



Intertextual Study of the Short Story Menuju Pulang by Indrian Koto and the Short Story Orion

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Received: 2024-11-22 Accepted: 2024-12-02

DOI: 10.2456/ideas.v12i2.5748

Abstract

This study aims to identify and analyze the intertextual relationship between the short story Menuju Pulang by Indrian Koto and Orion by A. Masyitta. Through a descriptive qualitative approach and intertextual method, this research explores the intrinsic elements of both short stories, including theme, plot, characters, point of view, and moral message. The documentary study technique is used for data collection by reading and identifying relevant quotations from both texts. The results indicate a shared theme centered on the longing for home and family. Both short stories employ a mixed plot (combining forward and backward sequences) and convey the message that no matter how far one travels, there is always a desire to return home. However, there is a difference in narrative perspective; Menuju Pulang utilizes the second-person point of view, while Orion uses the first-person perspective. These findings are expected to enrich insights in the study of intertextuality in Indonesian literature.

Keywords: *Intertextual; Menuju pulang; Orion; Short story.*

Introduction

In creating a literary work, an author must not only consider the intrinsic and extrinsic elements that shape the narrative but also understand the work through its historical connections with other texts. Intertextual studies play a crucial role in exploring the links between texts by examining relationships that may exist among several works. These studies aim to uncover connections between intrinsic elements such as ideas, concepts, events, plot, characters, style, and other aspects within the analyzed works. Additionally, intertextual studies seek to identify aspects from previous works that appear in subsequent ones.

This approach provides a more comprehensive understanding of the produced literary work (Marliana, A., Sintiawati, I., & Sahmini, M., 2018). This view aligns with Pradopo's assertion (in Marliana, A., Sintiawati, I., & Sahmini, M., 2018) that every literary work has a historical relationship with works that existed before or were created afterward. This historical relationship may take the form of similarities or contradictions. To understand literature through its historical context, an analysis is conducted on a number of texts suspected of sharing certain connections. Through this analysis, relationships between intrinsic elements such as ideas, plot, and theme among the analyzed works can be uncovered. This analysis, which seeks to find similarities and differences between literary works, is referred to as intertextual study.

Based on this background, the focus of this study is on analyzing the intertextual relationship between Indrian Koto's short story *Menuju Pulang* and A. Masyitta's *Orion*. This study employs a descriptive method to depict or illustrate the reality of the texts. The primary basis of this study lies in examining the intertextual connections between *Menuju Pulang* and *Orion* in terms of theme, plot, characters and characterization, point of view, setting, and moral message of both short stories. Through this method, the study aims to provide a clear depiction of the textual connections between these two literary works.

The choice of these two short stories as objects of study is motivated by their unique similarities and differences, especially in terms of plot and storyline. Through beautiful word choices, both stories evoke readers' emotions and leave a strong impression in their hearts. Both *Menuju Pulang* and *Orion* share the theme of longing for home, expressed through the journey back as a way to fulfill the desire for the familiar atmosphere of home. Using captivating language and vivid imagery, both stories present a powerful narrative of returning home, leaving a lasting impact on readers and enriching the understanding of the concept of "homecoming" in literature.

The purpose of this study is to uncover the intertextual relationship between Indrian Koto's *Menuju Pulang* and A. Masyitta's *Orion*. By analyzing elements such as theme, plot, characters, point of view, setting, and moral message, this study aims to offer a more comprehensive insight into how these two stories connect and enrich one another. The novelty of this research lies in its focus on the unique aspect of longing for home, expressed through a homeward journey to satisfy this yearning. Furthermore, this study provides a fresh perspective on identifying how intrinsic elements from one literary work can be borrowed and adapted in another. Thus, this study is expected to contribute not only to intertextual studies within Indonesian literature but also to deepen appreciation for the universal theme of "homecoming" in literature, resonating across time and culture to touch readers' hearts.

