

An Intertextual Analysis of “Menombak Matahari”, “Sarpakuda”, and *Babad Mangir Suradipura*

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ABSTRACT

The creation of a new text is highly influenced by previous texts, known as intertextual relationships. For instance, the short stories "Menombak Matahari" and "Sarpakuda" portray the resistance of Ki Ageng Mangir and the agony of Putri Pambayun, and are likely inspired by preexisting texts. This research examines the intertextual relationship between these two short stories and Babad Mangir from Suradipura, an old literature, as modern literary works. A comparative and an intertextual approach have been used to achieve this goal. By comparing the textual data of the short stories and the text of Babad Mangir Suradipura, it is evident that both short stories use Babad Mangir as a source of inspiration but develop their conflicts differently while still using traditional themes.

Keywords: intertext, hipogram, comparison, short story, *Babad Mangir*

1. Introduction

Ancient literature contained in old manuscripts is part of the spiritual heritage of the Indonesian people. This inheritance is in the form of ideas, ideals, and statements of ancestors' attitudes from generation to generation (Robson, 1978). These inheritances can convey thoughts, emotions, and various aspects of life that once existed. The content encapsulated within the works of the past essentially represents a culture, a product of human endeavours (Nyoman et al., 2021). This heritage plays a significant role in the mental and spiritual development of the nation towards holistic human development. Apart from being entertaining to read, old literature also inspired the creation of modern literature (Wulandari et al., 2017). The development of modern literature does not negate the significance of understanding classical literature; however, it is generally perceived that modern Indonesian literature is more accessible than its classical counterpart.

In classical literary works, events are typically regarded as reality by society, influencing their preferences towards the events and characters based on the ideological framework they adhere to. Likewise, in modern literary works, individuals tend to favour those that resonate with their ideology. The crafting of a literary piece often involves connections with history and mythology, enhancing its depth and significance. This principle holds for modern Indonesian literature as well, which often incorporates local elements (Viora, 2017). Modern literary works inspired by old literature can help the author choose themes, characterizations, motifs, and so on. Due to the influence in the creation of the work, intertextual relationships often occur in literary works. At least four aspects of continuity occur between old and new literature, as stated by A Teeuw (1982). First, many modern literary works are transformations of old texts in the form of adaptations, copies, and so on; the use of traditional themes is often prominent in modern literature; in modern literary works, the basis of traditional culture and value conflicts in the appreciation of modern humans are often revealed and the emergence of poetry reading symptoms or the use of literature as performing arts.

Hawthorn (in Anjarwati S, 2017) states that every text produced is influenced by other texts, and this influence is discussed in intertextual theory. The principle of intertextuality places writers within the flow of their own literature and global literature. They continually respond to, absorb, and transform the works of other literature into their literary creations (Prasojo, 2012). Writers consistently engage with texts that precede their own. When responding to these texts, poets possess their thoughts, ideas, and aesthetic concepts, shaped by their horizon of expectation. This encompasses their thoughts, aesthetic concepts, and acquired knowledge, all influenced by their worldview and the circumstances of their time.

Intertextual relationships in literary works cannot be denied because no text is independent. In the process of creating and reading, the existence of a text can only be done with other texts as examples, role models, frameworks, and so on (Teeuw, 1984). The scope of intertextuality is quite broad because it also includes forms of copying, adapting, tapping, and translating. It is closely related to the perception of the people who receive a text (Teeuw, 1984). It also applies to collectivistic literary works passed down orally and in writing. So, intertext is a methodological space in which the reader can freely associate previous reading experiences that make it possible to provide wealth for the text being read. (Ratna, 2012). Thus, the discoveries made by readers in each text they read determine the potential connections between texts.

The story of Ki Ageng Mangir has long been passed down from generation to generation among traditional communities. Ki Ageng Mangir is a folk tale originating from the Mangir area located at the end of the Progo River, Bantul Regency, Special Region of Yogyakarta. Nowadays, this folk tale is seldom told, and only a minority of the population is aware of its existence (Himawan, 2020). As a folk tale, if you refer to Bascom in Danandjaja (2002) from three divisions, namely myth, legend, and folktale, the story of Ki Ageng Mangir can be classified as a legend. Apart from being called a legend, many also consider this story to be history, even though it is very likely to be distorted, so it is often very different from the original story. In Babad Mangir, the story of Ki Ageng Mangir and Senopati can be found; the opposite story is never mentioned in the stories told in the Babad Tanah Jawi (Purwadi, 2006). The presence of the Babad story as physical evidence of literary works can convey the story of Ki Ageng Mangir more solidly.

In modern literature, researchers often find literary adaptations of developments originating from old literature, such as *Rahvayana* by Sujiwo Tejo, which was inspired by the epic *Ramayana*, *Drupadi* by Seno Gumira Ajidarma, which was inspired by the epic *Mahabharata*, *Raden Mandasari* by Yusi Avianto Pareanom which *Babad Tanah Jawi* inspired, and so on, likewise with the text of *Babad Mangir*. *Babad Mangir* has a variety, both in song form, as in the *Babad Bedhahing Mangir* manuscript in the collection of the Sonobudoyo Museum, and *Babad Mangir* in Djoko Suryo's book or prose form, as in *Babad Mangir* in the *Suradipura* collection of the Sustainable Literature Foundation (Yasri) with catalogue number 1125.

