INTRODUCTION

It is believed that text usually contains several texts that have been produced before. Therefore, whenever reading a text, reader may recall several ideas that had been read somewhere on previous reading. Based on Warton’s explanation, Kristeva points out that a text can never exist “as a hermetic or self-sufficient whole and does not function as a closed system” (Worton, 1990, p. 1). The reasons are first the writer is also a reader before creating the work, and because of it a text must contain several previous works had been read before it is produced (Worton, 1990, pp. 1–2). This is what is called as intertextuality. Intertextuality is how a text is related or has similar ideas with the text produced several years after (Culler, 1976; Juvan, 2008).

Lots of research using intertextual theory had been done. The first one is from Donovan Jordaan’s Dissertation The Intertextual Relationship between Augustine’s Confessions and The Letter to the Romans. Jordaan investigates intertextual concept of Julia Kristeva and Roland Barthes and applies it to analyze intertextual relationship between Confessions and the Letter to the Romans (Jordaan, 2016). The second one comes from Annisa Rahayuni’s thesis Semangat Feminis dalam Novel Saman Karya Ayu Utami dan Novel Nayla Karya Djenar Maesa Ayu: Kajian Intertextual. Rahayuni uses Riffaterre’s concept of intertextuality to explore how feminism spirit described in both novel, what influences feminism spirit in both novels, and how both novels have intertextual relationship (Rahayuni, 2013). Both literatures found differences and similarities. What makes this research different are first this uses novel, folklore, and mythology as the objects, and second this research provides the intertextual and...
hypogram relationships by analyzing their intrinsic elements which are characterization of the main character, the plot, the setting, and their similarities and differences.

Goring et.al. defines intertextuality as “a relationship between two or more texts which has an effect upon the way in which the intertext (that is, the text within which other texts reside or echo their presence) is read” (Goring, Mitchell, & Hawthorn, 2010, p. 257). While Stephen Bax says that intertextuality is “the way in which one text refers to another text or texts as part of its effect...” (Bax, 2013, p. 1). The term “intertextuality” firstly come from Julia Kristeva in through her essay Word, Dialogue, and Novel and The Bounded Text (Kristeva, 1980). Later, lots of theorists have used original definition of this term with different approaches or various perspective. Kristeva believes that “each word (text) is an intersection of other words (texts) where at least one other word (text) can be read (Kristeva, 1980, p. 60). As Alfaro explains further that texts are “not as self-contained system but as repetition and transformation of other textual structures” (Alfaro, 1996, p. 268). As it is explained from modifications of Bakhtin (Alfaro, 1996, pp. 277–278), Kristeva’s several definitions of intertextuality emerge “any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another...the writer interlocutor is the writer himself, but as reader of another text. The one who writes is the same as the one who reads. Since his interlocutor is a text, he himself is no more than a text rereading itself. The dialogical structure, therefore, appears only in the light of the text elaborating itself as ambivalent in relationship to another text” (Kristeva, 1980, pp. 66–87).

After reading Cerita Cinta Enrico, both Indonesian folklore Sangkuriang and Greek mythology Oedipus are believed to be the hypograms. Ayu Utami’s Cerita Cinta Enrico tells the complex life of Enrico which is full by his relationships, struggles, and growth. The novel itself explores themes of love, identity, and the impact of political change on individual lives. However, the writers found Enrico’s interaction or opinion stated in the novel reveal underlying tensions or unconscious desires which is believed as Oedipus complex. Not only that, but Enrico also shows potential rivalry with his father or father figure which each the Oedipus complex as he sees his father as a competitor just like in Indonesian folklore Sangkuriang which tells a story of a tragic love affair between Sangkuriang and his mother Dayang Sumbi and Greek Mythology Oedipus which tells a story of a tragic love affair between Oedipus with his mother Jocasta. Therefore, to provide the intertextual and hypogram relationship among those three texts, the writers would analyze their intrinsic elements which are characterization of the main character, the plot, the setting, and their similarities and differences. This research is intended to provide deeper insights of Cerita Cinta Enrico and uncover layers of ideas in both Indonesian folklore and Greek mythology adapted in contemporary literature. This research is expected to enrich intertextuality research and help reader to get a deeper understanding of how contemporary literature is inspired or influenced by previous folklore and myth.

