

Minangkabau's Kinship in Novel by Marah Rusli and Novel by Muhammad Subhan

An Intertextual Study

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Abstract: The purposes of this research were to describe: (1) the structure and Minangkabau's kinship in *Memang Jodoh* novel by Marah Rusli (2) the structure and Minangkabau's kinship in *Rinai Kabut Singgalang* novel by Muhammad Subhan; (2) comparison of the structure and Minangkabau's kinship in *Memang Jodoh* with *Rinai Kabut Singgalang*. This research is descriptive qualitative with intertextual approach. The step in analyzing data were (1) classifying and describing the data about structure and Minangkabau's kinship in both novels; (2) interpreting the relation of structure and Minangkabau's kinship between those novels; (3) formulating conclusions based on interpretation relation between those novels. The result of the research showed the contradictory of intertextual relationship between the both novels. The similarity those novels appeared on social themes of Minangkabau marriage custom; both main characters against Minangkabau costumes, and background of place were Padang, Bukittinggi, and Jakarta. The difference was on plot, i.e. *Memang Jodoh* has regressive, while *Rinai Kabut Singgalang* has progressive, time difference in the story was approximately 90 years. Minangkabau kinship was discussed by *Memang Jodoh* first, then it was opposed by *Rinai Kabut Singgalang*. It can be concluded that *Memang Jodoh* is the hypnogram and *Rinai Kabut Singgalang* is the transformation.

1 INTRODUCTION

Literary work was not born only by experience or social life of society. But, the work that embraces various streams was also inseparable from the influence of the literacy which preceded it. Thus, it is necessary to conduct a study about an intertextual study. The intertextual study is the study about a number of literary texts, alleged to have certain forms of relationships, for example to discover any previous literary influences, or connections between their intrinsic and extrinsic.

Memang Jodoh novel by Marah Rusli (In the next description abbreviated as MJ) and *Rinai Kabut Singgalang* by Muhammad Subhan (In the next description abbreviated as RKS) are some example of literary works that have similarities and differences, especially in terms of culture, the problem of women and men role, and the contradiction of customs. Both of these novels have same cultural background of Minangkabau people with strong customs. The expertise from both

authors describe the story. They make the two novels interesting to read. This is certainly not apart from the background of the author who came from Minangkabau which is rich with the tradition of storytelling. Despite having the same cultural background, but these two novels were created at different timescale so it is believed to have a difference. Thus, the two novels are suitable for research with intertextual studies.

The interesting thing to explore in the two novels is a kinship that contains the contradictions of the role and position of men and women in Minangkabau community. The role and position of the father,

Mamak, mother, child, nephew, and the people who should carry out their respective duties are actually taken over by other relatives which allowing for conflict to arise.

The purposes of this research were to describe: (1) the main structure and relationship of Minangkabau kinship in MJ; (2) the main structure and relationship of Minangkabau kinship in the

RKS; and (3) comparison between structure and relationship of Minangkabau kinship in MJ with RKS.

Literary works are included into novels which are built by several elements of intrinsic and extrinsic elements. The intrinsic elements are the elements that build the literary works themselves, such as characterizations, plots, themes, backgrounds, point of view, language styles and so on. In contrast, Nurgiyantoro (2010) says that extrinsic elements are elements that are outside the literary works, but indirectly affect the building of literary works, such as, culture, background of author and so on.

The kinship system which is adopted by Minangkabau community is matrilineal. In matrilineal kinship there are three dominant elements, namely: (1) the lineage "according to mother line", (2) the marriage must be with another group, outside the group itself now known as eksogamimatrilineal, (3) the mother holds a central role in education, wealth security, and family welfare. In main family, women act as nephews and mothers, while in group as Bundo Kanduang. Amir stated (2016) that in matrilineal kinship, men and women have equal position. Men have the right to regulate everything in the tribe, whether in the use or distribution of inheritance.