Method

The method used in this study employs a descriptive method, a type of research conducted to describe or illustrate the content of the short story. This is in line with the opinion of Sanjaya and Sapdiani, Maesaroh, & Firmansyah (in Marlina, A., Sintiawati, I., & Sahmini, M., 2018), which states that descriptive research is conducted to systematically, factually, and accurately describe or explain the facts and characteristics of a specific population. This type of research is qualitative. Qualitative methods are research procedures that produce descriptive data in the form of written or spoken words from people and observable behavior.

The data collection technique chosen is the documentary study technique, which is carried out by reading short stories or research sources and then documenting various aspects in the form of quotes as research data. The data collection tool used is the researcher themselves. The researcher acts as the main instrument responsible for planning, executing, collecting data, interpreting data, and reporting the research results. The approach used is the structural approach, which involves structural analysis of literary works, in this case, fiction, by identifying, examining, and describing the functions and relationships between the intrinsic elements of the fiction, including the theme, plot, characters and characterization, point of view, setting, and moral message (Nurgiantoro in Oktaviany, H., Priyadi, A. T., & Seli, S., 2014).

Results

The result of both stories highlights the same theme, namely home, hometown, and family. In the analysis of both stories, the plot analysis also reveals that the plot used in *Menuju Pulang* by Indrian Koto and *Orion* by A. Masyitta is a mixed plot (combination of forward and backward sequences). Lastly, in the moral message analysis, both stories teach that no matter how far we venture from home, even to different cities, we will always return home, with the goal of coming back, even after years of being away. Additionally, there is a difference in the analysis of point of view. The point of view used in *Menuju Pulang* by Indrian Koto is the second-person point of view, using the word "You". Meanwhile, *Orion* by A. Masyitta uses the first-person protagonist point of view, where the author takes on the role of the main character and fully understands the main character. The story that uses this point of view is narrated as "I/me".

Discussion

The theme is an idea that forms the structure of a story. The theme in a story encompasses all issues, whether they involve humanity, social matters, love, jealousy, and so on. (Marlina, A., Sintiawati, I., & Sahmini, M. 2018). According to Nurgiantoro (2013), the theme of a story involves various issues, including matters of humanity, power, love, jealousy, and others. The theme of the short story "Menuju

Pulang” is the longing for home, telling a story of yearning for one’s hometown and the past, which will soon be relieved. Home is not just a place to reunite with parents and express affection, but also the birthplace, the place where one grows up, the ancestral village, filled with lingering memories. The short story “Orion” shares the same theme of longing for home, narrating a childhood where home was the place where I first learned how to paint smiles, create laughter, and even trace sadness. It is the place where I shaped what later became my identity, not merely a place to live.

Plot is a sequence of events that form the stages of a story, with each stage involving characters who play a role within the narrative. In line with Aminudin’s view (as cited in Lauma, A., 2017), the plot is a story containing a sequence of events, with each event connected by cause and effect, where one event leads to or results from another. For writers, mastering the plot is very helpful to avoid losing direction or getting stuck halfway through (Mahendra, M. I., & Womal, A., 2018). The plot is a sequence of events that forms stages of occurrences, weaving together a story that involves characters within the narrative (Aminudin, 2004). Ali (Waluyo, 2002: 144) states that the plot is the connection of events based on the law of cause and effect, which not only presents what happens but, more importantly, explains why it happens.

In the short story “Menuju Pulang”, the plot moves back and forth, as shown in the opening where the character “You” is on a journey back to Padang. Then, he recalls the story told to him by the character “He” in the past, remembering the times when “He” was in his hometown.

“Oh, won’t the girls who were often talked about back then be there for him to meet now? The village girls, his sweet neighbor. They taught him longing and hope. Even if they are now married, the chance of meeting them is still high. It’s not impossible for sweet events to unfold, one by one, weaving their own story. You recall some of the names he often mentioned—Maria, Yuni, and Inof. What will you do first? You are reminded of the old romances.”

