

THE STORY OF THE PAGARUYUNG ROYAL HEIR FAMILY: LITERARY AND HISTORICAL RELATIONS IN THE NOVEL OF NEGERI PEREMPUAN

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ARTICLE INFO

Keywords:
Historical relation
Intertextuality
Literary
Negeri Perempuan

Article History:

Received: 18/01/2020
Accepted: 08/11/2020
Available Online:
30/11/2020

ABSTRACT

A literary work is woven over the various texts around it. One of the texts that cannot be ignored is the social, cultural, and historical texts. Literary works must take into account their relationship with other texts. This article aims to discuss the relationship of the novel of Negeri Perempuan with historical texts, mostly the photo-shaped text of the family collection of the royal heirs of Pagaruyung. This research data collected through literature studies. The research data unit is in the form of words, sentences, and paragraphs in the novel of Negeri Perempuan. Data analysis takes place intertextually. The study shows seven intertextual forms in the novel of Negeri Perempuan, namely existence, expansion, modification, transformation, conversion, defamiliarization, and demitification. The author used the seven intertextual forms to confirm the existence of the family of the heirs of the Pagaruyung kingdom. We conclude that foto Tangga Batu Berlumut is a historical text used by writers to weave novel. This finding is evidence that the relationship between history and literary works is indisputable. History can be recorded in literary works; instead, literary works can record a nation's civilization's history.

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A. Introduction

Tangga Batu Berlumut is a site that has witnessed the tragedy experienced by the families of the heirs of the Pagaruyung kingdom. The site is the beginning of local social and political movements to build a history of new civilizations related to the empire of Pagaruyung. In fact, until now, the site is still well cared for at the royal

heir's family home. For the heir family, *Tangga Batu Berlumut* (a stone staircase) is proof of the glory of the Pagaruyung dynasty in the Minangkabau land. They cannot forget its existence, although many parties contradict the validity and power of the kingdom in the Minangkabau land.

The *Tangga Batu Berlumut* in the novel *Negeri Perempuan* is a historical

trail in literary works.¹ The historical traces are the previous steps of the palace of the king of Pagaruyung's castle that were once burned, as well as evidence of a sad and intriguing tragedy relating to the royal heir's family. Historically that is stored behind the tragedy. The next question is what the historical background stored behind the *Tangga Batu Berlumut* site is.

This article discusses it using an intertextual perspective on the novel *Negeri Perempuan*, by explaining literary facts, past events related to the *Tangga Batu Berlumut*, and tragedies stored behind it. The purpose of writing this article is to expose the tragedy behind the mossy ladder site, which is the starting point for telling in the novel *Negeri Perempuan*.

So far there have been several articles discussing the novel *Negeri Perempuan*, including those by Asri who examined the content of social and political ideologies² related to the strength of the characters of women in maintaining Minangkabau customs,³ and also mentioned that this novel is a representation of traces of Minangkabau history.⁴ However, no research tries to

uncover the historical evidence of a store behind the site of *Tangga Batu Berlumut*, which is very tragic and political.

This paper is presented to complement previous studies' shortcomings by systematically describing the dismantling of historical facts that are buried behind literary events and how the manifestation of historical traces manifests in an intertextual perspective. This paper is based on the argument that the form of intertextual can distort, dismantle, even reverse the original text forms as an embodiment of the creativity process achieved by an author in writing his work.

Mikhail M. Bakhtin stated that a text was born with a dialogue with others that are around it.⁵ The author will dialogue with other texts, himself, and also the reader. So inevitably, there will be an influence in creating a document by an author, the element that influences it is called the outer aspect. However, the internal parts that originate from within the author himself are no less important. The dispute between the two elements gave birth to a new text in the hands of an author.⁶

Badenhorst states that in any text, there will always be another layer of text in it,⁷ because intertextuality operates at

¹ Wisran Hadi, *Negeri Perempuan*, E-book (Padang: LPTIK Universitas Andalas, 2018).

² Yasnur Asri, "Refleksi Ideologi Wanita Minangkabau dalam Novel Negeri Perempuan Karya Wisran Hadi," *Humaniora* 25, no. 1 (2013): 69–81, <https://doi.org/10.22146/jh.v25i1.1814>.

³ Sani Hidayati, "Citra Perempuan Minangkabau dalam Novel Negeri Perempuan Karya Wisran Hadi (Analisis Kritik Sastra Feminis)" (Diploma Thesis, Andalas University, 2017), 1.

⁴ Silvia Rosa, Sulastri, and Suria Dewi Fatma, "Minangkabau Historical Traces in the Novel Negeri Perempuan by Wisran Hadi" 424, no. Icollite 2019

(2020): 93–98, <https://doi.org/10.2991/assehr.k.200325.060>.

⁵ Mikhail Mikhailovich Bakhtin, *The Dialogic Imagination: Four Essays* (Texas: University of Texas Press, 2010).

⁶ Mohd Sholeha Sheh Yussuf and Mohd Nizam Sahad, "Bacaan Intertekstual Teks Fadilat dalam Tafsir Nūr al -I Ḥsān," *Usuluddin* 37 (2013): 33–55.