Actually, Intertextuality is a word coined by Julia Kristeva, a French linguist who has written much on this topic. This word has a broader meaning in today's context than the theories she expounds in her seminal work on intertextuality which are "word, dialogue and novel". Her notion of Intertextuality refers to the literal and effective presence in a text of another text. "A text", according to her, "is a permutation of texts, an Intertextuality in the space of a given text, in which several utterances, taken from other texts, intersect and neutralize one another". Kristeva's own contribution to literary theory had its origin in another theory. The subject of Kristeva's essay in which she introduces the term "intertextuality" is the literary theory of Mikhail Bakhtin. In this essay she transforms and reinterprets his literary theory and formulates her own theory of Intertextuality. She does this by fusing Saussurian linguistics with Bakhtin's literary theory. An intertextual research is a part of comparative literature. Endraswara (2011: 130) explains that "if most intertexts are philological movements that always relate to literary texts, comparative literature can actually widen in the direction of comparisons between literature and other possible fields (outside of literature). it means that intertextual will only

perform structural analysis on the texts ". Intertextuality in accordance with the dynamic relationship between the signifier and the signified, which has been elaborated by Julia Kristeva in her studies because she senses that when one uses the same words in some contexts that are different from other contexts he has used in, those words will not have the same meanings as before owing to the dynamicity of the relationship between the signifier and the signified. Meanwhile, Intertextuality is one of the most commonly used and misused terms in contemporary critical vocabulary. 'An Intertextual Study of...' or 'Intertextuality and ...' are such commonplace constructions in the titles of critical works that one might be forgiven for assuming that intertextuality is a term that is generally understood and provides a stable set of critical procedures for interpretation. Nothing, in fact, could be further from the truth. The term is defined so variously that it is, currently, akin to such terms as 'The Imagination', 'history', or 'Postmodernism': terms which are... underdetermined in meaning and over determined in figuration. Besides that, intertext is defined as the relationship between one text with another text. Production of meaning occurs in intertext that is, through the process of opposition, permutation, and transformation. literary works include; (1) expansion, i.e. expansion or development of works; (2) the conversion is the perversion of the hypnogram or its matrix; (3) modification, alteration of linguistic level, manipulation of word order or sentence; (4) ekserp, is a kind of quintessence of the element or episode in hypnogram that is intercepted by the author (Endraswara, 2011). Hypnogram is like pain; even if one is not willing to find it in the text, it is repeated in the text so many times through ungrammaticalities that the reader feels obliged to find it through retroactive reading, which compels the reader not only to return to the previous parts of the particular text but also activate his experience of previous texts in the culture.

2 METHODS

This research is a qualitative research, that is by paying attention to the behavior of the subject and describe it in detail and carefully in circumstances, symptoms, events related to the structure and kinship of Minangkabau community in MJ and RKS. To analyze the structure and kinship relationship on MJ and RKS, used descriptive method. In terms of literature, the approach used in

this study is an intertextual approach that aims to determine the relationship between novel MJ and RKS.

The steps in collecting the data are: (1) reading MJ and RKS repeatedly; (2) record and mark data related to the research object; and (3) grouping data based on research problems. The steps used in analyzing the data are: (1) classifying data in the structure and relationship form of Minangkabau kinship in MJ and RKS; (2) describes the data about structure and relationship of Minangkabau kinship in MJ with RKS; (3) comparing the structure and relationship of Minangkabau kinship in MJ and RKS; (4) interpret the relation of structure and kinship relationships that have been grouped based on similarities and differences in MJ and RKS; And (5) formulate conclusions based on interpretations on the relationship between MJ and RKS.

3 RESULTS AND DISCUSSION

In accordance with the aspects studied, the presentation of research results is grouped into (a) comparison of main structure of MJ and RKS, (b) comparison of Minangkabau kinship between MJ and RKS, and (c) intertextual relationship between MJ and RKS.

3.1 Main Structure of MJ and RKS

MJ and RKS have same social issues. MJ discusses the problem about rules of Minangkabau customs that have been distorted and cannot be maintained anymore, especially in the aspect of marriage. This novel tells the main character who is a noble in Padang, he chose to marry Pasundan girls and opposed the encouragement of polygamy from his extended family. RKS also discusses about Minangkabau-related matters of marriage. The main character of this novel becomes a wasted person, so his life suffered misery and even lost his lover because of the customs in his mother's hometown.

