

Malin Kundang Tergugat

by Prima Gusti Yanti

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Facultad Experimental de Ciencias
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Intertextuality between Malin Kundang Legend and Malin Kundang Menggugat's Drama Script

Prima Gusti Yanti^{1*}

¹Indonesian Language Education Study Program, University, Indonesia
prima_gustiyaniti@uhamka.ac.id

Fairul Zabadib²

²The Development and Cultivation Language Board, Ministry of Education and Culture, Indonesia
fzabadi@uhamka.ac.id

Imam Safii³

³Pascasarjana Pendidikan Bahasa Indonesia, University, Indonesia
imamsafii2077@uhamka.ac.id

Abstract

This article aims to describe the intertextuality contained in the legend of Malin Kundang (MK) with the drama script of Malin Kundang Sues (MKS) by Sinar Hadi. The method used is content analysis to describe data objectively and systematically. As a result, expansion is an improvement or development of a hypogram, whereas conversion is a reversal of the hypogram or matrix. In conclusion, the shift in cultural background occurred in Malin Kundang's legend.

Keywords: Plot, Figure, Folklore, Drama Script

Intertextualidad entre Malin Kundang Legend y el guión de Drama de Malin Kundang Menggugat

Resumen

Este artículo pretende describir la intertextualidad contenida en el folclore de Malin Kundang (MK) con el guión dramático de Malin Kundang Sues (MKS) de Sinar Hadi. El método utilizado es el análisis de contenido para describir los datos de manera objetiva y sistemática. Como resultado, la expansión es una mejora o desarrollo de un hipograma, mientras que la conversión es una inversión del hipograma o matriz. En conclusión, el cambio en los antecedentes culturales que se produjo en el relato de Malin Kundang de la Cultura Minangkabau a la cultura general también hizo que este texto no se vinculara con ninguna cultura.

Palabras clave: trama, figura, folklore, guión dramático.

1. INTRODUCTION

Storytelling is an oral tradition passed down from generation to generation. The function of fairy tales is as a media for the disclosure of behavior about the values of life, and the cultural values inherent in people's lives. Traditional fairy tales and their variations are relatively fixed. There were many different themes of children's fairy tales in the Nusantara. There were even some fairy tales with similar themes due to the process of spreading the tale. For example, a fairy tale about an

angel was found in 12 similar themes. Likewise, the story of the ungodly child was found in more than 12 tales, such as Malin Kundang, Si Mardan (The Mardan), Batu Menangis (Crying Stone), Si Lancang (The Sassy), Legenda Batu Banawa (Legend of Banawa Stone), and others. The story of Malin Kundang (hereinafter referred to as MK) is a very well-known children's tale in the Nusantara.

This tale with the theme of an ungodly child to his parents and Malin Kundang was cursed to be a stone because of the iniquity. The fairy tale of MK is believed to have occurred in communities in Indonesia, especially the people in Air Manis Beach, Padang, where the tale originated. The belief occurred because there was a large stone that resembled the Malin Kundang ship. This story is living in society to give moral guidance to children to obey and love their parents, even to grow into adults who understand life more broadly. For this reason, children do it through text, and over this story, they learn, hear, and are told again that in the ancient times, when a child disobeyed the parents, then parents would threaten the child with an incident like in this tale. Thus, this fairy tale is very effective in making children not dare to rebel against their parents.

In the process of creating a literary work, it cannot be separated from the presence of other texts, both those that existed before and those around them. In other words, a literary work is born of culture and experience which is a response, criticism, and elaboration of literature or other discourses. Furthermore, Bakhtin states that story or prose is a complex network of literary elements which refers to facts,

and no word can be neutral in prose, yet every discourse is made in response to previous discourse. A text has already presented in the previous texts and previous texts give birth to a new text. Thus, the new text is a reference mosaic.

Intertextual study between classical text and classical text were carried out by Endrastuti and Sugiarti (2013) who studied fairy tale intertextual from Germany. They concluded that the character of Aschenpüster, the prince, father, chef and advisor of the Aschenpüster mit der Wünschelgerte were innovative (Endrastuti & Sugiarti, 2013). Intertext can also occur between modern and classical works, and even between Tran's cultures such as Butenina's (2015) article. It discussed the work of two contemporary American writers who describe their main character as an intertext of Russian classical literature. The article uses Gérard Genette's theory with the concept of transtextuality. On the contrary, the intertexts contained in the MK fairy tales and MKS drama scripts are intertexts that occur between classical literature and modern literature.