⁷ Pauli Badenhorst, Lalitha Vasudevan, and Kristine Rodriguez Kerr, "Our World is Text: Foregrounding

all levels of language use, such as texts, discourses, and discourse arrangements.⁸ It can even take the form of recycling the use of existing images and then reproducing them again in other texts for the benefit of establishing a specific ideology.⁹ Badarneh also expressed a similar opinion that the text could be recycled by existing images.¹⁰

Based on Bakhtin's perspective, then Julia Kristeva formulated the theory of intertextuality, a way of seeing that another text would always influence a text. The text that affects it can also come from social and historical texts because the text is a mosaic that absorbs and transforms from another text. In other words, a text can only be read through a mosaic of references and quotations that are sometimes unknown in origin.¹¹

Other texts that become a reference mosaic of a text are called hypograms.¹² Hypograms can be presented in new texts (matrices) with a form of forwarding (conversion) over existing texts

(existence). Conversion is understood to reverse hypograms with their matrix by changing the elements of matrix sentences by scraping them with the same number of factors.¹³

The presence of a hypogram can also be a change in the shape and function of the previous texts (transformations). Hypograms can also be present in the form of expansion or development and convert the principal elements of the sentence matrix into more complex forms (expansions). Expansion can also be done through the change and transition of sound elements in the form of sentences in a text (haplology).

Hypograms also allows for the presence of matrix text in the form of modifications, which are defined as a revision of the original character's name and place into the name of the new morality and place. The presence of hypograms in matrix text can also be present by distorting substances and messages that have existed in previous texts, referred to as symptoms of demitification. It can even be present through the last form of text-tapping importance, which is referred to as a symptom of excerpts.¹⁴

Another form of the presence of a hypogram in a matrix text can also be defamiliarization, namely the oddity of a text caused by the material function and understanding of things that are commonly heard in daily life. Finally, the

Racial Literacy through a Classroom Reading of Ta-Nehisi Coates," *Journal of Adolescent and Adult Literacy* 60, no. 5 (2017): 601–3, <https://doi.org/10.1002/jaal.621>.

⁸ Michael Farrelly, "Rethinking Intertextuality in CDA," *Critical Discourse Studies* 17, no. 4 (2020): 1–18, <https://doi.org/10.1080/17405904.2019.1609538>.

⁹ Muhammad A. Badarneh, "Like a Donkey Carrying Books: Intertextuality and Impoliteness in Arabic Online Reader Responses," *Journal of Language Aggression and Conflict* 8, no. 1 (2020): 1–28, <https://doi.org/10.1075/jlac.00027.bad>.

¹⁰ Badarneh, 1.

¹¹ Julia Kristeva, *Desire in Language: A Semiotic Approach to Literature and Art* (New York: Columbia University Press, 1980), 66.

¹² Michael Riffaterre, *Semiotics of Poetry*, ed. Thomas A. Saboek (Bloomington: Indiana University Press, 1978), 23.

¹³ Riffaterre, 47–80.

¹⁴ Setya Yuwana Sudikan, *Metode Penelitian Sastra Lisan*, 1st ed. (Surabaya: Citra Wacana, 2001), 118.

hypogram can also be recognized through the symptoms of parallelism that aligns some of the earlier texts in the matrix text.

Intertextual studies are intended to give full, maximum meaning to a text (literary work), especially when associated with historical elements.¹⁵ The association is significant because a text is seen as not born out of a void of the socio-cultural situation and the history that is in its secular. Even some texts rest on the conventions of literature, language, and texts that existed before.

Intertextual meaning lies not only in the process of aligning the text with several other texts, but more profound than that, namely on the ontology of attitude when aligning some texts in the process of scrambling intertextual meanings.¹⁶ The development of intertextual studies has expanded to various fields beyond the field of literature, for example, in the field of education,¹⁷ and in the field of cognitive science.¹⁸

The forms of intertextuality embodiment of the ten kinds affect the change in the text of the new text.

¹⁵ Andries Hans Teeuw, *Membaca dan Menilai Sastra* (Jakarta: Gramedia, 1983), 62–65.

¹⁶ David Bloome and Huili Hong, "Reading and Intertextuality," in *The Encyclopedia of Applied Linguistics*, ed. Carol A. Chapelle (New Jersey: Blackwell Publishing Ltd., 2013), 4, <https://doi.org/10.1002/9781405198431.wbeal0996>.

¹⁷ Nora Shuart-Faris and David Bloome, *Uses of Intertextuality in Classroom and Educational Research* (Connecticut: Information Age Publishing, 2004), 1.

¹⁸ R Segev-Miller, "Cognitive Processes in Discourse Synthesis: The Case of Intertextual Processing Strategies," in *Writing and Cognition: Research and Application*, ed. M. Torrance, D. Galbraith, and L. Van Waes (Amsterdam, Netherlands: Elsevier, 2007), 231–250.

Transformations are interpreted as the process of changing the shape, shape, and function of the original text. New text can be deviations, confirmations, reversals, and so on. Based on this perspective, we examine historical traces contained in the novel *Negeri Perempuan*.

B. Method

This research used qualitative research with non-numerical research data.¹⁹ Data collected through literature studies. The data unit is sourced from words, sentences, and paragraphs in the novel *Negeri Perempuan* by Wisran Hadi. The novel was published in 2018 in the form of an E-Book published by LPTIK Universitas Andalas.