METHOD

Textual comparison is used to get an in-depth insight of the intertextuality and hypogram relationship among those three texts. Specific intrinsic elements are compared to identify similarities, differences, and influences. Novel (fiction) has several important elements intrinsically which build it together into a beautiful writing. Those elements are characters, plot, settings. As explained by Klarer in An Introduction to Literary Studies characters in a text can be classified either as typified or as individualized character (Klarer, 2004, pp. 17–25). A typified character in literature is dominated by one specific trait and is referred to as a flat character. While individualized character usually denotes a persona with more complex and
differentiated features. Those characters might be explanatory characterization or dramatic characterization. The explanatory characterization describes a person through a judging narrator. This technique deliberately places the as a mediator between the action and the reader. While dramatic characterization shows the characterization obviously. The image of a person is “shown” solely through his or her actions which later leave interpretation to the reader. Therefore, it always remains biased and perspectival. While plot deals with how the story delivered structurally as written:

Plot is the logical interaction of the various thematic elements of a text which lead to a change of the original situation as presented at the outset of the narrative. An ideal traditional plot line encompasses the following four sequential levels: exposition—complication—climax or turning point—resolution. The exposition or presentation of the initial situation is disturbed by a complication or conflict which produces suspense and eventually leads to a climax, crisis, or turning point. The climax is followed by a resolution of the complication with which the text usually ends. Most traditional fiction, drama, and film employ this basic plot structure, which is also called linear plot since its different elements follow a chronological order...In many cases—even in linear plots—flashback and foreshadowing introduce information concerning the past or future into the narrative. Many contemporary novels alter linear narrative structures by introducing elements of plot in an unorthodox sequence (Klarer, 2004, pp. 15–16).

Setting is another aspect traditionally included in analyses of prose fiction, and it is relevant to discussions of other genres, too. The term “setting” denotes the location, historical period, and social surroundings in which the action of a text develops (Klarer, 2004, p. 25).

Descriptive method is used as the result would be explained qualitatively. Comparing these three works need comparative literature as the base approach. Wellek & Warren long time ago had defined comparative literature as a study of relationships between two or more literatures (Wellek & Warren, 1970, p. 40). As stated by Tötöszy de Zepetnek:

Comparative literature means the knowledge of more than one national language and literature, and/or it means the knowledge and application of other disciplines in and for the study of literature...Comparative Literature has intrinsically a content and form which facilitate the cross-cultural and interdisciplinary study of literature and it has a history that substantiated this content and form (Tötöszy de Zepetnek, 1998, p. 13).

Comparative literature is then finding similarities or differences between two or more literature or other discipline with one or more national language by looking at its content and form.

Intertextual theory is used by analyzing intrinsic elements of the texts. Intertextuality is how a text is related or has similar ideas with the text produced several years after. The data are taken from Ayu Utami’s Cerita Cinta Enrico, Indonesian folklore Sangkuriang (Tangkuban Perahu), and Greek Mythology Oedipus. Intrinsic elements needed are classified and analyzed in extracting the intertextual and hypogram relationship among those three texts.

Riffaterre says a literary work that is used as the base of the next literary work produced is called hypogram. Hypogram can be continuity of a certain convention, words, ideology. As he said ‘The text’s true significance lies in its consistent formal reference to and repetition of what it is about, despite continuous variations in the way it goes about saying it (Riffaterre, 1983, p. 76).

RESULT AND DISCUSSION

Cerita Cinta Enrico Analysis

There are six characters which are Enrico (Aku), Bibi Rah, Syrnie Masmirah (Ibu), Mohamad Irsad (Ayah), Sanda, and Tokoh A. Characterization of the main character, Enrico, indicates
**Oedipus complex.** *Cerita Cinta Enrico* is about a boy who falls in love with his mother and sees his father as a rival. Enrico loves and adores his mother not as a mother but as a lover.