In the short story “Orion”, the plot moves back and forth, as shown in the opening where Lintang reflects on how, in the past, he struggled to answer when someone asked him what “home” meant to him. He then recalls past events about a small city, Malang. Afterward, he narrates the present situation, where many changes have occurred due to advancing technology.

“In the past, I struggled to give an answer when someone asked me what ‘home’ meant to me”.

The clusters of trees and shrubs that were once so easy to find are now gone, replaced by concrete pillars as part of buildings. Only a small group of trees can be seen, squeezed between the jungle of walls built by human hands, as if the artificial is superior to the natural. I shouldn’t have been that surprised. Modernization has clearly spread its mark far and wide, bringing with it conveniences said to improve

the well-being of its inhabitants.”

Characters and Characterization

The term “character” refers to the person who plays a role in the story, such as the main character in a short story. Meanwhile, “characterization” refers to the traits of that character. According to Aminudin (as cited in Lauma, A., 2017), characterization is also known as character portrayal, where these traits distinguish one character from another in a short story. Aminuddin (as cited in Wijayanty, 2020) states that characters are events in fictional works, similar to events in everyday life, which are always carried out by certain characters or actors. The characters that embody events in a story are referred to as characters.

In the short story “Menuju Pulang”, the characters are:

The character “You”: A character who experiences excessive anxiety about things that haven’t happened yet and feels jealousy.

You hold back the question, “Are we still far?” You don’t want your heartbeat to stop here.

“I can’t imagine what the atmosphere will be like.”

You feel so jealous of him. Jealous of his return. Even though you are with him, you doubt whether you will still appear amidst the shadows of his hometown.

“Yes. I am jealous of you. Of your return. Your longing for the past will soon be relieved.”

The Character “He”: Attentive and calm.

“Sleepy? Go ahead and sleep.”

“How was the journey? Quite exhausting, wasn’t it?”

He just laughed. “After this, you will see the sea, nothing but the sea. Your anger will be replaced by a sense of awe.”

In the short story “Orion”:

Lintang: Enthusiastic and calm

I shouldn’t have been that surprised. Modernization has clearly spread its mark far and wide, bringing all the conveniences that enhance the well-being of its inhabitants. Doesn’t that mean my city has advanced and developed?

So, don’t be surprised to see me so eager to see it again. Calmness is my usual demeanor, but today I feel like a child jumping with excitement to see a toy he has long desired.

Little Girl: Friendly and Curious

Accompanied by the kindness of both of them.

Now she is here before me again, without the stumbling steps and childish rhythm, yet still with the same sense of curiosity.

Point of View

There are two types of points of view in a story: first-person point of view and third-person point of view (Mahendra, M. I., & Womal, A., 2018). The point of view used in the short story "Menuju Pulang" is the second-person point of view, employing the word "You."

You don't dare to ask. You don't dare to disturb the beating of your heart.

You shrug. How do you know where this is, since every place feels completely foreign to you? You don't know where the bus is headed. You don't fully understand the direction, even though you know this bus is definitely going south. But you don't know where Taratak is, or Lansano, or Surantih. And now, amidst the vehicle's speed, you have no idea what place you are passing through."

The point of view used in the short story "Orion" is the first-person perspective of the main character. By using this perspective, the author becomes the main character who truly understands the protagonist. Stories written from this viewpoint tend to focus more on the experiences of "I."

In the past, I struggled to answer when someone asked me what 'home' meant to me.

Soon, I was bombarded with questions, starting from where I had been all this time, what I had been doing, to when I would arrive."

Setting

Setting elements can be divided into three main components: (1) place setting; (2) time setting; and (3) atmosphere setting. From this explanation, it can be concluded that setting refers to the description of place, atmosphere, time, and mood within a story, which consequently shapes the conflict within a literary work created by the author (Nurgiantoro, as cited in Marliana, A., Sintiawati, I., & Sahmini, M., 2018).