In this article, the story of Ki Ageng Mangir refers to the *Babad Mangir Suradipura*. *Suradipura* compiled *Babad Mangir* in Javanese script and language. The 93-page manuscript, published in 1913, was digitized on January 3, 2001, and published on April 4, 2019, on the Javanese Literature Foundation's *Lestari Literature* website. The author chose this version of the *Babad Mangir* because the manuscript is accessible. *Babad Mangir* has been a written source providing information about Mangir for quite some time. This source was written after the Diponegoro War, which took place in 1825–1830. Meanwhile, the reign of Panembahan Senapati lasted from 1587 to 1601. This long time interval allows for differences in interpretation. The validity of the information contained in it is undoubtedly distorted. Apart from that, the author of *Babad Mangir* is currently unknown (Macaryus,

2017). The prose text will make it easier for the writer to digest the contents of the chronicle. Therefore, further connections can be found between Babad Mangir and the two modern works mentioned: the short story "Menombak Matahari" by Ruly Riantiarno and "Sarpakuda" by Indah Darmastuti.

The short story "Menombak Matahari" by Ruly Riantiarno was released in Cendana News on February 29, 2020. This short story tells the story of Ki Ageng Mangir's resistance to Sutawijaya's tactics. Sutawijaya, or Panembahan Senopati, was accused of wanting to use the deaths of Mangir residents to slander Ki Ageng Mangir. It is shown by the characteristics of the corpse's wounds, which are similar to the spear marks when Ki Ageng Mangir killed his opponent. Next, the short story "Sarpakuda" by Indah Darmastuti was published in Ditalitera on August 3, 2018. This short story is dominated by Putri Pambayun's anxiety after falling in love with Ki Ageng Mangir. This short story tells the scenes from when Princess Pambayun was made a secret agent until the Mangir–Mataram dispute in the palace, which ended in the death of Ki Ageng Mangir.

This research represents a pivotal moment in the advancement of Indonesian literary studies, particularly concerning intertextuality. By centering on two contemporary short stories, "Menombak Matahari" by Ruly Riantiarno and "Sarpakuda" by Indah Darmastuti, alongside the historical text of *Babad Mangir*, this study illuminates the intricate web of connections among them. It stands as a fresh perspective, building upon previous research endeavours, and significantly contributes to the expanding discourse on intertextual theory with a focus on historical elements.

This research opens new avenues for literary scholars to explore the interrelations and interactions among literary works and serves as a foundational resource for further investigation. Future researchers are encouraged to delve deeper into the circulation and evolution of ideas, themes, and language across these texts, enriching our understanding of Indonesian literature.

Through an intertextual lens, this study not only enhances interpretations of individual works but also unravels the depth and complexity of literary networks transcending temporal and spatial boundaries. It provides invaluable insights into the contexts in which these works emerge, underscoring the importance of situating them within broader literary traditions where influences and inspirations from predecessors become palpable.

Furthermore, this research prompts a reevaluation of key concepts such as hypograms and transformations, shedding light on how a work can catalyze the creation of new literary endeavours. Thus, its impact extends beyond contemporary discourse on Indonesian literature, propelling further advancements in intertextual studies in the years to come.

2. Methodology

The research data collection method was carried out using a literature study using techniques of reading, recording, and classifying the data contained in the three texts. After the data is collected, the data will be analyzed using an intertextual approach. This approach is used to see the relationship between modern literary texts and old literature. It is, as Kristeva said in Teeuw (1984), that no text exists independently because the presence of a text is more of a mosaic of quotations from previous texts. The meaning of a text can also be discerned by examining other texts. Logically, a text never emerges spontaneously and exists in isolation. In addition to its context, there are always co-texts and intertextual references present, and sometimes even counter-texts accompany the emergence of a text (Rahardjo, 2018). It involves the process of readers' interaction, perception, appreciation, and negotiation with literary works. This is called reception. Literary reception focuses on how readers give meaning to the literary works they read and respond to them (Febriana Tamrin &

Eka Putri, 2023). Readers can have passive or active responses, either by understanding the meaning or work.

The data obtained in the research, especially in the framework of the reconstruction of the Babad Mangir, means that the texts "Menombak Matahari" and "Sarpakuda" need to be interpreted loosely as a theory of meaning interpretation. To gain maximum understanding, Gadamer (Kau, 2019) proposed several theories, such as First, "hermeneutic prejudice." What is meant by hermeneutic prejudice is that reading and understanding a text must be done carefully and critically. The second is the "Hermeneutical Circle." This stage emphasizes the need to "understand." For Gadamer to understand a text, he must have a pre-understanding of the text. Third, "I-Thou" becomes "We." According to Gadamer, a dialogue like our dialogue with the text will be productive if the subject-object formulation "I-thou" has disappeared and been replaced with "we." Fourth, Gadamer's "dialectical hermeneutics" emphasizes that every understanding is always historical, a dialectical event and a linguistic event. The key to understanding is participation and openness, not manipulation and control. Moreover, the result will be presented descriptively. This technique will make the research objective because the data is presented according to actual conditions.