The data unit was the source from written documents, namely in the form of words, sentences, paragraphs, and discourses quoted in the novel *Negeri Perempuan*. Data analyzed by applying the intertextual theory to the data units studied. There are four stages performed, namely:

1. Reading the novel *Negeri Perempuan* retroactively;
2. Identification of historical traces in the story;
3. Comparison of factual data-trace findings in the novel with historical sourcebooks, and;
4. Actions of intertextual interpretation.

The researcher analyzed data by applying the intertextual theory. Some forms of intertextual symptoms in the

¹⁹ Christopher Lamont, *Research Methods in International Relations* (London: SAGE Publications Ltd, 2015).

novel were established further described in the Result section. This research was carried out because as Kristeva stated, a text must read side-by-side with other versions. It is not single or independent, but there is always a relationship with others that circulate it with quotations from other texts around it, including social texts, interwoven various other text quotations that present a process of change in the version.

Deviation (rebellion) presupposes something that can be distorted or rebellious, so the act of understanding new texts requires background knowledge about other versions around, even in the broader environment (the world). Literary studies with an intertextual perspective can provide the answer.²⁰ Deviations in the text can be changes made by the author to a word or event. Intertextual symptoms are conditioned with this form of deviation.

C. Results

The results of an intertextual reading of the novel *Negeri Perempuan* show the literary fact that *Tangga Batu Berlumut* site is transforming into a new text. From the original text, the author brings change into two forms and a new function whose presence intends to show criticism of the Minangkabau people's current social situation. The following table 1 describes the transformations that took place at the *Tangga Batu Berlumut*.

Table 1.
Changes in the Form of the *Tangga Batu Berlumut*

No.	The site of <i>Tangga Batu Berlumut</i>	Status and Function	Intertext form
1.	A memory of family pride	The heir's family home Private property Funding by the heir's family <i>Rumah Sambilan Ruang</i> <i>Si Linduang Bulan</i>	The existence (Inauguration)
2.	Conservation of historic sites	Do not become a residence Government property Government funding Cultural museum Artificial Economic value Cultural tourism destination <i>Puri Alam</i>	Expansion Modification Transformation Conversion Defamiliarization Demitification

Tangga Batu Berlumut is a historical text connecting with the family there to the kingdom of Pagaruyung. Table 1 shows the form of the ancient text transformation of the *Tangga Batu Berlumut* measured by status and function.

In the first stage, the *Tangga Batu Berlumut* site dedicates the footsteps of the Bundo residence, one of the oldest daughters in the family of the living heir of the kingdom of Pagaruyung. For them, the site is significant because it contains a historical value and family tree, tragedy,

²⁰ Francesca P.L. Moore, "Tales from the Archive: Methodological and Ethical Issues in Historical Geography Research," *Area* 42, no. 3 (2010): 262–70, <https://doi.org/10.1111/j.1475-4762.2009.00923.x>.

pride, and social status in the community. The intertextual form that the author raises is the type of inauguration and existence to reinforce these values. In the second stage, the kinds of expansion, modification, transformation, conversion, and demitification are present. The following describes one by one the process of transforming the text in detail.

1. The Site of *Tangga Batu Berlumut*

Tangga Batu Berlumut is the part of the house leftover from a fire that struck the heir's family home to the Pagaruyung kingdom, while other parts of the house had been burnt to the ground. When the royal heir's family home was rebuilt, the *Tangga Batu Berlumut* was not demolishing, but instead made a part that maintained its existence and cared for memories stored behind it. The heir's family home is called *Rumah Sambilan Ruang*, it is a Minangkabau traditional house called the *Rumah Gadang* which has nine chambers. These nine cubicles are intended for female family members, while boys are not usually given room facilities for them. A boy only sleeps on the ledge (living room of the house) when he is young, but he will spend the night at his wife's home *if he is married*.

Forms of detention or confirmation of the site of the *Tangga Batu Berlumut* are intertextual symptoms in the way of existence. The following data, excerpt 1 proves that the author took and retained the memory of the *Tangga Batu Berlumut* as a historical text related to the royal heir's family, which only used for a residence, a place to care for the memory

of the royal heir's family, and a place to keep the family tree. Such ideas were raised by the author through the attitude of the figure Engku, as contained in the following data 1 quote.

"Tapi untuk kepentingan anak cucu kemudian hari, penyalinan silsilah itu perlu" desak Reno.

"Tidak semua anak-anak kita nanti dapat membaca tulisan Arab gundul seperti yang ada dalam silsilah sekarang. Apa salahnya kalau disalin kembali dalam tulisan latin. Disusun agar mudah dimengerti" lanjutnya.

"Silsilah keluarga kita harus disimpan di dalam rumah kita. Kalau syarat itu dipenuhi, aku izinkan," kata Engku dengan tegas. Reno mengangguk.²¹

("But for the sake of the children and grandchildren later, copying the lineage is necessary," urged Reno.

"Not all of our children will be able to read bare Arabic writing like in the genealogy now. What's wrong with copying it back in Latin writing? Arranged to be easy to understand, "he continued.