2. RESEARCH METHODS

This research method is a qualitative method with content analysis techniques. Content analysis techniques are used to understand symbolic messages from discourse or text. Content analysis is a research technique that utilizes a set of procedures to draw

conclusions from a book or document. Furthermore, Mayring (2014) said that content analysis can be a valid and replicable method for making specific conclusions of text. Data collection techniques are carried out by noting data on data paper. Data analysis techniques carried out according to Miles and Huberman was by taking a flow model: data collection, data reduction, data presentation, and conclusion drawing/verification.

3. ANALYSIS

Intertextual of MK folklore and MKS is based on intrinsic elements of the work because both works have similarities in character, plot, and background. Basically, the most important element in terms of the intrinsic work of prose is the plot, characterization, and setting.

Characterization Analysis

The function of figures is not only to play stories, but also play a role in conveying ideas, motives, plots and themes. The author's ability to describe the character of the story characters created according to the demands of the story could also be used as an indicator of the strength of a story. Story characters are people who are shown in a narrative work, or drama, which the reader interpreted as having a certain moral quality and tendency as expressed in speech and what was done in action. Character is shown through the actions and

decisions of the figures. Actions and responses to conflict not only appear or are created by characters. However, according to Aristotle, the figures cannot be separated from the actions of characters throughout the events in the story, and appear to characterize the character (Keen, 2015; Yang et al., 2019; Soo et al., 2019; Matandare, 2018).

The characterization in MK's folklore as a hypogram text consisted of Mrs. Malin Kundang, Malin Kundang, and Malin Kundang's wife. Malin Kundang and his mother live in poverty. Malin Kundang is a child who really understands the situation of his family's life, so he wants to migrate to improve the family's economy. With a heavy heart, Mother allows her child to migrate. Malin Kundang succeeded in becoming a wealthy man and married a rich and noble woman. Conversely, in transformation text, MKS figures are more consist of characters in the classic background, namely Mr. and Mrs. Malin Kundang, Malin Kundang, Malin Kundang's wife and Kasih (Malin Kundang's lover). Meanwhile, figures in modern times (in 2030) were warden, questioner, man 1, man 2, man 3, accuser, defense attorney, father and Malin Kundang. The description is as follows:

No	Time Background	Period/Round	Figures of the story	Event
1	Classical Times	I	Father (Malin Kundang's father) Mother (Malin Kundang's mother)	Father's character asked permission to his wife (Mrs. Malin Kundang) to migrate for finding work. Mrs. Malin Kundang reluctantly

				allowed her husband to leave for overseas.
2		II	a. Mother Malin Kundang	Malin Kundang's mother has been the backbone of the family for years because the father hasn't returned from the overseas. Therefore, Malin Kundang who has grown up asking permission from his mother to migrate to find his father and to change life for the better.
3		III	a. Malin Kundang ⁴ Kasih (Malin Kundang's lover)	Malin Kundang asked permission to migrate to his lover named Kasih. Kasih allowed Malin Kundang to go away reluctantly, and Malin Kundang promised to return to marry Kasih.
4		IV	Malin Kundang b. Malin Kundang's wife (Noble Andrich woman) c. Mother d. Kasih	Malin Kundang who was rich and his wife came to Malin Kundang's hometown. They anchored their ships in his

				hometowns after trading somewhere. Kasih and Mother happily ran toward the ship that docked at the dock. However, Malin Kundang pushed and did not acknowledge his poor mother.
5	Modern Times (year 2030) Trial setting Courtroom setting The trial ambience in 2030	V	a. Warden b. Questionare c. Man 1 d. Man 2 e. Man 3	The warden and questioners repeatedly asked the identities of the men in the room, did they know Malin Kundang's tale and why they were named Malin Kundang.
6		VI	a. Accuser Malin Kundang c. Defender	Accuser, Malin Kundang, and Defender are at trial. There is a dialogue about rebellion occurred in Malin Kundang's life; 1. Committing violence and refusing to admit his old mother, Betrayal of Love, . The mistake of wandering for

				years without giving word, Questioning the ownership status of a magnificent ship owned by Malin Kundang.
7		VII	a. Father Figure (Malin Kundang)	<p>In this event there were 2 things that happened, namely: Malin Kundang sued the presence of his father who for many years was not responsible to his family.</p> <p>Furthermore, Malin Kundang sued the truth that parents always feel right and claim to have educated their children properly, but in reality there are still many children who are disobedient to their parents</p> <p>Father stated that his presence was in court to prove whether his wife (Mrs. Malin Kundang) had condemned her child.</p>