3. Result and Discussion

3.1. Result

Researchers have researched the story of Ki Ageng Mangir several times. One of them is a reasonably good study of intertextuality in old literature carried out by Dewi (2013) on the text of Babad Mangir. In her research, Dewi revealed an intertextual relationship between Babad Mangir and Pramoedya's Drama Mangir (1976). The drama "Mangie" depicts several conflicts among its characters: 1). Conflict between young Ki Angeng Mangir (Wanabaya) and Baru Klinting. 2). Conflict between Wanabaya and the local officials (Wedana), specifically Wedana Patalan, Wedana Pendak, Wedana Pajangan, and Wedana Jodog, who oppose Wanabaya's proposal to marry Adisaroh. 3). Conflict between Wanabaya and Princess Pembayun (Adisaroh). This conflict arises when Adisaroh honestly reveals her true identity as Princess Pembayun, a member of the Mataram Palace, during Panembahan Senapati's invitation to young Ki Ageng Mangir to the Mataram Palace. 4). Conflict between Wanabaya and Panembahan Senapati. This conflict emerges when Wanabaya, Adisaroh, and Mangir's warriors arrive in Mataram. Wanabaya assaults the Mataram palace and seeks to personally kill Panembahan Senapati (Faiz & Wibowo, 2022). The four conflicts found have a relationship between classic texts and new texts in the Drama Mangir.

Based on research on Pramoedya Ananta Toer's other works, it can be said that from the reader's perspective, Pramoedya is an author who, through his creative process, reminds today's readers of old stories (fairy tales, myths) through language media that is understood by today's society. (Dewi, 2011) On the other hand, Pram, through his work, directs readers to retrace the story of Mangir circulating among the community, which is full of myths and sane-sane (stories) (Yoesoef M, 2006). Pram considers such stories to be irrational. Therefore, today's readers need to raise awareness to reinterpret Mangir's story.

Because there has yet to be research examining the intertextual potential of Babad Mangir in more recent works, this article complements previous studies. This article tries to trace the story development in the short stories "Menombak Matahari" by Ruly Riantiarno and "Sarpakuda" by Indah Darmastuti with inspiration from Babad Mangir as old literature. These two short stories were chosen because it is still rare to find novels or short stories that develop stories based on Babad Mangir. Even if there is, it is only a historical review without any element of novelty. In contrast to these two short stories, according to the author's reading, one can find loopholes in the deviations or transformations.

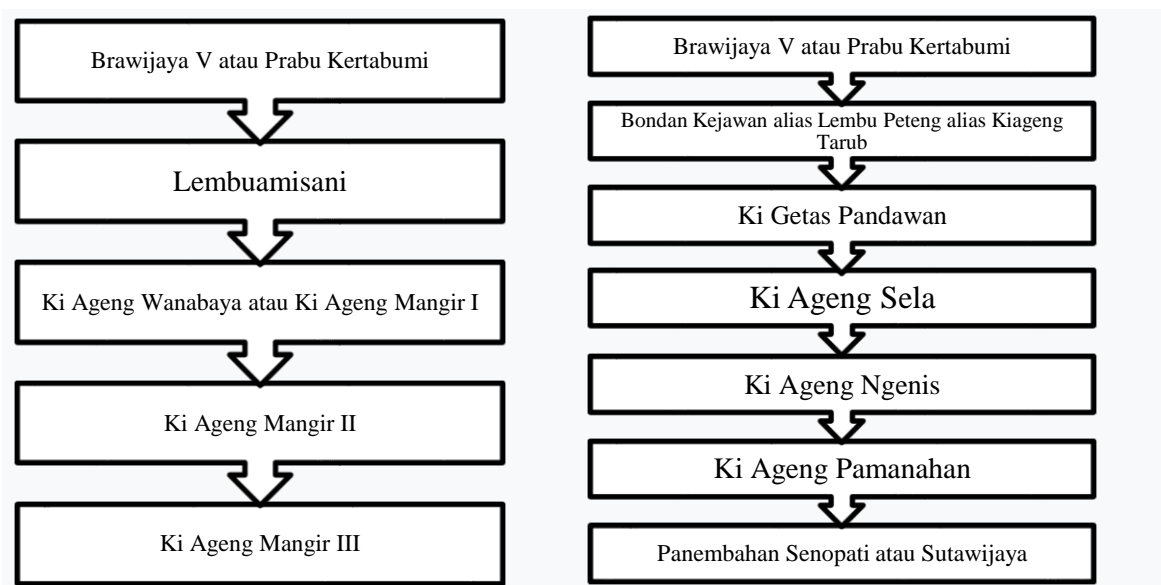
3.2. The intertextuality of the short story "Menombak Matahari" with *Babad Mangir*

The land of Mangir has existed since the era of the Majapahit Kingdom. Even with the downfall of the Majapahit kingdom and the subsequent rise of the Demak and Pajang Kingdoms, the status of Mangir as a fiefdom remained unchanged. After the collapse of the Pajang Kingdom, numerous territories asserted their independence. Under the leadership of Senopati (1584-1601), villages grew into towns, and many former Pajang territories fell under the expanding influence of the Mataram Sultanate. These encompassed regions such as Kedu, Bagelen, Pajang, Blora, Madiun, Pasuruan, Rawa, Ponorogo, Jepara, Demak, and Pati. When discussing the consolidation of power in the early Mataram Kingdom, one encounters a series of wars between Panembahan Senopati and local rulers who resisted his authority (Sudrajat, 2008). One of the less-documented war episodes led by Panembahan Senopati is the conflict with Ki Ageng Mangir.

The existence of the Mangir fiefdom posed a significant challenge and calamity for its leaders as Mataram emerged as a new centre of power seeking to expand its hegemony, desiring to incorporate Mangir into its realm. Mangir possessed ample resources to function as an independent kingdom. Situated between the Progo and Bedog rivers, Mangir's fertile land yielded abundant agricultural produce. Additionally, Mangir boasted a formidable and well-trained military force, and Ki Ageng Mangir's leadership enjoyed unwavering support from the populace due to its egalitarian nature.