"Our family tree must be kept in our home. If the conditions are met, I allow it, "said Engku firmly. Reno nodded.")

Data citation 1 shows Engku's efforts to establish the *Rumah Sambilan Ruang* to remain the property of the heirs of the kingdom of Pagaruyung, and stay the residence of the Bundo. Engku seemed to want to make it a sacred place where the royal heirs' families could only be copied and stored in the house. There was no access to open and show the family tree to the government even though the government intended to help finance the rebuilding of the house.

²¹ Hadi, *Negeri Perempuan*, 28.

The author uses the *Tangga Batu Berlumut* website to begin his creative process in the novel *Negeri Perempuan*. He stated that the site of the *Tangga Batu Berlumut* was the end of the imprint of the greatness of the Pagaruyung kingdom in the land of Minangkabau. Minangkabau society adheres to a matrilineal kinship structure, where women's position has a respectable place and has a good bargaining position in the deliberations of relatives. The election of leaders in indigenous peoples takes place democratically within the circle of relatives (relatives). The philosophy of life they profess is egalitarian in looking at each individual. The situation contains a paradoxical situation with the governance structure run by the kingdom of Pagaruyung. The system of government applied by the nation is aristocratic because it has the leader of a king. Also, know the position and social stratification within the court officials and the community.

The site was a long and dilemma debate among the public and government. One side is considering essential to preserve historical memory, but on the other hand, refuses to recognize the site as a trace of royal greatness in the Minangkabau land. The Minangkabau people see the kingdom as originating from Buddhist civilization. While the Minangkabau firmly stated that the Minangkabau ethnic identity was inherent in Islamic culture. This paradoxical situation provoked a debate between the heir family and the government regarding the renovation of the *Tangga Batu*

Berlumut site to the next form of change. The following form intended can be understood through the following data 2 excerpts.

“Pada mulanya bangunan itu didirikan sebagai pengganti rumah keluarga bundo yang dulu terbakar. Bagi yang memahami sejarah, rumah itu merupakan istana raja, yang dikenal dengan sebutan *Rumah Sambilan Ruang*. Ujung dari jejak kebesaran kerajaan Pagaruyung. Karenanya, setiap orang merasa berkepentingan agar rumah itu tetap ada dan dipelihara, sehingga sejarah, kebanggaan masa lalu, warisan nenek moyang, tidak musnah begitu saja. Harus didirikan kembali di tempat bekasnya yang lama, yang hanya ditandai sebuah tangga batu bisu berlumut.”²²

“(At first, the building erected as a substitute for the Bundo family home that had burned down. For those who understand history, the house is the king's palace, known as the Space Sake House. The tip of the traces of the greatness of the kingdom of Pagaruyung. Therefore, everyone feels an interest in keeping the house alive and preserved so that history, the pride of the past, and ancestors' heritage do not just disappear. New buildings may only be erected back in their old place, which is only marked by a mossy mute stone staircase.”)

In the data quote two, it appears that the site of *Tangga Batu Berlumut* becomes an arena of competition between two interests. The first is the intention to preserve the memory of the royal family's heirs and pride. The second, the plan to conserve historical sites and make them valuable tourism buildings. The author seems to clash the two

²² Hadi, 2.

interests through intertextual forms that represent the two interests. The clash between the two interests has changed and, at the same time, expanded the memory of the *Rumah Sambilan Ruang* building into *Puri Alam*. Data citation 2 contains forms of expansion and text modification as intertextual symptoms. The author uses this phenomenon to represent changes in the structure and function of the site. The site of *Tangga Batu Berlumut* became the symbol of the *Rumah Sambilan Ruang*, then experienced an expansion and turned into *Puri Alam*.

2. The Site of *Puri Alam*

In the second stage, the site of *Tangga Batu Berlumut* became a center for conservation of historical places in Minangkabau, which was mainly related to the civilization of the kingdom of Pagaruyung under the leadership of Adityawarman as its first king. The site is present as a building called the *Puri Alam*.

The building is in the form of a *Rumah Gadang* (a big house) consisting of nine cubicles, having a roof made of *ijuk* (palm fiber is from the palm tree) with sharp pointed edges like buffalo horns. The *Puri Alam* building stands on *pusako* land (shared land that belongs to relatives of the maternal line) the royal heir's family, located not too far from the *Rumah Sambilan Ruang*. This alternative is a solution adopted to resolve conflicts of interest between the heir's families of the Pagaruyung kingdom and the government. On the one hand, the royal heir's family wants the renovation of the

burning house to remain a private residence. On the contrary, the government requires that if the house's improvement is complete, then the Bundo family cannot reside again because it belongs to the government. They provided a solution to the dispute by lending 5 hectares of *pusako* (heirloom land) belonging to the royal heir's family to the government to establish *Puri Alam*.

Heritage land lending to the government is a solution to resolve conflicts of interest between the government and the royal heir's family related to the *Rumah Sambilan Ruang's* renovation, as stated in the previous data citation 2. The government is willing to help with the costs of constructing the *Rumah Sambilan Ruang* but does not allow the house to remain the residence of a royal heir. Because government funds funded the house's renovation, the new building must be owned by the government. The government hopes that the royal heir's family can give up. The following fact three excerpts show the tug of war between the royal heir's family and the government in rebuilding the burned-down *Rumah Sambilan Ruang*.

