complement each other in showing Bakhtin's influence on Kristeva and the way she changed, revised, and re-directed her work focusing on the way in which the text was constructed. from existing discourse. Authors do

not create their texts from their own original minds, but compile them from pre-existing texts.

The development of Kristeva's thought "takes" and "throws" Bakhtin's theory of dialogue, this is where Kristeva's intertextual theory began to be known. For Bakhtin, the language of an individual lies at the boundary between self and other. , language always has traces of other words and other uses. It is this vision of language that Kristeva highlights in her new term, intertextuality (Allen, 2011). Bakhtin focuses his theory on the individual (self) and the dialogue that occurs with social phenomena (other), while Kristeva focuses on the text and its relationship to other texts.

Kristeva also explains that intertextuality is a collective knowledge that allows a text to have meaning, once we assume the meaning of a text depends on other texts being absorbed and transformed, Kristeva writes: this is where intersubjectivity turns into intertextuality (Culler, 1981: 114).

For the results of changes from the previous text to the latest text or intertextual transformation, Kristeva formulates it in three transformation patterns, first transformation, next transposition and lastly opposition. For the latter, it occurs when two cultural symbols cannot unite. (Kristeva, 1980: 150).

3. RESEARCH METHODS

Kristeva's intertextual theory is used as an analytical tool in this paper. The principles and rules of Kristeva's intertextual research look at a literary work or in this context a text, as something that departs from other texts, it can be in the form of culture, social situations or the literary work itself, so that the position of the author indirectly rewrites what is written. that had existed before, whether he was aware of it or not. The findings that emerge from the use of the intertextual theory will be described qualitatively.

Refers to (Subroto, 1992: 34), source of data is the main thing in research. Data is all information or raw materials that are sought and collected intentionally by researchers in accordance with the problem under study. The CAKPKP (2012) book published by the Indonesian Obor Foundation is the data source in this research.

4. DISCUSSION

A. CAKPKP Opposition with Calon Arang Text LoR 5387/5279

The response to a hypogram carried out by a transforming text cannot be separated from differences in perspectives, both ideologically and technically in the writing of the work. This happens because the author is shaped by the socio-cultural environment. Based on the results of the formation of the environment, an author determines the aesthetic attitude and ideological attitude towards his work. The transformation from the old text (hipogram) to the new text (transformation text) is described in three forms: opposition, transformation, and transposition. In this study, it will be described how the CAKPKP text transformed from the Calon Arang text.

Opposition is one the type of text transformation in Kristeva's intertextual which talks about the contradiction of two texts.reconciled.

The CAKPKP book and the Calon Arang text, the opposition can be analyzed by comparing the literary means of the two texts. Comparing the transformation text with the hypogram text is the basic working method of intertextual theory so that transformational results are found that are born from the interaction of the two texts. CAKPKP's lyric prose, offers a form of opposition to the image attached to Calon Arang who is represented as an evil person, who causes chaos in a country.

Calon Arang, begitu ia disebut orang dianggap simbol kejahatan di Bali melawan Barong yang kemenangannya belum pasti nenek sihir dengan rambut gimbal terjurai lidah terjulur, taring, dan kuku mencengkeram dengan susu bergayutan dia sebenarnya juga perempuan lanjut usia yang kebablasan geramnya (Heraty: 2012).

Calon Arang - so people call her Bali's symbol of evil opposing Barong, his victory never assured the witch's matted hair hanging loose tongue protruding, fangs and claws grasping pendulous breasts a-sway. She is just an old woman a crone with anger overflowing.

In the CAKPKP quote above, the representation of Calon Arang is clearly stated as a symbol of crime in Bali. Not only that, she is described as a woman who is an old woman with dreadlocks, fangs, and gripping nails.

The depiction of Calon Arang's figure that confirms her as a bad person so that he is the cause of the absence of a man who wants to propose to her daughter, Ratna Manggali. In general, the version of Calon Arang's story mostly places her as an evil witch who is feared and brings havoc. However, unlike what Heraty did with CAKPKP, he offered opposition to literary texts and cultural texts that had been the general grip on Calon Arang's story.

Calon Arang, nasibmu yang malang demi cinta lalu menghukum seluruh negeri tapi anak sendiri mengkhianati demi cinta menjadi geram demi cinta—dimusnahkan oleh pendeta (Heraty: 2012).

Oh Calon Arang, what an unhappy fate an entire country punished for love's sake but your own child betrayed you for love - you became a fury for love - you were destroyed by a priest (Heraty: 2012).