Geopolitically, Mangir's proximity to Mataram's centre of power made it a potential threat. This seemingly motivated Panembahan Senopati to strive for Mangir's subjugation and control under his rule. Despite diplomatic efforts, such as sending envoys to persuade Mangir to join Mataram, Ki Ageng Mangir staunchly rejected the proposal, further complicating the situation (Rajiyem & Setianto, 2022). The story of Ki Ageng Mangir's refusal to submit to Mataram is outlined in the *Babad Mangir*, with Mangir being no exception to this trend (Zamzami, 2014). Mangir, as an independent land under Ki Ageng Mangir II, refused to submit. Until Mataram evolved into a kingdom, his son, Ki Ageng Mangir III, followed in his father's footsteps by refusing to serve Panembahan Senopati (Purwadi, 2006). Here are the genealogies of both the Mataram and Mangir powers.

Table: Genealogy of Mataram and Mangir Rulers



Source: (Purwadi, 2006)

Local history in traditional historiography such as *Babad*, *Hikayat*, *Tambo*, *Silsilah* and *Kaba*, narrates the reigns or kingdoms of a particular region. These works tend to focus more on myths rather than emphasizing facts. This pattern emerged before the development of national consciousness, resulting in highly varied historical content. Although the writing of *Babad* within the literary treasury marked the end of the traditional historiography period (Iryana, 2017), when examined from a genealogical perspective, according to Djoko Suryo (1987), in the *Babad Tanah Jawi* and the *Babad Mangir*, let us look at it from a genealogical perspective. The two figures above are described as having the same power base, namely the Majapahit dynasty (Brawijaya V). It is a general tendency in traditional historiography to draw the lineage of the prominent figures being told to historical centres. The aim is to use it as a symbol of legitimacy to explain that the character depicted is not ordinary (Purwadi, 2006). Other symbols of legitimacy can also be revelations or lungs, predictions, supernatural powers, heirlooms or magical powers, and myths. These methods are intended to shape a perception of the legitimacy or validity of a leader's authority in the eyes of the public (Wahyudi, 2021). In other words, it can be referred to as "legitimacy." Political legitimacy serves as a means to support authority before a leader or king comes to power, as well as to maintain power once they are in control, or even to seize power.

As told in *Babad Mangir*, Ki Ageng Mangir had a magical heirloom in the form of a spear called *Baru Kuping* (*Baruklinting*). Baru Kuping originally was a serpent named Baru Klinting, whom Ki Ageng Mangir acknowledged as his offspring after it successfully encircled Mount Wilis, the place where Ki Ageng Mangir (also known as Ajar Selokatoro) was meditating. As Baru Klinting's tongue momentarily touched its tail to complete the encirclement of the mountain, Ajar Selokatoro severed its tongue and instructed it to swallow and then regurgitate it from its ear. Thus, the tongue became a sacred heirloom known as Baru Kuping (Syafudin, 2009). The magic of this spear also made Sutawijaya, as King of Mataram, careful when facing Ki Ageng Mangir. However, another reason Sutawijaya avoided war was maintaining royal authority, as told in the following text of *Babad Mangir*.

.....inggih punika ingkang anama Kyai Agêng Wanabaya, ing tanah Mangir, sakalangkung amêmuja ing sihipun Pangeran ingkang Murba Wasesa, awit darbe

wasiat ingkang sakalangkung agêng kagunanipun, awarni waos dhapur Baru Kuping, andadosakên sangêt lubèring kapurunanipun, satêmah balela bātên purun kaèrèh dhatêng Sang Prabu ing Pajang.... (Suradipura, 2021)

Tumuntên Kyai Wanabaya mangsuli ambêkuh: pan Allah kang andarbèni bumi, aku suwita ing Allahutangala, ora ngawula Senapati, jêr padha titahing Pangeran.....(Suradipura, 2021)

Adipati Māndraka matur: dhuh sang nata, kula botên anyuwawèni, dipun sarèh karsa paduka nata, sanadyan ing Mangir tanah alit, nanging botên kenging ginagampil tinêmpuh ing prang, manawi lêpat saèstu ambêbayani, miwah adamêl risaking wadyabala kathah. Makatên malih nama nistha panjênênganing ratu, têka mêngsah békêl panajungan, wontên ingkang dados pakèwêdipun ing lampah, awit gadhah wasiat warni waos dhapur Baru Kuping,... (Suradipura, 2021)

Sang Prabu ngandika arum: yèn makatên andika rêmbug rumiyin, raharjaning lampah ingkang dipun parsudi, miwah rahayune sakathahing punggawa, ingkang botên damêl nisthaning ratu, nanging sagêda pikantuk damêl. (Suradipura, 2021)

From the quote above, it can be seen that Ki Ageng Mangir was the ruler of the Mangir land, and his heritage is called *Baru Kuping*. This heritage made Ki Ageng Mangir bravely refuse to submit to Mataram. Apart from that, Ki Ageng Mangir stated that he would only submit to Allah, the owner of the universe. Moreover, Mangir's land is his ancestral land; since it was still a wilderness, Mangir's was cleared to become paddy fields, fields, and villages. Ki Ageng Mangir III, who had converted to Islam, chose to resist rather than submit to Mataram (Suminto, 2013). Sutawijaya was annoyed to learn that Ki Ageng Mangir did not want to submit by coming to the palace to compromise. Panembahan Senapati viewed Ki Ageng Mangir's defence of his territory as rebellious, as he believed Mangir should fall under Mataram's rule. Sutawijaya wanted to order Mangir to be fought. However, on the advice of Mandaraka's uncle, to maintain the dignity of the palace and the good name of the king, this plan was postponed. Then, Sutawijaya asked that another strategy be made that would not give a bad image to him and the palace.