“... bila *Rumah Sambilan Ruang* telah dibangun kembali, rumah itu tidak boleh lagi dijadikan tempat tinggal walau oleh keluarga Bundo sekalipun, karena bangunan itu didirikan atas biaya pemerintah. Bangunan itu bangunan sejarah dan tidak seorangpun yang berhak mengklaimnya sebagai milik pribadi.”²³

(“... If the *Rumah Sambilan Ruang* has been rebuilding, the house can no

²³ Hadi, 2.

longer be used as a residence even though the Bundo family is at the same time because the building was at the government's expense. The building is a historical building, and no one has the right to claim it as private property.”)

The royal heir's family is not willing to accept the offer from the government. They can agree with the government's idea to preserve the historical value and civilization of the kingdom of Pagaruyung. But they rejected the purpose of the government not allowing new buildings to remain their homes. The rejection of the heir's family has hampered the planned renovation of the burning building.

The act of negotiation, which was later chosen by the royal heir's family, was willing to lend 5 hectares of inheritance to the family heir to be used as a place to build a replacement home. The replacement *Rumah Gadang* (a traditional house from Minangkabau) created by the government still has nine cubicles, even more, because it was developing with three floors. The replacement *Rumah Gadang* is the call with *Puri Alam*, as stated in the following data quote 4.

“Beberapa lama proses pembangunan itu terhenti. Tetapi karena desakan yang kuat dari panitia dan pemerintah, akhirnya keluarga Bundo mengadakan kompromi. Bangunan itu boleh didirikan tapi tidak pada bekas *Rumah Sambilan Ruang* yang dulu terbakar. Untuk tempat berdirinya keluarga Bundo bersedia meminjamkan tanah pusaka mereka seluas lima hektar tidak jauh dari sana. Tanah itu akan kembali kepada keluarga Bundo apabila bangunan tidak memenuhi

fungsinya sebagai museum. Bangunan itu kemudian diberi nama *Puri Alam*.”²⁴

*(“Sometimes, the development process was stopped. But because of the committee and the government's intense pressure, the Bundo family finally made a compromise. The building may be rebuilt in another place, namely in a new location where the Bundo family loaned the land. The area is located not far from the Bundo house. They lent five hectares of land to the government. Bundo provided conditions for the government to reclaim their property if the building was not under the results of the agreement. The building fulfills its function as a museum. The building was later given the name *Puri Alam*.”)*

Quote 4 describes the motif of changing the shape, function, and appearance of the *Rumah Sambilan Ruang* into the *Puri Alam*. Functionally, there are also fundamental changes. *Puri Alam* was modified into a museum of history and culture; on the other hand, the original *Rumah Sambilan Ruang* was still built to be the home of the royal heirs' family. However, construction delays occurred due to funding problems. *Puri Alam* is present as a museum building that attracts many visitors, both domestic and international.

Intertextually, the change in the function of *Rumah Sambilan Ruang* building into *Puri Alam*, meets the criteria of intertextual symptoms, especially the form of transformation and, at the same time demitification (reversal of function). A change is a condition or transfer of an object or event carried out by the author with the intent to criticize the situation of

²⁴ Hadi, 2–3.

society that occurs in Minangkabau community. Initially, it was named the *Rumah Sambilan Ruang* which served as the residence of the royal heir's family. It was later turned into *Puri Alam* which was declared as a duplicate of *Rumah Sambilan Ruang*. Still, it functioned as a residential house to become a cultural museum, as a cultural tourist attraction. Wisran Hadi criticized *Puri Alam* as a cultural building that is precisely the defocusing of the history of Pagaruyung kingdom. Intertextual is found to be very visceral in this part of the criticism; some evidence is expressed in quote no 4.

3. Interpretation of the Intertextual Reading Process of the *Rumah Sambilan Ruang* and *Puri Alam*

Novel *Negeri Perempuan* exploits historical traces through several intertextual forms used by the author. The author conveys ideas, criticisms, and views through the types of existence, expansion, modification, transformation, conversion, defamiliarization, and demitification. Seven intertextual phenomena contained in this novel, especially those related to the *Tangga Batu Berlumut* and *Puri Alam* sites are used by the author to clash two problematic historical sites in the Minangkabau community.

Novel *Negeri Perempuan* keeps a dilemma problem faced by Minangkabau. Two interests of the two parties clashed in it, namely the importance of historical protection and pride of the heirs of the Pagaruyung kingdom with the conservation of history and culture to

promote regional tourism. This novel is a tool for authors to establish the existence of the family heir of Pagaruyung. At the same time, the author also denies, even reversing social facts that try to negate the phenomena that occur in the Minangkabau community related to *Puri Alam*, which is a symbolic story that is not loaded with history and the family lineage of the royal heir.