That's how Heraty gave an initial context and perspective on the way that should be used to read Calon Arang. As a character, Ni Rangda (Si Calon Arang) is moved by the motives behind her actions, words for words, and scenes after scenes in the story. The motive that Heraty offers is love, this is a stark opposition to the commonly known motives, including *LoR script 5387/5279*. The manuscript reveals a vengeful motive as the beginning of the calamity and anger of Calon Arang.

On the *Calon Arang LoR 5387/5279* revenge or feelings of pain are directly used as the motive for all events that then occur throughout the story. Calon Arang felt hurt because her only child, Ratna Manggali, was not proposed to by a single man. Ratna Manggali is beautiful, but no one wants to be her husband.

The labeling of Calon Arang as an evil figure in various versions of the story has made Heraty present her own version. This version is an opposition to the general understanding of Calon Arang. Heraty sees that the actions of prospective charcoal are complex actions, which are systematically shaped by a patriarchal and misogynistic world. This starts from the negative image attached to widows, as well as the view that women who do not have husbands and are not proposed to are incomplete women. The perception that "women need men" is challenged by Heraty through the following contradicting quote:

Misogini ini lalu ditumpahkan pada citra Ni Rangda seseorang yang menjadi proyeksi segala ketakutan. Puncak malapetaka kesedihan menurut pendeta Mpu Baradah adalah perempuan yang memeluk mayat suami dan Ni Rangda penyebabnya, menjadi berang karena anaknya Ratna Manggali tidak kebagian suami. Demikianlah persepsi bahwa perempuanlah kiranya lebih perlu laki-laki daripada sebaliknya tetapi tidak benar juga (Heraty: 2012).

This misogyny, all projected upon Ni Rangda, who became the focus of the most heinous fears. The utmost tragedy, according to the priest Baradah is a woman embracing her husband's dead body. Ni Rangda was to blame, incensed because no suitor sought her daughter, Ratna Manggali. Hence it is perceived that woman needs man more than he needs her. But that's not true (Heraty: 2012)

Stigma against widows who are attached to Calon Arang, so that casts her as a "bad woman" is a stigma that persists to this day. Research conducted by PEKKA found that the stigma of widows is very strong in Indonesia, especially in rural areas. Divorced women are considered "failed women" because they do not succeed in maintaining a marriage, because the value system tends to measure the success of marriage from the harmony of a family. The general view of society which is built on stigma often considers a good woman to be a woman who maintains a marriage. This assumption ignores a more complex issue, which Heraty makes opposition to the stigma against women or widows. One of the more complex issues is domestic violence.

Opposition in CAKPKP to the script *Calon Arang/ LoR 5387/5279*, is a different and new perspective. Heraty offers a deeper reading and interpretation of the Calon Arang story. So that the judgments and representations of evil that are continuously reproduced as the image of Ni Rangda get a counter point of view. Heraty challenges the old narrative about Calon Arang and at the same time invites readers to think, why Calon Arang must be a woman and why is she a widow? Layered marginal status was born from a socio-cultural context that is not simple. So that Heraty in CAKPKP asserts:

Berapa tahap siklus hidup telah dilalui sampai kini, tinggal jadi cerita ngeri seakan-akan tak ada riwayat hidupnya, bahwa ia gadis mungil pernah bermain-main di desa menjadi perawan cantik, tak beda dan tentu mirip Ratna Manggali anaknya, lalu menjanda-malapetaka apa lagi yang sempat menyimpannya Apakah Anda tahu apa artinya menjadi janda apakah tahu artinya menjadi perempuan tua, coba saja, bila ditanyakan - siapa yang becus menjawabnya. Teksbook ilmiah tadinya hanya menyebutkan siklus hidup pria saja hanya mengkaji satu paradigma (Heraty: 2012)."

How many life cycles have passed us by until today? Only a horrifying tale remains as if she, the widow, had no life story - she who, as a little child, once played in the village, and grew into a lovely maiden, just like her daughter Ratna Manggali. Thence widowed.

What other disaster did befall her? Do you know what it is like to be a widow? Do you know what it means to be an old woman? Imagine, if someone asks you these questions, who can give the right answer? Scientific textbooks mention only the life cycle of man elaborated as one sole paradigm (Heraty: 2012).