Sang prabu ngandika asor madu mēdharakēn sandining karsa, pangandikanipun: [pa...] (15) [...ngandikanipun:] sira punggawa nēnēm, kabèh ingsun utus lumaku sandi upaya marang nalar kang ruwēd, lan si Tumēnggung Adisara mināngka kanthinira padha angrēksaa putraningsun nini Pambayun, punggawa nēnēm kang alus rapêt lumaku sandi upaya, aja nganti kawanguran, yèn nganti kajodhèran satēmah ambēbayani. Andadèkna kawruhanira: si Mangir saiki wus tita nyata balela marang karaton ingsun, amogok boya gēlēm seba marang ingsun, dene kang dadi karsaningsun, sira wong nēnēm kang golong kumpul dadi sawiji, lumakua mēnyang Mangir. Si Martalaya sun dadèkake dhalang, asilih aran Sandiguna, Jayasupānta arana Sandisasmita, dene si Tumēnggung Bocor sēsiliha Sandiupaya, si Saradipa isih lēstari,lan Saradula boya ingsun èlih.

Radèn Ajêng Pambayun, enggal ingandikan sang aprabu, sampun sowan ing ngarsa rama, sang prabu ngandika ririh alus amawa pudyastuti:

Sira nyawa, ingsun utus angupaya tumbal sarananing nagara, kang mināngka agawe raharjane kawulaningsun kabèh, [ka...] (16) [...bèh,] tuwin lēstariningsun angrēnggani karaton ing Ngèksigānda. Iya iku si Mangir darbe tumbak wasiyat

dhapur Baru Kuping, kacêtha ing riwayat dadi pusakaning narendra. Wus pinasthi karsaning Pangeran Kang Agung, sira, nini, kang lumaku lumawan ing prang, karana kang bisa anyirnakake sêsukêr mêmalaning galih ingsun ora ana manèh mung sira kang pinasthi bisa ngambil tumbak Ki Baru. Apa manèh sira wus tinêmtokake atêtêmon karo si Mangir, sayêkti dadi jatukramanira, nini, angèstokêna karsaning Pangeran Kang Maha Sukci. Jodho iku upamane pati, sanadyan lêta sagara gunung, tan kêna tinambak ing manungsa. (Suradipura, 2021, p. 17)

The conflict between the two rulers was inevitable as each had different interests regarding the Mangir region. As the opposition movement led by Ki Ageng Mangir developed, Senopati managed to quell it through political manoeuvres, including marriage alliances involving his daughter (Suminto, 2013). Senopati sent his eldest daughter, Pambayun, to become a Tayub dancer to win Ki Ageng Mangir's affection. Intrigued, Mangir intended to marry her (Purwoko, 2020). This is evident from the above quote, the strategy that Sutawijaya then wanted, namely to send Princess Pambayun to Mangir as a secret agent-state victim along with a group of puppeteers Martalaya, Jayasupānta, Tumênggung Bocor, Saradipa, and Saradula. Sutawijaya did not forget to remind Princess Pambayun to take Ki Ageng Mangir's Baru Kuping spear, which was said to be destined to be an heirloom of the Javanese kings.

This presentation differs from what is told in the short story "Menombak Matahari". This short story does not highlight Mataram's plot by sending Princess Pambayun as a secret agent. However, there was another strategy, namely spreading hatred towards Ki Ageng Mangir by showing the bodies of Mangir residents who had wounds exactly like the wounds Ki Ageng Mangir usually left when spearing his victims. This information can be seen through the following quote.

.....Melihat ciri-ciri yang ada di tubuh mayat itu sekilas seperti aku yang telah melakukan kejahatan padanya, tapi Sutawijaya belum sepenuhnya tahu bagaimana ketika aku membunuh lawan dengan tombakku.

Perlu kujelaskan kalau ada ciri-ciri yang kutinggalkan ketika aku membunuh. Pertama, tentu saja aku akan menombak tepat di jantung orang yang akan kubunuh, dengan begitu aku tak perlu menghabiskan banyak waktu dan tenaga untuk melenyapkan nyawanya.

Ciri lain, seakan tidak ada bekas sayatan tombak. Dua ciri itu jelas ada di mayat yang baru saja ditemukan. Namun, kuyakin, tidak ada kejahatan yang benar-benar sempurna terlebih cara yang dilakukan Sutawijaya untuk menghasutpenduduk di tanah Mangir ini agar membenciku (Riantiarno, 2020).

This difference is clarified by referring to the differences in the timeline and political situation narrated between Babad Mangir and the short story "Menombak Matahari." For example, in Babad Mangir, Pajang, the origin of Mataram has been conquered. Meanwhile, in the short story "Menombak Matahari," it is said that Mataram and Pajang are still in an argumentative situation. The following is a comparison seen through the two texts from Babad Mangir and the short story "Menombak Matahari".

Aku sebenarnya menghargai dan mengambil manfaat dari kedatangan utusan Sutawijaya itu, karena dengan begitu, aku juga tahu kalau Sutawijaya sedang banyak berbantahan dengan Pajang.