For the current Minangkabau community, the kingdom of Pagaruyung is a fairy tale of the past that is difficult to trace its existence. Its existence is in the classical Minangkabau literature, namely *Kaba Cindua Mato*.²⁵ Only the Kaba is still trying to keep the memory of the kingdom of Pagaruyung. In contrast, other sources mention that there was an effort to eliminate it without saying the historical chronology associated with the domain of Pagaruyung and its heir family. Klinken ensured that there were efforts to reduce the Pagaruyung aristocracy.²⁶ Even the surviving family heirs also try to be unknown and remembered. The author presents it in the following 5 data excerpts.

“Semuanya menginginkan rumah itu didirikan. Apalagi semakin hari, semakin banyak saja orang yang berusaha menghapus sejarah itu, bahkan keluarga mereka sendiri pun

²⁵ Syamsuddin St Rajo Endah, *Kaba Cindua Mato* (Bukittinggi: Pustaka Indonesia, 1987).

²⁶ Gerry Van Klinken, “Kembalinya Para Sultan: Pentas Gerakan Komunitarian dalam Politik Lokal,” in *Adat dalam Politik Indonesia*, ed. Jamie Davidson, David Henley, and Sandra Moniaga (Jakarta: KITLV-Yayasan Obor Indonesia, 2010), 129.

diusahakan untuk tidak dikenal masyarakat umum."²⁷

("All of them want the house to build. Moreover, more and more days, more and more people are trying to erase history; even their own families to be unknown to the general public.")

The author voices the feelings felt by the heirs of the kingdom of Pagaruyung through the narrative contained in the data quote 5. The heir's family feels an attempt to forget history. Many records of Minangkabau culture negate the influence of the kingdom of Pagaruyung in the history of the Minangkabau civilization. There is no mention of the empire of Pagaruyung in *Tambo Minangkabau*. However, *Tambo Minangkabau* is a historiography of the Minangkabau ethnic group.

However, this is not the case for the family heirs of Pagaruyung, who are still alive today. They take care of the past's historical memory, and maintaining the heir family's spirit is necessary. They did it to commemorate the past tragedies that have been experienced by the Kingdom of Pagaruyung. For the heir family, the site of the *Tangga Batu Berlumut* site is laden with historical moments. The site is attached to past trauma related to the incident of their house fire. The Dutch army had ransacked the house and then burned it to death. Many victims were burned and died in that event. The tragedy occurred because of the Dutch army's treatment during the Paderi war in 1803-1837 to the kingdom. The Dutch were disappointed with the king who

turned against the Dutch. At first, one of the royal members asked the Dutch to help fight the religious groups who were at odds with the palace, resulting in a civil war. But then the kingdom changed their minds and returned to fighting the Dutch army. It made the Dutch angry. Then it attacks the Pagaruyung royal family.

The Dutch Army burns down the *Rumah Sambilan Ruang*. Even after the house renovated, in 1833 it experienced a second fire. In 1961 the house fire tragedy was repeated for the third time.²⁸ Three times the destruction and fire events have become traumatic in the family heir because their ancestors experienced tragic events, burning, and even murder during the Paderi War. The events experienced by these heir families, borrowing the term Brave Heart refer to historical trauma.²⁹

²⁸ Mhd. Nur, "Kerajaan-Kerajaan Sapih Balahan, Kuduang Karatan-Kapak Radai Timbang Pacahan Kerajaan Pagaruyung Abad Ke 20.," *Analisis Sejarah* 6, no. 1 (2017): 91–111.

²⁹ Y. H. M. Brave-Heart and L. Debruyne, "The American Indian Holocaust: Healing Historical Unresolved Grief," *American Indian and Alaska Native Mental Health Research* 8, no. 2 (1998): 56–57; Elizabeth Fast and Delphine Collin-Vezina, "Historical Trauma, Race-Based Trauma, and Resilience of Indigenous Peoples: A Literature Review," *First Peoples Child & Family Review* 14, no. 1 (2019): 166–81; Irene Visser, "Trauma Theory and Postcolonial Literary Studies," *Journal of Postcolonial Writing* 47, no. 3 (2011): 270–82, <https://doi.org/10.1080/17449855.2011.569378>; Aaron R. Denham, "Rethinking Historical Trauma: Narratives of Resilience," *Transcultural Psychiatry* 45, no. 3 (2008): 391–414, <https://doi.org/10.1177/1363461508094673>; T Evans-Campbell, "Historical Trauma in American Indian/Native Alaska Communities: A Multi-Level Framework for Exploring Impacts on Individuals, Families, and Communities.," *Journal of Interpersonal Violence* 23, no. 3 (2008): 316–18,

²⁷ Hadi, *Negeri Perempuan*, 181–82.

The Bundo figure in the novel *Negeri Wanita* experiences a condition known as Post Traumatic Stress Disorder (PTSD). These psychological symptoms are felt by people exposed to tragic events they have experienced, witnessed, or confronted an incident involving actual death, serious injury, and an integration of physical threats. His terrible experience caused him to suffer great fear, horror, and helplessness.³⁰

The author builds the immortality of history by using the symbols of the *Tangga Batu Berlumut* site on several character conversations in the novel *Negeri Perempuan*. The following 6 data excerpts reflect one of the proofs of the conversation.