Both of these novels have differences in terms of grooves. MJ has a regressive flow, because the story begins when Hamli and Din Wati's old days celebrate her wedding anniversary, in the event, Hamli remembers all the events he has been through from school graduation, going abroad and the difficulties he faced with his wife. When viewed from the density of the story this novel has a loose groove, because many additional events that make the story longer. In contrast, RKS has a progressive flow because the story is delivered chronologically.

The story begins during the teenage years of the main character with his miserable life, and then chooses to migrate to Padang and meet his lover, until the difficulties he endured until the end of his life. From the density, the stories of this novel have a solid groove, because each event is an important event and influence each other.

MJ has more characters than the RKS, but the main characters of the two novels are Hamli and Fikri are children of different tribe marriages. Hamli's character in MJ was born from a marriage of a Minangkabau nobleman in Padang and a Javanese noblewoman, while Fikri in RKS was born from the marriage of Acehnese men and Minangkabau women in Pasaman.

There is an interesting difference between the two novels in the social status of the main character. Hamli's character whose mother is from Java is still a Padang because his mother has joined and become part of the Malay tribe in Minangkabau. On the other hand, Fikri, although his father is Acehnese and his mother are a Minangkabau but he is a child who is wasted because Fikri's mother ever violated custom and eloped. Then the two main characters are both in love with women who were introduced by other figures. Hamli met and fell in love with Din Wati a Sundanese girl because it was met by the aunt of Hamli who was the adoptive mother of Din Wati, while Fikri fell in love with Rahima a Padang girl because they were met by the acquaintance of Rahima's mother who had been assisted by Fikri when stolen by someone.

MJ uses more background of place, they are, Bukittinggi, Padang, Bogor, Sumbawa, Blitar, Jakarta, Semarang and Sukabumi, while RKS uses Aceh, Pasaman, Padang, Jakarta, Bukittinggi, Padang Panjang. Thus, there are several similar places in both novels namely Bukittinggi, Padang and Jakarta. Judging from the background of time, MJ is more complex than RKS. MJ's story begins with Hamli completing his school at the age of 20 until he is 72 years old in 1961. It means the story of the novel has been started since 1909. The events in the RKS began when Fikri was a teenager in 1990s. The social background of this novel has similarities that describe the state of Minangkabau society, but in the MJ social background becomes diverse because it is influenced by the background of the place which is more than the RKS.

3.2 Comparison of Minangkabau kinship relationship in MJ and RKS

MJ tends to feature a depiction the men's role as father and the women as mother. RKS tends to highlight the role of men in as nephews and the role of women as nephews and mothers. MJ describes the role of Hamli as a father who does not want to be treated like a man in Minangkabau who is more responsible to his nephew than his wife and children. He prefers to take full responsibility for his wife and children instead of giving up the responsibility to the Mamak of his children. As well as Hamli's father who also has more role in educating and financing his children than Mamak of his children. In contrast, in RKS, the shifting of roles and position of men is more due to Fikri's position as a wasted person, and Rahima's brother takes the role of Mamak against Rahima, so the nephew / son becomes dominant in this novel.

Although MJ recounts in the 1900s but there are already many contradictions. This arises because of Hamli's principle which considers many obsolescence in Minangkabau customs, especially related to the system of matrilineal kinship. Hamli protested many of the marriage rules that normalized a man has many wife and gave priority to the offspring of the man. Even in his time, a husband / father does not have full rights to his wife and children, they do not have to bother to make a living. That job is precisely the job of Mamak and the parents of his wife. Hamli's principle merely arises because of his own parents. His father and mother divorced because his father had to marry another woman, because it was considered low if a nobleman had only one wife. Though from both of them love each other.

RKS contains many deviations, both in terms of role and position of relatives. It is even seen from the beginning of the story. First, her mother chose to marry the migrants when they did not get the blessings from her ninik Mamak. Second, Fikri get rumah gadang inheritance, whereas inheritance rules passed down to girls. Third, Rahima's sister took the role of Mamak to match her sister with the man of her choice, whereas her mother was still alive. Rahima's sister named Ningsih feels that she is in charge of her sister because she is the one who fulfils the needs of her family in Padang. Fourth, Aisyah is a mother of Rahima and Ningsih cannot do anything about Rahima's matchmaking because Ningsih has been the one who feed her. In fact, the rule in Minangkabau a mother reigns over her children, and marriage matter becomes the affair of parents and Mamak. Fifth, Fikri wants to propose

Rahima through his friend Yusuf. It is done because he has no family anymore, whereas in matters of marriage, Mamak from the two parties must discuss it first. From these deviations because it has entered reformation era, the more foreign cultures enter and affect the habits of Indonesian people, especially Minangkabau.