Begitulah yang kudengar dari utusannya dan sebenarnya bukan menjadi masalah yang cukup berarti bagiku. (Riantiarno, 2020).

Para kadang warganipun sami darbe pangrimuk saha pamrayogi, angaturi rêmbag mugè karsaa sowan dhatêng sang nata ing Mataram, amurih raharjaning lampah, jalaran sakiwa [sa...] (6) [...kiwa] têngèning jajahan tanah Mangir, sampun sami suyud têluk saha atur bulu bêkti miwah glondhong pangarêng-arêng. Mangka tanah : Kêdhu, Bagêlèn, Pathi, Japara, Madiun, Kadhiri, Pajang, Sêmarang inggih sampun sami suyud angabêkti, namung kantun Kyai Agêng piyambak, ingkang dèrèng angidhêp ing Mataram, tansah adamêl pakêwêding ratu. Makatên malih ing Mangir tanah langkung alit, ing saèstu kirang prayogi katingalan ingakathah, pancèn salêrêsipun tanah ing Mangir kalêbêt jajahaning Mataram (Suradipura, 2021).

From these differences, it can be explained that the short story "Menombak Matahari" builds its own story by taking place before Sutawijaya launched Putri Pambayun's strategy. The timeline in the short story is in an earlier situation in the middle of negotiations between Mataram and Mangir. The moment of tactics to slander Ki Ageng Mangir is not in Babad Mangir. The method used by Ki Ageng Mangir when dealing with this slander is also not described in the Babad Mangir. The short story "Menombak Matahari" tells the performance of Ki Ageng Mangir, who rode a horse and speared a banana stem to break the accusations made by Sutawijaya; solely the development of the story by the author.

Pelan aku mundur megambil jarak mengambil senjataku meski ini bukan tombak yang biasa kugunakan, juga menjadi andalanku. Sengaja aku mulai mempercepat langkah kuda.

.....Aku paham bahwa warga di sisini pasti akan melihat debog dan jika diperhatikan baik-baik tentu akan ada sedikit saja getah yang menetes pasti, dan satu hal, yang tidak ada di mayat yang kemarin membuat geger warga adalah darah.

Tak lain kukatakan semua ini agar Sutawijaya tahu dia bagai menombak matahari ketika coba menuduhku melakukan kejahatan (Riantiarno, 2020)

Despite the striking differences in events and time setting, the short story "Menombak Matahari" still includes facts about *Babad Mangir*. These facts include, among other things, the statement that the *Mangir* land belonged to the ancestors of *Ki Ageng Mangir*, then the inclusion of the central spear used by *Ki Ageng Mangir*, and the attempt to control the *Mangir* land by *Mataram*.

3.3. The intertextuality of the short story "Sarpakuda" with *Babad Mangir*

The story of *Ki Ageng Mangir*'s death has various versions. One of these differences is that it was not *Panembahan Senopati* who killed *Ki Ageng Mangir* but his son, *Raden Ranga*. According to *Ryolita's* (2017) notes, on *Eid al-Fitr*, *Pembayun* invited her husband to perform the tradition of *sungkeman* at the *Mataram* palace to their father-in-law,

Panembahan Senopati. At the border of Mataram's territory, Ki Wonoboyo Mangir's weapon was removed as a sign of respect to his father-in-law.

As a noble knight, Ki Ageng Mangir went to Mataram to meet Panembahan Senapati. Senapati's demeanour demonstrated acceptance, respect, and equality towards Ki Ageng Mangir as his son-in-law and the leader of Perdikan Mangir. Ki Ageng Mangir was warmly received, and when he excused himself to pray, Panembahan Senapati allowed him to use his private Musola. This opportunity was seized by Raden Rangga to assassinate Ki Ageng Mangir, slipping in unnoticed. After the prayer, Raden Rangga killed Ki Ageng Mangir by striking him on the head with a black stone. The black stone shattered along with Ki Ageng Mangir's bloodied body (Susanti et al., 2023).

Raden Rangga was killed because he was jealous and afraid that his position would be shifted by the presence of Ki Ageng Mangir in the Mataram family circle. Apart from that, some say that the opposing dukes of Mataram used Raden Rangga to prevent the new power of Mangir Mataram, which the marriage of Ki Ageng Mangir and Roro Pambayun had bound. It does not stop there. There are various explanations for how Ki Ageng Mangir died. Suppose Ki Ageng Mangir is generally said to have died by hitting his head on a Gilang rock. In that case, another story states that Raden Rangga hit Ki Ageng Mangir on the head with a Gatheng rock while he was praying in the Panembahan Senapati prayer hall.

In the subsequent tale, Sekar Pambayun seeks retribution for the death of her husband, Ki Wanabaya, by challenging Raden Rangga to combat. Raden Rangga accepts Pambayun's challenge, leading to a fierce confrontation between them. Sekar Pambayun engages in a battle against her stepbrother, Raden Rangga. Their intense skirmish culminates when Raden Rangga is entreated to depart the terrestrial realm and return to the depths of the sea, under the protection of Kanjeng Ratu Kidul. His recall is necessitated by the havoc he has wrought upon the land (Susanti et al., 2023). The lack of information that strengthens these minor stories explains that Babad Mangir cannot be replaced as the primary reference for the story of Ki Ageng Mangir. The story generally known to the public about the death of Ki Ageng Mangir is in the following quote.