Enrico loves and admires his mother and sees his father as a rival. He feels his mother should love him rather than his father. He becomes a decisive man.

As we can see from the quotation above, we know he falls in love with his mother. He will be blushing whenever she praises him. His heart is thumping hard just by looking at the shoes used by his mother. The way he describes his mother erotically and differentiates her with other women proves his feeling toward his mother. Enrico also sees his father as his enemy as he sees his mother as his lover. However, he falls in love with someone who is similar with his mother. Similar to Sangkuriang and Oedipus, Enrico shows Oedipus Complex indication but differently. As Sigmund Freud believes in his book *The Interpretation of Dreams* that this term describes a tendency of a boy competes with his father as he is attracted sexually to his mom and want to gain more attention and affection from her (Freud, 2010). As written in *Encyclopedia Britannica, Oedipus complex, in psychoanalytic theory, “... a desire for sexual involvement with the parent of the opposite sex and a concomitant sense of rivalry with the parent of the same sex: a crucial stage in the normal developmental process”* (Encyclopaedia Britannica, n.d.-a).

The quotation above shows us how Enrico sees his mother erotically from one thing to another thing. He also counts his mother hand holding is a lover hand holding. Enrico even has an erotic dream of his mother.

**BEGINILAH MIMPIKU:**

He then decides not to get married as his mother breaks his heart by seeing him nothing more than a son. He becomes a decisive man.
...tapi sakit hatiku terhadap ibu tidak hilang sampai bertahun-tahun kemudian. Hanya saja, jika kita melihatnya dari kacamata lain, dalam enam tahun Aku telah bertumbuh dari bayi drakula yang memakan puting ibunya sendiri menjadi bocah kecil yang bertanggung jawab. Bocah cilik yang mengalahkan keinginan-keinginannya sendiri untuk sesuatu yang lebih besar. Tapi, pertanyaannya, apakah yang lebih besar itu? (Utami, 2012, p. 69).

...tapi, sejak niatku masuk ITB telah bulat, Aku tak tertarik lagi pada perempuan. Tujuan hidupku Cuma satu: lepas dari SANG PEREMPUAN. Mana sesungguhnya yang lebih ku inginkan: lepas dari dia atau masuk ITB? Hmm, Aku tahu bahwa sang perempuan itu sangat berharga sehingga satu-satunya jalan lepas darinya adalah masuk ke perguruan tinggi yang berharga pula di negeri ini (Utami, 2012, p. 127).

As we can see from the quotation above, we may see that he loves his mother as a lover. Therefore, as his mother loves him nothing more than a son, he feels broken heart. He decides to try to go to university to erase his feeling and starts hating woman.

_Cerita Cinta Enrico_ is narrated in dynamic pattern. In this sense, the plot, the setting, and the point of view are presented variably. The plot of the story is a form of combination of traditional plot and flashback plot story. The characters are explained by narration. The time settings of this novel are during two historical eras in Indonesia: PRRI (The Revolutionary Government of the Republic of Indonesia) Era and the New Order Era. In this case, the story begins from 1958 to 2012: “...1958 Februari 15. Aku lahir. Bersama saudara kembarku pemberontakan PRRI...tahun 1978 aku telah mminggat ke Bandung” (Utami, 2012, pp. 225-228). In terms of place settings, the story sets in some cities like Padang, West Sumatera Indonesia, Bandung, West Java, Indonesia and Jakarta, the capital city of Indonesia. Regarding the point of view, _Cerita Cinta Enrico_ has multiple perspectives. Enrico’s family members have different perspectives. This difference then led the main character to skeptically mistrust his belief (religion) and does free sex without marriage ties.