Table 1: Figures in Drama Script of Malin Kundang Sues

Plot Analysis

The plot is a series of stories from beginning to end in the form of a series of events associated with causality, so that the first event causes the second event, the second event causes the third event, and so on, until basically the last event is determined by the first event. In simple terms, the plot has several stages such as introduction, conflict emergence, peak conflict (climax), decreasing conflict (anticlimax), and completion. The tension level decreases due to problems leading to the final stage. The completion stage occurs when all the problems get the solution.

No	Plot	Event
1	Introduction	Introducing the place where the incident took place where Malin Kundang and his mother lived in a small hut and their poor life.
2	The Emergence of Conflict	After growing up, Malin Kundang felt sorry for his mother who worked really hard for a living to raise him. He asked permission to migrate to earn the life and the mother reluctantly allowed Malin Kundang to leave.
3	Peaking Conflict (Climax)	Malin Kundang, who was already rich, married a beautiful girl, the daughter of a nobleman. In a trade trip, they stopped by Malin Kundang's hometown. His mother was very happy to hear Malin Kundang's arrival. However, she was disappointed that Malin Kundang did not acknowledge her as his mother.
4	Declining Conflict (Anticlimax)	Mother prayed to God so that God can give a just punishment
5	Completion	There was a big storm that destroyed the Malin Kundang ship so that the ship was destroyed and soon a large rock appeared like a Malin Kundang ship.

Table 2: Plot of Malin Kundang’s Folklore (Hypogram Text)

No	Plot	Event
1	Introduction	Malin Kundang lived on the coast of Sumatra with his father and mother. Their life was very wistful. Father wanted to change the fate of his family, so that he migrated to earn the life.
2	The Emergence of Conflict	Malin’s mother worked hard to earn a living to support her child because his father had not returned from overseas. Therefore, Malin Kundang wanted to help his mother earn a living by going abroad. He would make a living across the country so that someday he could be rich. Later on when he returned to his hometown he could make his mother happy. The story moved into trial ambience in 2030. During the trial, there were interrogations of several suspects named Malin Kundang. The indictment against a man named Malin Kundang was because they were considered to be the cause of the rebellion of all children against the mother. In fact, the interrogated suspects did not know why they were accused and sued just because they happened to have the same name, Malin Kundang.
3	Peaking Conflict (Climax)	Malin Kundang and his wife visited Malin's hometown. The Mother and Kasih found out about the arrival of Malin Kundang's ship so as to visit the ship. Furthermore, Malin did not acknowledge and expel his mother because his mother looked very poor. Kasih invited Malin Kundang’s mother to go back to her hut.
4	Declining Conflict (Anticlimax)	The court was asking a man named Malin Kundang and whether they know Malin Kundang in a fairy tale.
3	Completion	The story was resolved by the appearance of a father who argued with Malin. In the debate, Malin explained to his father that his father was the one who was guilty of abandoning his son and wife so that his son and wife became miserable and poor.

Table 3: Drama Script Plot of Malin Kundang Sues
(transformation text)

Background Analysis

The setting is a very important element forming a story because it determines the general situation of a literary work (Abrams, 1981). Although the setting is intended to identify the situation described in the story, the existence of the setting element is essentially not only stating where, when and how the situation took place, but also related to the description of tradition, character, social behavior, and people's views at the time the story was written. The readers seem to feel that finding in the story is actually a part of them. This will happen if the setting is able to lift local conditions, local colors, complete with the character in the story.