3.3 Intertextual Relation between MJ and RKS

From the results of the research described above, it can be said that the problem of Minangkabau customs related to marriage was discussed first by Marah Rusli in MJ (1961), then followed by Muhammad Subhan with various irregularities and contradictions in the RKS (2013). Thus, MJ became a And RKS became the transformation works. The statement of intertextual relations in these two novels is based on the cultural background of this novel; Minangkabau. From the background of the author apparently Marah Rusli and Muhammad Subhan are children of different ethnic marriages as seen in their novels namely MJ and RKS. Marah Rusli is a descendant of Padang nobility and Javanese, while Muhammad Subhan is Aceh and Minangkabau descent.

Minangkabau kinship relations in both novels can be seen from direct relationships of kin, marriage, and the matter of inheritance. In these two novels kinship relations are more visible in terms of marriage. There are two problem of marriage which is strictly prohibited by Minangkabau custom. First, marriage with Minangkabau and tribal people (abstinence marriage), it will damage the customary system. Second, marriage with outsiders, especially marrying outsiders as it will be a burden for the whole family. MJ and RKS talked more about marriage with outsiders, while inherited property issues were not much discussed in both novels. Thus, both authors see the importance of kinship (social relations) rather than material matters in the life of a society, especially Minangkabau.

However, Muhammad Subhan did not directly make the MJ as his work because the novel was only published in the same year as Rinai Kabut Singgalang novel, But the problem of customs, both from marriage, has been used by Marah Rusli in his last work or in previous works. Faruk (2002) says that it can be associated with the literary period in the time of Marah Rusli; Balai Pustaka which at that time the works of literature appears a lot to discuss the problems of customs, marriages, forced marriage or tribal marriage different.

in these two novels is not seen from the difference in the year which was published in 2013,

but, from the time of telling the story that the difference is about 90 years. The kinship problem first discussed by Marah Rusli then raised again with the contradiction by Muhammad Subhan. The difference that arises is the problem of Minangkabau kinship which arises in the case of marriage. In the MJ, marriage with Minangkabau people is considered more dignified it is better if someone marry a noble family, because according to society in that year the offspring of marriage that is more important, and the dignity of the family, while the RKS property becomes more important than the descendants. In terms of finding a spouse for relatives, ninik Mamak, parents and families, besides from respected families, but he also must be rich. It arises, because in ancient times the kinship and also the marriage still uphold the dignity of the family, whereas now, the property becomes an important consideration in the household affairs.

4 CONCLUSIONS

Based on the results of research and discussion can be conclude that. First, in terms of main structural, MJ and RKS have similarities in terms of themes and some background of time, background and fate of the main characters also the plot. Second, in terms of the depiction of Minangkabau kinship relations, MJ tends to feature a depiction the men's role as father and the women as mother. RKS tends to highlight the role of men in as nephews and the role of women as nephews and mothers. Third, there is a unique intertextual relationship between MJ and RKS. Minangkabau customs issues related to marriage had been discussed earlier by Marah Rusli in MJ (1961), then followed by Muhammad Subhan with various irregularities and disagreements in the RKS (2013). Thus, MJ became the work of and RKS became the work of transformation. However, Muhammad Subhan did not directly make MJ as work because the novel was published in the same year as RKS.

Because in this study the relation between MJ and RKS is limited to the main structure covering theme, plot, characterization, and background, besides kinship relationships, it is necessary to proceed with the study of other aspects such as mandate, language style, and center of separation as well as other extrinsic elements for more thorough review. In addition, to understand the development of Minangkabau's composing about Minangkabau community's kinship, this study can be expanded by examining a novel with Minangkabau background.

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