CAKPKP would like to emphasize that its opposition to the story of Calon Arang is to sue for the absence of identity and background for Ni Rangda (Calon Arang). Even though, like a character in a story, it must be shaped by socio-cultural background, and the past. Not necessarily Calon Arang appears with an evil image, a widow, needs a man for her child, a witch, and other stigmas. Calon Arang, for Heraty, should have a curriculum vitae, she was once a tiny little girl who played around in her village. Regarding the image of Calon Arang's face, continued Heraty, "No different and certainly similar to Ratna Manggali, her daughter", but the imagination of the evil witch has already obscured this.

Coba, kita belajar dari sejarah, dari pengalaman Mpu Baradah yang datang menemui Sri Mpu Kuturan di Bali yang lebih sakti lagi, untuk diminta persetujuannya atas nit Sang Erlangga menempatkan salah satu putranya pada tahta di Bali: (bandingkan nepotisme masa kini). Kini di Irian, di Dili, di Aceh, di mana lagi daerah menjadi proyek oleh Pemerintah Pusat, tidak jelas ini meniru atau naluri, mirip sekali dengan mewajibkan, pada Raja Jawa harus diserahkan upeti (Heraty: 2012).

See how we learn from history, from experience? Mpu Baradah came to Bali to meet the mightier Sri Mpu Kuturan, requesting approval for Erlangga's wish to enthrone one of his sons in Bali. (compare this to the nepotism of our times). Now in Papua, in Dili, in Aceh, wherever regions become a central government project -whether by pure imitation or instinct, and remaining an imposition: duties must be paid to the King of Java(Heraty: 2012).

According to Heraty, the issue of power became the background of the efforts to destroy Calon Arang carried out by King Airlangga. This was done by taking advantage of Calon Arang's love for her daughter. King Airlangga once sent his confidant, Mpu Baradah, to expand his power to Bali, but Sri Mpu Kuturan rejected this. So, in this context, Calon Arang became a victim of the desire for power and the way the King demonstrated his power. The quote above is the perspective given by Heraty in CAKPKP, that the Calon Arang story is a complex issue: the political background behind it, as well as the King's desire for power.

Heraty in CAKPKP transformed the text of Calon Arang LoR 5387/5279, through existing literary means. Technically, in writing CAKPKP, apart from using Calon Arang LoR 5387/5279 as a hypogram, Heraty also borrowed other texts as the basis for her transformation process.

Kalau istri melahirkan ia mengadakan ritual pura-pura melahirkan juga dan lewat ritual yang oleh antropolog disebut *couvade* benar-benar mau mengalihkan perhatian. Lalu buat apa penis disunat, tiada lain, juga menurut Bettelheim dengan karya "Symbolic Wounds" nya menciptakan perdarahan meniru menstruasi. Ya, begitulah penjelasannya (Heraty: 2012).

If his wife is giving birth, he carries out rituals simulating childbirth too, rituals anthropologists call 'couvade' to shift all attention from his wife. Then why must a penis be circumcised? For no other reason, according to Bettelheim's "Symbolic Wounds" but to create bleeding in imitation of menstruation. Yes! that's the explanation he gives (Heraty: 2012).

According to Heraty, the positioning of women as weak creatures in Calon Arang LoR 5387/5279 is a mistake, whereas in reality women are much stronger in enduring pain. The pain of childbirth and menstrual pain are two pains that are felt by women but are not experienced by men. For the pain of childbirth and the process of pregnancy, anthropologist EB Tylor coined the term *couvade*, which is taken from French to describe certain rituals performed by a man during his wife's pregnancy. In the *couvade* process, which is widely practiced in Latin America, Thailand, Russia and China, men will perform various rituals that symbolize the suffering of their wives when they are pregnant or giving birth. This is an effort to make men feel the pain suffered by pregnant women.

At CAKPKK, Heraty called the *couvade* a pretense for mere distraction, as well as an indirect legitimacy that women are stronger in pain than men, according to Heraty:

Itulah yang disebut misogini yang menurut psikoanalisa sangat dalam akarnya: kalau disebut wanita itu makhluk lemah lalu harus dilindungi, itu tidak benar dua-duanya (Heraty: 2012).

Perhaps that's what we call misogyny according to psychoanalysis, so deeply rooted. If we say woman is weak, then she has to be protected - but that's not true (Heraty: 2012)

CAKPKP's opposition to the notion of weak women perpetuated by public opinion and in Calon Arang LoR 5387/5279, is clearly to give justice to the character of Ni Rangda. In addition, the siding with women shown by CAKPKP through its opposition, is a firm statement by Heraty that he is angry and furious, as quoted below:

Siapa tidak akan geram. Siapa yang tidak akan berang ada perempuan diperlukan tidak adil oleh kehidupan (Heraty: 2012).