No	Background	Malin Kundang Fairytale	Drama Script of Malin Kundang Sues
1	Place	<div>1. A house on the coast of West Sumatra</div> <div>2. The port where Malin Kundang would sail with a merchant ship. This port was also the meeting place of Malin Kundang with his mother which later happened a tragic event since he refused to acknowledge his mother.</div> <div>3. Sea was the place where the condemnation took place after Malin Kundang sailed back to leave his village and intended to migrate, and also when Malin Kundang returned from overseas.</div>	<div>1. The ship and beach shores.</div> <div>2. The port where the father would sail to earn a living for family.</div> <div>3. A trial in a court</div>

	Ambience or Atmosphere	There were some ambience such as emotion, happiness, sadness and tension. The atmosphere of emotion was depicted when Malin Kundang decided to leave his mother to go abroad. A happy atmosphere occured when his mother saw Malin Kundang on a magnificent ship which marked that his son was rich. An atmosphere of sadness, emotion and fuss occurred when Malin Kundang refused to acknowledge the poor mother as his biological mother. The next is tense atmosphere. Tense atmosphere happened when his mother prayed, so God punishment that was worth the rebellious child. Afterwards, the ship owned by Malin Kundang and all the crew and property were hit by a storm, and Malin Kundang turned into a stone.	1. A sad atmosphere, the mother allowed the father to migrate to earn a living. 2. The sadness of mother and Malin Kundang on waiting the father who for many years wandered away without notifying his family. 3. A funny atmosphere in the trial because it parodied events of Malin Kundang's fairy tale. The accused asked some men why they were named Malin Kundang and asked their knowledge about the story of Malin Kundang. a. Malin Kundang's fury to his father who was not responsible to the family.
	Times	Classical times	Classical times and year 2030

Table 4: Table of Background Story

4. RESEARCH FINDINGS

Research findings of the intrinsic text that had been analyzed based on plot, character and background are:

Figure

The story of the MK consists of 3 figures, namely Mother (Mande Rubiah), Son (Malin Kundang), and Malin Kundang's wife. On the contrary, the MKS drama script has more characters than the MK story. At the beginning of the MKS story, there was a father figure who was asking for permission to the mother in order to go wandering, while in the MK fairy tale the father was not in the story. This can be caused by the Minangkabau culture. In the culture, the father figure does not play an important role in the nuclear family. Presence Father Figures only play a symbolic role in the main family, even only play a biological role to give offspring. In Minangkabau culture, a mother has an inheritance that can be used to support her family's economy (nuclear family). In addition, Mamak (mother's brother) plays a major role in supporting the economy of its extended family (Edison & Sungut, 2010; Koskenoja, 2019; Gutiérrez-Artacho & Olvera-Lobo, 2017).

If we refer to the opinion of Riffatere, there were 2 types of relationships between texts, namely: (1) expansion, and (2) conversion. Expansion is an improvement or development of a hypogram, whereas conversion is a reversal of the hypogram or matrix. Furthermore,

Imron states that the intertextual process can be classified into three types such as (1) Negation means that literary works are created yet against the hypogram; (2) Affirmation which means just confirmed, and it is almost the same as a hypogram; and (3) Innovation means literature works which then update what is in the hypogram. Thus, the intertextual process between MK folklore and MKS drama script is an expansion or an innovation.

5. CONCLUSION

Intertextual study on MK folklore as a hypogram text and MKS drama script as a transformation text is as innovative as what Imron calls which updates things that are on the hypogram. Conversely, according to Riffaterre (1978), it is an expansion that extends the hypogram text. The process of intertextual in a text makes the text live throughout the ages. Innovation and expansion carried out by Sinar Hadi have made myths become contextual with today's society. In this global age, children are preoccupied with watching and accessing Hollywood animated films, Japan and others. The role of Sinar Hadi's contextualizing stories is necessary so that the story remains alive and survives in society. However, the MKS manuscript created by Sinar Hadi also lost its childhood lovers because of the theme and cultivation of the MKS script are for adult readers. So the essence of Malin Kundang's folklore on giving a moral message to children so as not to

disobey the mother becomes a story about a father who is not responsible to his family.

The storyline of the hypogram text of this MK tale is simpler because the conflict occurred only between Malin Kundang and his mother. It happened when Malin Kundang asked for permission to migrate and when Malin Kundang, who was rich, did not acknowledge his poor mother. Conversely, the transformation text has more conflicts such as 1. The conflict between mother and father was when the father asked for permission to migrate to the mother; 2. The conflict between mother and Malin Kundang was when Malin Kundang requested permission to migrate to his mother; 3. The conflict between mother and Malin Kundang was when Malin Kundang, who was rich, did not acknowledge his mother; 4. Conflicts between the accused and several suspects named Malin Kundang; 5. The conflict occurred between Father and Malin Kundang, when Malin Kundang sued his father who was considered irresponsible.

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