“Malam menjelang Rajasyah kembali ke *Negeri Sembilan*, dia duduk di tangga bekas *Rumah Sambilan Ruang* yang terbakar. Merenungi kembali perjalanan panjang yang ditempuhnya menyusuri leluhur dan mensyukuri pertemuan yang telah dikabulkan itu.”³¹

(“The night before Rajasyah returns to Negeri Sembilan. He sat on the steps of the burnt room. Contemplating the long journey, he had walked down the ancestors and was grateful for the meeting that had succeeded.”)

The data citation number 6 represents that the site of the *Tangga Batu Berlumut* is vital in the chronology of the family history of the heirs of the

Pagaruyung kingdom. In another part, it is mentioned that there was a king's son who came from *Negeri Sembilan* named Rajasyah who was visiting to fight for the blood ties of relatives who had disappeared with his close relatives in the land of Minangkabau. When he visited Minangkabau, he met many parties who tried to attract attention and claimed to be near relatives who were being tracked by the king of *Negeri Sembilan*.

The memory of the heirs of the Pagaruyung kingdom about the *Tangga Batu Berlumut* is also expressed through the author's narrative shown in the following 7 data excerpts. This quote is a narration about the atmosphere that occurred on the night of Rajasyah's farewell to Reno on the *Tangga Batu Berlumut* of the *Rumah Sambilan Ruang* that had experienced a fire.

“Berdiri bulu roma Reno mendengar cerita Rajasyah. Dulu, sewaktu dia akan berangkat melanjutkan sekolah, dia juga duduk di tangga itu. Di sana dia juga melihat seorang perempuan berpantun, persis seperti pantun yang disampaikan Rajasyah. Apakah perempuan itu yang datang kepada Rajasyah tadi malam?”³²

(“Reno shuddered at Rajasyah's story. In the past, when he was about to go to school, he also sat on the steps. There he also saw a woman in a rant, just like the rhyme conveyed by Rajasyah. Was that woman who came to Rajasyah last night?”)

The 7th quote shows the symptoms of Post Traumatic Stress Disorder also experienced by the character Reno in the novel *Negeri Perempuan*. Reno had

<https://doi.org/10.1177%2F0886260507312290>;
Geoffrey Hartman, “On Traumatic Knowledge and Literary Studies,” *New Literary Studies* 26, no. 3 (1995): 537–63.

³⁰ American Psychiatric Association, *Diagnostic and Statistical Manual of Mental Disorders (DSM-5®)* (Washington, DC: American Psychiatric Pub, 2013).

³¹ Hadi, *Negeri Perempuan*, 175–76.

³² Hadi, 175–76.

witnessed a magical image of a woman whose face was covered in charcoal dust from a fire. The woman sat in a chant with tears in the vicinity of the *Tangga Batu Berlumut*. The event conveyed through quotation 7 is an inauguration effort by the author of the site of *Tangga Batu Berlumut*.

Reno and Rajasyah are people who had experienced a sacred event when they sat on the site of the *Tangga Batu Berlumut* on two different occasions. Reno never experienced the religious atmosphere when he decided to go abroad to the city to continue his studies. Before the day of his departure, Reno sat on the site of the *Tangga Batu Berlumut*. At that moment, he saw the shadow of a woman in black dressed with golden beads. The woman's face was full of dust and charcoal from burnt wood. The same image was also experienced by Rajasyah during a friendly visit to the Reno family at the *Rumah Sambilan Ruang*, as stated through quote the following data.

“Langit mulai merah semerah-merahnya pertanda maghrib akan tiba. Deru telapak kuda menjauh diselingi suara-suara tembakan. Api mulai padam. Diantara puing-puing istana, seorang wanita penuh arang dan debu, pakaiannya koyak-koyak, matanya basah menahan tangis, muncul lemah sekali. Dialah satu-satunya perempuan yang tidak mau beranjak dari sana. Perempuan itu kemudian berjalan ke tengah halaman. Berdiri diantara mayat yang bergelimpangan dengan latar belakang kepulan asap, onggokan kayu yang menghitam.”³³

(“The sky was red as a sign that the Maghrib was coming. The roar of the

horse’s palm away interspersed with gunshots. The fire started to go out. Between the ruins of the palace, a woman full of charcoal and dust, her clothes torn, her eyes wet with tears, appeared very weak. He is the only woman who does not want to move from there. The woman then walked to the middle of the yard. Standing among corpses lying on a background of puffs of smoke, blackened woodpiles.”)

Quote 8 is one of the uses of intertextual symptoms called existence. The author tells the site of the *Tangga Batu Berlumut* at the beginning of the story. This method is the author's attempt to confirm the presence of historical traces that settle on the *Tangga Batu Berlumut* site. This site is still managed by the family heir of the kingdom of Pagaruyung. The *Tangga Batu Berlumut* in the novel *Negeri Perempuan* is the author's transformation of the following photo, which is still kept by one of the heirs of the kingdom of Pagaruyung.



Fig. 1. Stone mossy stairs of the rest of the fire event *Rumah Sambilan Ruang* (Documentation: Silvia Rosa, 2020).