The setting in the short story "Menuju Pulang" includes:

Place: Narrow and small roads

Narrow and small roads, twists and turns, deep hills and cliffs, villages, stretches of fields, clear rivers with their sharp black stones, wooden bridges, rice fields, and taratak, huts, and hills enveloped in white mist.

Time: Daytime

On the bus, he forgets the heat of the city. The bus windows left open do little to stop your bodies from sweating. Yet he, amidst the rain of sweat, can still joyfully talk about the journey you will soon take: the sea, mountains, villages, rice fields, mountains, sea, villages, rice fields, and mountains.

Atmosphere: Angry, anxious, and happy

“Yes. I am jealous of you. Of your return. Your longing for the past will soon be relieved”.

You hold back the question, “Are we still far?” You don’t want your heartbeat to stop here.

He just laughs. “After this, you will see the sea, nothing but the sea. Your anger will be replaced by a sense of awe.”

Setting in the short story “Orion”:

Place: Malang, airport, home

A small city called Malang.

I have reached the airport, and I called a taxi to take me across the City of Heroes, back to my hometown.

I greet and approach the gate, only to realize that I cannot open it. It’s locked. And there is no answer to my greeting. Perhaps I should have contacted my family first. Another surprise that failed today.”

Time: Morning, afternoon, evening, night

My morning typically begins with sunlight sneaking in, creating lines of light on my bedroom floor.

The afternoon is never tainted by heat; the clouds and wind are always friendly, gifting us with coolness throughout the day as we go about our activities.

The evening delights the eyes with a stretch of thin clouds painted orange as the sun, heading to its rest, slowly disappears.

And night is my favorite time.

Atmosphere: Happy, peaceful, disappointed

I found friends there, and I felt happy and comfortable, but I couldn’t make it equal to my hometown.

I gazed into those two eyes, allowing myself to sink into their softness.

Even with those positive thoughts, I couldn't completely convince myself to dispel the disappointment."

Message

The moral message is the author's message conveyed to the reader through their work. Thus, while the theme is often straightforward, specific, and objective, the moral message tends to be metaphorical, general, and subjective (as cited in Marliana, A., Sintiawati, I., & Sahmini, M., 2018).

The message that the authors want to convey in the short stories *Menuju Pulang* by Indrian Koto and *Orion* by A. Masyitta is that no matter how far we go in search of work, pursuing our dreams, or even finding a partner in another city, we will always return home with the intention of going back, even after many years of being away. Home is not just a place to live but a resting place for our weary bodies, offering peace from the contaminations of the outside world. It is the place where we first learn how to smile, create laughter, and even feel sadness. It shapes our identity and is where the early memories of our past are securely stored in our minds, becoming the foundation of everything we carry into the longer journey called life.

Conclusion

The results of the analysis and discussion of the data in this study indicate that the short story *Menuju Pulang* has intertextual connections with the short story *Orion* by A. Masyitta. This is evident in the analysis conducted on three aspects: theme, plot, and message. In each analysis of Indrian Koto's work, *Menuju Pulang*, an intertextual relationship with A. Masyitta's *Orion* is apparent. This intertextual relationship is particularly clear in the thematic analysis. Both works address the same themes: home, hometown, and family.

The second analysis focuses on the plot, where both *Menuju Pulang* and *Orion* employ a non-linear (mixed) plot structure. Lastly, in the analysis of the message, both stories convey that no matter how far we travel away from home, even to different cities, we will always return home with the intention of going back, even after many years apart.

Additionally, this analysis highlights differences in the narrative perspective. The perspective used in *Menuju Pulang* is the second person, utilizing the word "Kau." In contrast, *Orion* employs the first-person perspective of the main character. By using this perspective, the author becomes the main character who fully understands the protagonist's experiences. The narrative using this perspective is conveyed through "aku" or "saya."

Acknowledgement

The author expresses heartfelt gratitude to all those who have provided support and contributions to this research. Without the assistance and support of everyone involved, this research would not have been successfully completed. It is hoped that the results of this study will be beneficial for future researchers.

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