**Oedipus Analysis**

_Oedipus_ is the Greek mythology about The King of Thebes who kills his father and marries his mother. One version of the story as written in Encyclopedia Britannica, Laius, King of Thebes, is warned by an oracle that his son would take his place (Encyclopaedia Britannica, n.d.-b). Therefore, when Jocasta delivers their son, Laius then throws him away. A shepherd finds the baby and let King Polybus of Corinth and his wife adopt the baby. When he grows up and visits Delphi, he is told that he is fated to kill his father and marry his mother. He then runs away and never come back to Corinth.

After leaving Corinth, he travels to Thebes and has a fight with Laius. He then kills Laius. On his way, he meets the Sphinx who asks a riddle to any people pass Thebes and destroy those who cannot resolve the riddle. Oedipus solves the riddle and Sphinx kills herself. People in Thebes thank him and gives the throne as the reward plus the widowed queen, Jocasta. After having four children, Oedipus then finds out that the man he kills (Laius) is actually his real father and Jocasta is his mother. Jocasta kills herself after knowing the truth. Oedipus after blinding himself goes into exile and accompanied by his daughters. He dies at Colonus near Athens.

As we can see above, the main character, Oedipus tries to avoid hurting his father (stepfather) and avoid loving his mother (stepmother) by leaving his home behind. He is a kindhearted man. He does not want to let what the fortuneteller told him becomes true.
However, when he meets Laius as a stranger (real father) and argue each other, he cannot hold himself killing other people. No matter what kind of reason he has, he should not kill people if he is a golden heart man. He is also a lustful and careless man. When he is awarded the city plus the widowed queen, he wants to marry the queen without knowing her first. Later, when he finds out the truth, he does not divorce her until she decides to commit suicide. However, Oedipus is a round character in which at the end he regrets his act (kills his father and marries his mother) by accepting exile punishment and sent to Athens. Oedipus uses combination of traditional plot and flashback. The story takes us back to his father’s killings when he finds the truth that Laius is his father. The settings are in Thebes, Corinth, Delphi, Colonus, and Athens.

**Sangkuriang (Tangkuban Perahu) Analysis**

As retold similarly in *Sangkuriang* is also known as *Tangkuban Perahu* because it is the beginning of Tangkuban Perahu in West Java, Indonesia (Tinneke, 2006). It is about a boy named Sangkuriang who sends away his father and when his father dies, he marries his mother. Sangkuriang is the son of Princess Dayang Sumbi. He loves hunting and he is always accompanied by his beloved dog, Tumang. Tumang is actually a God and Sangkuriang’s father. However, Sangkuriang does not know it because Dayang Sumbi never tells him. One day, Sangkuriang is hunting as usual. He shoots a bird and asks Tumang to pick the bird. Nevertheless, Tuman does not do what he asks. Sangkuriang is mad at him and refuse to let Tumang back home. When Sangkuriang arrives home and tells his mom Tumang, Dayang Sumbi is furious. She hits Sangkuriang’s head with a big spoon. Sangkuriang is dissapointed and decides to leave home. Dayang Sumbi regrets what she has done to Sangkuriang and pray he will be back home. Because of her eternal pray and award her an eternal beauty. Several years after, Sangkuriang decides to go back home. He is a grown-up man now. He is so happy that he meets a gorgeous woman which is Dayang Sumbi. He then propose her to marry him. They are about to get married before Dayang Sumbi finds out the truth. Sangkuriang asks his wife to help tighten his head band before hunting. Dayang Sumbi is shocked that Sangkuriang has a scar that only his son has. She then knows Sangkuriang is his son. Dayang Sumbi tries to stop the marriage plan and demands Sangkuriang to build a huge boat that may carry entire citizen to cross the river before sun rises. If Sangkuriang is able to accomplish the errands, she is willing to marry him. Sangkuriang calls every Gods to help him and Dayang Sumbi finds that he nearly finishes the task. She then asks people in the east to hold up red clothes as if the sun has risen (another version is making a cock whistling “cuckkoo” as it is sign of sun rise). Sangkuriang gets angry that he cannot marry his mother and kicks the boat, so it is placed upside-down. That is believed as Mountain Tangkuban Perahu in West Java.