Ki Mangir matur sandika, kairid pangeran kêkalih, dene ampilan sadaya kantun wontên ing jawi, sadhatêngipun ing kadhaton wontên ing ngabyantara anyêmbah, sang prabu angawe sasmita kinèn majêng enggal, Kyai Agêng tumuntên anyèlèhakên dhuwungipun angabêkti ing sang prabu. (90) Nalika sumungkêm pada sang nata, kangjêng senapati bêl prêmpêng èngêt dukanipun ing kina andhatêngi, Kyai Mangir duk grana arsa angaras jêngku, jêngku inginggatan dhatêng sang prabu, kadung ujungipun enggal jinêngku sirahipun kalandhêsan ing sela gilang, sirah rêmuk sawalang-walang êrah sumêmburat utêk akocar-kacir. Kyai Agêng Mangir sampun pêjah, saking rosaning nata atosing sirah, sela gilang gêmpal... (Suradipura, 2021)

The quote above tells of the tragic death of Ki Ageng Mangir. Ki Ageng Mangir's head was crushed by a Gilang rock when he sunken (prostrated himself) before Panembahan Senapati, which is different from the short story "Sarpakuda" by Indah Darmastuti. This short story tells that Sutawijaya or Panembahan Senapati did not kill Ki Ageng Mangir directly. Ki Ageng Mangir died in a position to withstand attacks by Mangir soldiers. He collapsed near the throne, his head hitting a rock. In the Babad Mangir, there is no mention of any physical clashes between Mataram soldiers and Mangir in the palace. Babad Mangir, on the other hand, tells the story of Ki Ageng Mangir's death, which took place in silence. Soldier Mangir did not realize this and went home quietly. "Hang in there!" said Mangir in his lover's last

hug. The spear in his hand failed to withstand the enemy's spear attack, which hit him right in the solar plexus.

Wanabaya collapsed near the throne, her head hitting the Merapi rock, accompanied by the heartbreaking screams of Pambayun, the Lover of the Heart. His blood flowed, mixed with Pambayun's tears, flowing to Imogiri (Darmastuti, 2018).

Adipati Māndaraka sampun mēdal ing Kēmandhungan paring [pa...] (92) [...ring] dhawuh, para tiyang ing Mangir sadaya ingajak mundur dhatēng Māndarakan sakalangkung anggènipun nyubya-nyubya rintēn dalu tan pēdhot, tiyang Mangir sadaya asuka bingah sarta angeca-eca, rinēngga-rēngga sami dipun sludhah samukawis botēn kēkirangan boga busana wastra, botēn anyana pisan bilih gustinipun pējah, mila tansah asuka parisuka wontēn Māndarakan. Tētayuban kadugèn sakajēngipun, ubyang-ubuyung rintēn dalu. (Suradipura, 2021)

Apart from differences in the process of Ki Ageng Mangir's death, other differences were found in Pambayun's role as a sign/dancer who deliberately seduced Ki Ageng Mangir. In Babad Mangir, it is not mentioned that Pambayun's daughter disguised herself as a Tandak but rather as the adopted daughter of a puppeteer whom Ki Ageng Mangir was treating.

Nevertheless, it becomes a sign that not only attracts but burns all of him with the fire of lust. Gosh, how wrong your father was in judging that man, who would so quickly have his neck wrapped in a dancing scarf with gold thread at the ends, then dragged in front of his father to show off his courage. (Darmastuti, 2018).

...Dene kēmpul prayogi wasiyat paduka Kyai Bicak, kapēndhēt sawab pangèstunipun, amurih lêstantun manggih rahayu ing lampah, putra paduka radèn ajèng dipun akēna anak dhatēng ki dhalang ingkang sayēktos.... (Suradipura, 2021)

....Kocap Kyai Agēng Mangir lēnggah wontēn pandhapa, ingkang dipun tingali namung anakipun ki dhalang, warninipun sakalangkung ayu, badan sēmbada, kulit kuning anēmu giring, polatan sumèh sēmu luruh trus jatmika rumēsèp ing manah, netranipun liyèp malatkung, manawi angandika swara rēnyah manis arum, (Suradipura, 2021)

3.4. Discussion

The author is influential in determining the storyline. As Fredric Jameson said, authors are "operators of new connotations of the past." They operate the history of style and aesthetic idioms with a new approach to replace natural history (Piliang & Adlin, 2003, p. 125). If the short story "Sarpakuda" is compared with the previous short story, the difference is visible, namely the appearance and involvement of Princess Pambayun in the story. The short story "Menombak Matahari" only presents Sutawijaya and Wanabaya as two men in conflict. Meanwhile, in the short story "Sarpakuda," the author emphasizes women's role in the story's content.

Literature differs from the narrative structure of history, but they share similarities. The plot in a novel typically unfolds in three stages: exposition, crisis, and resolution. Historians sometimes prioritize documenting crises and their resolutions without providing adequate exposition (Kuntowijoyo, 2013). In contrast, literature is an imaginative creation that arises from the author's interpretation of life. If the author empathizes with marginalized individuals, their literature may reflect such perspectives.

Unlike reading literary works, engaging with narrative history involves a different approach. Narrative history entails describing historical events in detail, going beyond mere facts. While narrative history comprises three key elements—colligation, plot, and historical structure (Kuntowijoyo, 2008), literary works also incorporate these aspects. In literature, the historical structure closely mirrors real historical elements such as characters, settings, and periods. However, it's essential to note that historical literary works should not solely rely on the author's imagination (Khakim, 2016). Instead, they must be grounded in thorough research using relevant historical sources. The composition of historical literary works, particularly stories, cannot neglect this requirement. Such narratives lose their historical integrity if the author prioritizes personal perspectives over factual accuracy (Ali, 2005). Thus, historical literary works demand meticulous research and adherence to historical facts to maintain their credibility.