Who would not be enflamed. Who would not be furious this woman has been cheated by life (Heraty: 2012).

For Heraty, behind the evil image attached to the figure of Ni Rangda or Calon Arang, there is a more complex event behind it: from power issues to deceit, all of which are caused by the greed of men, and women are just victims. King Airlangga's fear of losing power, as well as the lack of tribute due to royal problems and the difficult conditions of society, made him commit a trick by taking advantage of Ni Rangda's love for her daughter, Ratna Manggali. As a mother, Calon Arang really loves her child. The news about her evil and supernatural powers throughout the kingdom was in stark contrast to her attitude when receiving a guest visit. Mpu Kebo Bahula is the man in the script *Calon Arang LoR 5387/5279* married Ratna Manggali. Mbu Bahula's visit to Calon Arang's house was well received, her good intentions were greeted with joy, so Calon Arang immediately eased their marriage.

The sincere welcome from Calon Arang, accompanied by joy, was actually taken advantage of by Mpu Bahula, the envoy sent to protect King Erlangga's power from threats. The image of women as weak creatures is at least refuted by the image of Calon Arang in CAKPKP, precisely because of her power the king became very afraid and felt threatened by his power so that he had to resort to deceit. King Erlangga's plan was to send someone to melt Calon Arang's heart and then marry her daughter after receiving her blessing. Furthermore, the envoy will

seduce and trick the Princess to show the location of the sacred book of the Mother, so the messenger will steal the book and then kill her own mother-in-law.

Betul juga akhirnya Rangda sangat senang memperoleh kunjungan laki-laki yang tampan
Mpu Bahula:
'saya hendak mohon Nyonya Rumah
minta agar memberikan belas kasih kepada hamba tujuan hamba hendak melamar putri tuanku
bernama Ratna Manggali
tentang tempat asal hamba, hamba pujangga dari Gangga Citra, anak Mahapendeta di Lemah Tulis.
Saya bernama Mpu Bahula
Sang pendeta menyuruh supaya melamar puteri Tuanku - Si Ratna Manggali - tidaklah salah Tuanku
berbesan dengan Sang Pendeta (Heraty: 2012)

And so it came about at last Rangda was overjoyed to receive the visit of a handsome man Kebo
Bahula:
Mistress of the house, I beg you to take pity on me
I seek the hand of My Lady's daughter by the name of Ratna Manggali.
As for my origins, I am a bard from Gangga Citra, son of the great priest in Lemah Tulis, my name is
Kebo Bahula.
The priest sends me to ask for the hand of My Lady's daughter - Si Ratna Manggali.
It is not unworthy to wed a priest's son, My Lady (Heraty: 2012).

The quote above is the opposition emphasized by Heraty in CAKPKP against the image of women as weak human beings. If Calon Arang was weak, then there was no need for King Airlangga to plan a trick. The image attached to Calon Arang is not only to weaken his position, but also she does not get a defense in the community for the bad luck that has befallen her, which is motivated by the king's desire for power. These images include: a woman who needs a man for her daughter, a widow, and a witch. For Heraty, in the midst of a patriarchal society, these three images will not get a defense, in fact they become a source of stigma.

5. CONCLUSION

Research conducted on Toety Heraty's CAKPKP book using the Julia Kristeva Intertextual approach resulted in the following conclusions:

CAKPKP as a transformational text that departs from a hypogram in the form of the story of Calon Arang in the manuscript of Calon Arang Lor 5387/5279 presents various oppositions or scripts or reference stories. Opposition is a form of text transformation in Kristeva's intertextual.

The contradiction concerns the stigma of the patriarchal society towards widows, and the attachment of a weak image to women. In this study, it was concluded that CAKPKP was against or opposed to the hypogram script. This starts from the negative image attached to widows, as well as the view that women who do not have husbands and are not proposed to are incomplete women. The perception that "women need men" is challenged by Heraty because the failure of a marriage is not the responsibility of women alone but is a shared responsibility with her husband. In addition, the image of weak women in the hypogram script was also responded with opposition by CAKPKP. According to Heraty, the pain of menstruation, pregnancy and childbirth that is not experienced by men is proof that women are strong enough to endure it. In addition, the fear of King Erlangga or the power of Ni Rangda proves that women actually appear as strong characters and have an equal position.

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