As we can learn from the summary above, Sangkuriang is a hard worker man. He loves doing sport that sweaty him and he even builds the boat with several Gods. However, he is temperamental. He is mad at Tumang (the dog and his father) just because the dog once does not want to pick the bird he has shot. He is also a determined man. He builds the huge boat with the Gods full of spirit only because Dayang Sumbi requires him to do so. The story takes place in West Java, Indonesia.
Table 1. The Comparison of *Cerita Cinta Enrico*, *Sangkuriang (Tangkuban Perahu)*, and *Oedipus*

<table>
<thead>
<tr>
<th></th>
<th><em>Cerita Cinta Enrico</em></th>
<th><em>Sangkuriang</em></th>
<th><em>Oedipus</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title</strong></td>
<td>Main Character’s Name</td>
<td>Main Character’s Name or Main Place Setting</td>
<td>Main Character’s Name</td>
</tr>
<tr>
<td><strong>Main Character (MC)</strong></td>
<td>Enrico</td>
<td>Sangkuriang</td>
<td>Oedipus</td>
</tr>
<tr>
<td><strong>MC Characterization</strong></td>
<td>Ambitious, decisive</td>
<td>Hardworking, temperamental, and determined</td>
<td>Kind-hearted, temperamental, lustful, careless</td>
</tr>
<tr>
<td><strong>MC Oedipus Complex Indication</strong></td>
<td>1. Attracted sexually since teenage.</td>
<td>1. Attracted sexually since he is a kid.</td>
<td>1. Attracted Sexually after turning as an adult.</td>
</tr>
<tr>
<td></td>
<td>2. Tries to get his mother attention and affection.</td>
<td>2. Looking partner like his mother</td>
<td>2. Marry his mother without knowing she’s his real mother.</td>
</tr>
<tr>
<td></td>
<td>3. Wants to be seen greater than his father in his mother’s eyes.</td>
<td>3. Wants to marry his mother even though he knows she is his mother</td>
<td>3. Even he is shocked knowing he has married his mother; he does not want to divorce her.</td>
</tr>
<tr>
<td></td>
<td>4. Sees mother’s hand holding as lover’s hand holding.</td>
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<tr>
<td></td>
<td>5. Has erotic dream of his mother.</td>
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<tr>
<td></td>
<td>6. Looking partner similarly like his mother.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Plot</strong></td>
<td>Traditional and flashback</td>
<td>Traditional and flashback</td>
<td>Traditional and flashback</td>
</tr>
<tr>
<td><strong>Setting Time</strong></td>
<td>1958-2012</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Setting Place</strong></td>
<td>1. Padang, West Sumatera, Indonesia</td>
<td>1. West Java, Indonesia</td>
<td>2. Thebes</td>
</tr>
<tr>
<td></td>
<td>2. Bandung, West Java, Indonesia</td>
<td></td>
<td>3. Corinth</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>5. Colonus</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>6. Athens</td>
</tr>
</tbody>
</table>

**CONCLUSION**

From discussion and the table above, we may conclude several similarities and differences among these three stories. The three stories similarly use their main character as the title even though some people recognize *Sangkuriang* story as Tangkuban Perahu (the place) story as well. They are told chronologically like traditional plot line encompasses which follows steps of telling the initial situation first. Then it is disturbed by a complication or conflict which produces suspense and eventually leads to a climax, crisis, or turning point. The climax is then followed by a resolution of the complication with which the text usually ends. They also use flashback technique in the middle of the story. Three of them put into surface *Oedipus* complex through their main character. It reveals Ayu Utami draw inspiration from previous works and how two of them influence *Cerita Cinta Enrico*. However, each of the story has different detailed *Oedipus* complex indication. In conclusion, *Sangkuriang* (*Tangkuban Perahu*) and *Oedipus* are hypogram of *Cerita Cinta Enrico* as their ideas influence and are adapted in *Cerita Cinta Enrico* which is a contemporary literature published in 2012.
REFERENCES


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