The background of the two people in photo 1 is the *Tangga Batu Berlumut* which is the remnant of a fire incident that was once experienced by the *Rumah Sambilan Ruang*. We got this photo from a family member of the heir to the

³³ Hadi, 177.

kingdom of Pagaruyung, who is still alive. This house burned down twice. The first fire occurred because of the Dutch army attack in 1804, while the second fire occurred in 1833, and the third in 1961.³⁴ During the raid on the Dutch army in 1834, Sultan Bagagarsyah, one of the leaders of the Pagaruyung kingdom was arrested and exiled to Batavia.³⁵ This condition is also a historical trauma for the family heirs of the kingdom of Pagaruyung.

The *Puri Alam* building was conceived as a cultural and historical conservation building of the Minangkabau civilization and, at the same time, as a museum. *Puri Alam* began to be built in 1976 and was only completed in 1985. But on February 27, 2007, *Puri Alam's* building burned down again after being struck by lightning.³⁶ *Puri Alam* was rebuilt by the government in 2008 - 2012 and is now legally a cultural tourism destination site in West Sumatra.

The author uses the form of expansion, modification, and transformation to describe the building and function of *Puri Alam* that has changed from its original purpose, as stated through the data excerpts below.

“Kehadiran *Puri Alam* sebaagai sebuah museum yang baru telah menyeret

banyak pengunjung. Sebenarnya mereka tidak tertarik dengan benda-benda yang dipajang di dalamnya. Menurut beberapa ahli yang berkunjung ke sana, benda-benda itu tidak punya nilai historis sama sekali. Barang-barang baru yang dapat dibeli atau dijumpai di pasar-pasar. Dikumpulkan oleh orang-orang yang tidak mengerti sejarah dan keunikan. Tampaknya, yang penting bangunan besar itu ada isinya dan mirip museum.”³⁷

(“The presence of Puri Alam as a new museum has dragged many visitors. They are not interested in the objects displayed in it. According to some experts who visited there, the purposes had no historical value at all. All of these items are often founding in markets. They are gathered by people who don't understand history and uniqueness. The important thing is that the large building has its contents and looks like a museum.”)

This quote 9 shows the author's efforts to criticize the policies that have been carried out by the regional government in making *Puri Alam* buildings. The first time the structure was agreed to be a substitute building for the *Rumah Sambilan Ruang*, as well as evidence of the existence of the Pagaruyung kingdom. The construction is expected to become a cultural icon of the Minangkabau but has now become upside down. The form of conversion, demonetization, and demitification presented by the author is a tool to criticize the government's mistakes that have changed the magnificent and unique traditional buildings to become museums and recreational objects.

³⁴ Nur, “Kerajaan-Kerajaan Sapih Balahan, Kuduang Karatan-Kapak Radai Timbang Pacahan Kerajaan Pagaruyung Abad Ke 20.,” 91–111.

³⁵ Kori Lilie Muslim, “Gugatan terhadap Kepahlawanan Tuanku Imam Bonjol,” *Tabuah* 23, no. 1 (2019): 17–26, <https://doi.org/10.15548/tabuah.v23i1.212>.

³⁶ Farhan Sujali, “Sistem Informasi Pariwisata pada Istana Basa Pagaruyung Berbasis Web” (Thesis, IAIN Batusangkar, 2018).

³⁷ Hadi, *Negeri Perempuan*, 5.

The transfer of form, function, and system from its initial way as a royal palace to the formation of transformation in the form of cultural and historical heritage buildings in Minangkabau has removed the royal heir family's dignity. Imagine, the original building, which has historical value, has now turned into a tourist destination for recreational purposes full of all services and economic value of sales facilities. Wisran Hadi as a skilled writer from West Sumatra, through the use of forms of intertextual, arranges historical accounts and, at the same time, criticizes history that has been distorted and tends to no longer be well known. This novel is a historical fiction in modern Indonesian literature. Sara L states that historical fiction is rich in intertextual aspects, a polyphonic narrative, and presents experimental forms.³⁸ Wisran Hadi performs write-as-memory techniques.³⁹ The author used this technique to reconstruct the history related to the family of the royal heir Pagaruyung in Minangkabau.

D. Conclusion

Novel *Negeri Perempuan* was sewn by the authors of various texts to become a new mosaic in the form of historical aesthetic works. The author's creativity in the creation of this literary work is an

interesting fact in intertextual studies. In this novel, traces of a photograph that is still stored well by the heir's family are also found.

A text can not be separated, and it is not free from the traces of the history of society's civilization, which is the background of its creation. Likewise with the novel *Negeri Perempuan*, able to carry the ideas and ideas about the inauguration of the heir family's heir family of the heirs of the Pagaruyung Kingdom. Various forms of intertextual symptoms can be the author's instrument to convey ideas and ideas of family heirs to the Pagaruyung kingdom. Simultaneously, the authors use intertextual phenomena as a tool to criticize diverging historical ideas that hide behind the revitalization of monuments or historic sites for the development of tourist destinations, which often take place as historical blurs.

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³⁸ Sara L Schwebel, "Historical Fiction, the Common Core, and Disciplinary Habits of Mind.," *Social Education* 78, no. 1 (2014): 20–24.

³⁹ Gabriela Patiño-Lakatos, "Trace and Memory of Trauma: From Bodily Memory to Symbolic Memory," *Evolution Psychiatrique* 84, no. 3 (2019): e45–58, <https://doi.org/10.1016/j.evopsy.2019.05.002>.

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