James Danandjaja (2002) admits that folklore is generally plain and innocent, so it often seems rude and too spontaneous. It would be less attractive if a folk tale were lifted without raising the conflicts in the story. The above statement complements Bakhtin's view that dialogism is a way out of the alienation of a text or work from society and its autonomous and self-referential nature (Piliang & Adlin, 2003). Bakhtin explains how dialogism is used in the process of creating new texts. The process of dialogism is related to self-reference. It is also a way out of the alienation of a text or work from society so that the new text that will be created, which emerges from this self-reference, is no longer foreign to society. In this way, the new text can be accepted by society even though it originates from the creator's self-reference.

Dialogism originated from Mikhail Bakhtin, which Kristeva later developed into intertextuality (Piliang & Adlin, 2003). This term can mean that a text, including the short stories "Menombak Matahari" and "Sarpakuda," was created in concrete time and space. Therefore, there must be relations between one text or work and other texts or works in space and between one text or work of art and the previous text in the timeline. Although there is no clear explanation of the source of these two short stories, the similarity of the framework of events, settings, and characters in the three texts implies a relationship, as explained above.

One of the differences between modern and old literary works can be identified using the paradigm of viewing literary works as cultural products. As a cultural product, literary works reflect or represent the reality of the surrounding society at that time. With this assumption, literary works only reflect the spirit of their time. Representations and mirrors are a fabrication, not the truth. It means they are only patches of past events, so they must be interpreted, reinterpreted, or reread (Susanto, 2012). Indonesia's regional cultural treasures are a vibrant genre for intertext research, especially modern Indonesian literature. Intertext is a continuous search for meaning (Halimah et al., 2021). The search for meaning is done outside individual works, not limited by space and time. The subject speaks with the subject, as the subject of the text, not the factual author.

It can be observed in the two short stories where there are no magical conditions, as told in Babad Mangir—for example, the power of Barukuping or supernatural powers beyond the understanding of other modern humans. According to the explanation provided by the Sonobudoyo Museum (Wibowo & Miranti, 2023), the significance of the Barukuping heirloom lies in the idea that a person's tongue and ears are means to enhance their livelihood, through the use of wise words and attentive listening to their environment. This narrative is now better understood and more relevant for today's readers.

In the realm of sociological literary studies, Goldmann posited that there exists a link between literary works and the societal milieu through the lens of worldview (ideology). Goldmann, in his theory of genetic structuralism, underscores worldview as the conceptual

framework of a specific social group (Ulfa, 2023). Apart from viewing literary works as cultural products, literary works can also be seen about the worldview of the author's social group. The mimetic quality of literary works doesn't emerge in isolation. Throughout its evolution, language as a medium undergoes a process of shaping the ideology or worldview of a writer as a social individual within their community.

It is a characteristic of genetic structuralism, namely understanding and studying literary works based on genetic aspects of their origins, the author's relationship, and the socio-historical views behind the creation of literary works. Genetic structuralism views literary works as social facts. Social facts are defined as facts (something) that have a role in history (Faruk in Wiyatmi (2013)). The structure of literary works is thematic. It happens because the centre of attention is the relationship between the characters and the characters and the objects around them. In other words, the statement reinforces how old literary processes were negotiated. The emphasis on scenes and characters in the story of Ki Ageng Mangir is used to develop a new story intended as a vehicle for the author's socio-political reality at that time. Thus, new texts such as the short stories "Menombak Matahari" and "Sarpakuda" are indirectly the result of this intertextual process.

4. Conclusion

Modern literary works inspired by old literature can help the author choose themes, characterizations, motifs, and so on. This article tries to trace the story development in the short stories "Menombak Matahari" by Ruly Riantiaro and "Sarpakuda" by Indah Darmastuti with inspiration from Babad Mangir as old literature. Babad Mangir tells the story of Ki Ageng Mangir's refusal to submit to Mataram. There are several differences or developments found in the two modern short stories. For example, the short story "Menombak Matahari" does not highlight Mataram's plot by sending Putri Pambayun as a cypher. However, there was another strategy, namely spreading hatred towards Ki Ageng Mangir by showing the bodies of Mangir residents who had wounds exactly like the wounds Ki Ageng Mangir usually left when spearing his victims.

Meanwhile, in the short story "Sarpakuda," Panembahan Senopati is told that he did not kill Ki Ageng Mangir directly. Ki Ageng Mangir died in a position to withstand attacks by Mangir soldiers. He collapsed near the throne, his head hitting a rock. Babad Mangir does not mention any physical clashes between Mataram soldiers and Mangir in the palace. If the short story "Sarpakuda" is compared with the short story "Menombak Matahari," the difference can be seen, namely the involvement of Putri Pambayun. The short story "Menombak Matahari" only presents Sutawijaya and Wanabaya as two men in conflict.

Meanwhile, in the short story "Sarpakuda," the author emphasizes women's role in the story's content. One of the differences between modern and old literary works can be identified using the paradigm of viewing literary works as cultural products. Apart from that, literary works can also be seen concerning the worldview of the author's social group. Old literature was negotiated, and the emphasis on scenes and characters in the story of Ki Ageng Mangir was used to develop new stories, such as in the short stories "Menombak Matahari" and "Sarpakuda."

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