

Opposition and stability in Jemmy Piran's works: An intertextuality study

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ABSTRACT

This study seeks to explain how opposition is portrayed in Jemmy Piran's fiction works entitled *Surat Dari Seorang Tawanan*, *Pertempuran Jarak Dekat*, and *Pertempuran Kedua* and to describe how the characters exhibit consistent characterizations. This article adopts Julia Kristeva's intertextuality, the so-called ideologeme, and McHale's heterotopia zone. Piran's three short stories with their socio-historical themes are the main data sources. Data analysis is carried out by looking at the suprasegmental elements and synchronous relations between the short story and socio-historical readers outside the short story. The results demonstrate that, first, it seems that Piran's three fictions are interconnected, exploring socio-historical phenomena suggested by Kristeva's intertextual concept. The socio-historical elements depicted in the three short stories are closely connected to the struggle for East Timor, specifically the conflict between the Indonesian army and Fretilin during the annexation of East Timor from 1980 to 2002. This opposition between the Indonesian military and Fretilin during the annexation of East Timor from 1980 to 2002 is extended to the narratives of civil war. Secondly, intertextuality refers to the process of emphasizing space within the text structure through the utilization of characters and characterizations borrowed from one text to another. McHale has named it the *Retour de Personage*. In this case, the primary and peripheral characters exhibit a consistent naming pattern and stable characterizations.

Keywords: *Short story, socio-history, Jemmy Piran*

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INTRODUCTION

Nowadays, the world of short stories is highly loaded with socio-historical tales typically drawn from documents with narratives containing historical facts. This means that the writers do more than composing them, by reconstructing historical truth by extracting the essence of events and circumstances from common sense. In a nutshell, short stories can connect historical facts by resembling a narrative about ordinary life.

Piran's *Surat dari Seorang Tawanan*, *Pertempuran Jarak Dekat*, and *Penyerangan Kedua* (henceforth, *SDST*, *PJD*, and *PK*) presents stories about the central character, a soldier stationed in the Dili region, who is engaged in combat against Fretilin forces. The narrative structure employed in these three short stories belongs to epistolary genre (written in letters), adopting a first-person point of view. This unique technique is also found in a story in Tempo newspaper on November 27, 2022, entitled *Teori Pernikahan Bahagia* by Aliurridha. The author of this short story adopts the conventional structure used in scientific journals in writing papers (Aliurridha, 2022).

The three works do not use typical storylines and are intricately connected to the historical events of annexation in the 1970s. This interconnection prevents the three works from being perceived in isolation from their socio-historical context. Within the realm of literary theory, this phenomenon is referred to as intertextuality, which signifies the assimilation of literary works within the broader framework of external texts. Consequently, no literary work can be said to emerge independently, devoid of the influence of other texts (Gyem, 2005).

The primary inference drawn from the three short stories is that Piran's objective in writing history is not to convey factual information but rather to depict it as a narrative form of creative art that allows for broader interpretations. For instance, as previously said, Piran's work stands out due to his ability to

incorporate elements from a letter with a narrative of historical opposition. Hence, it is crucial to discover the components of his work in order to verify the presence of an assimilated historical text. Intertextuality is thus appropriate for its analysis. The intertextuality approach comprises the concept of *vraissement*--how to explore the connection between the author's imaginative and creative world and the actual reality (Kristeva, 1980). Kristeva refers to the real world as an *ideologeme*, which may be understood through opposition, transformation, and transposition. When considering these three aspects of meaning, it becomes evident that Piran's three works extensively address the conflict between the Indonesian military and the East Timorese Fretilin forces (henceforth, Timtim).

Furthermore, it is evident that the characters in the three short stories consistently exhibit reliable and steady characterization. This matter is particularly intriguing to investigate due to its affiliation with the intertextual domain situated within McHale's heterotopia. The word refers to a method of exploration that uses the repetitive portrayal of fictional characters to generate instability, maintain character consistency, and navigate within the heterotopia intertextual zone.

This paper adopts the theoretical concepts of intertextuality developed by Kristeva and McHale (Kristeva, 1980; McHale, 2003). The two ideas of intertextuality offer a significant basis for study. First, Kristeva argues that the author's imaginative and creative realm has established a connection or integration between their fictional work and historical texts. This notion is consistent with McHale's thought that rich fiction can consist of multiple universes that act as semi-permeable barriers between entities in the fictional world and the real world, entities in the fictional world and historical facts, and entities in the fictional world and other fictional worlds (Kristeva, 1980; McHale, 2003). Another aspect worth considering is the relevance of the intertextuality between the two works. Rather than simply examining their relationship, it is vital to explore how one work by a single author connects with another through interweaving social and historical narratives. Numerous studies highlight the significance of a thesis research entitled "Ideologeme in Three Fictions in *Tiga Fiksi Puya ke Puya, Tiba Sebelum Berangkat*, and *Sawerigading Datang dari Laut oleh Faisal Oddang: Kajian Intertekstualitas*," the researcher explores various fictional works by a single author, Oddang (Hariyono, 2020a). In addition, the article written by Pujiharto titled "*Zona Intertekstual Heterotopia dalam Fiksi Seno Gumira Ajidarma*" highlights the researcher's focus on Seno's fiction exclusively. This article was published in the National Seminar on Language and Literature in Diverse Perspectives organized by FBS-UNY (Efendi, 2008).

Multiple scholarly studies examine the concept of opposition. A paper by Nasri entitled "*Oposisi Teks Anak dan Kemenakan Karya Marah Rusli: Kajian Intertekstual Julia Kristeva*" (2017) explores the opposition between youthful and old Minangkabau characters. Additionally, an examination of the novel's plot in "*Oposisi dalam Novel Rahuvana Tattwa Karya Agus Sunyoto: Analisis Intertekstual Julia Kristeva*" revealed socio-cultural opposition concerning affinity, worship, and the civilization system of the nation (Septiyani & Sayuti, 2019). In the interim, pertinent scholarly studies regarding heterotopia intertextuality are presented in Pujiharto's (2008) "*Zona Intertekstual Heterotopia dalam Fiksi Seno Gumira Ajidarma*." As previously mentioned, this work also exposes a flaw in the portrayal of Sukab, who perpetually changes professions across all of Seno's pieces (Efendi, 2008). Subsequently, "*Instabilitas Tokoh-tokoh Bissu dalam Fiksi Faisal Oddang: Fenomena Zona Intertekstualitas Heterotopia*" exemplifies Oddang's authorial tendency for depicting the metamorphosis of bissu characters throughout his body of work (Hariyono, 2020b). This paper, in contrast to the investigations conducted by Pujiharto and Hariyono, will center on the stability or consistency of the characters in Piran's three short stories.

Jemmy Piran's works have attracted the attention of several researchers. Musriani studied (2018) the short stories *Dalam Lingkaran Laut* and *Yang Bernyanyi pada Malam Dingin* using a mythological approach. The study revealed that the short stories depict the Harin Botan myth, which is intertwined with the lives of the Lamalohot community in Flores. Musriani's analysis further supports the existence of this myth within the works. Another study on *Dalam Lingkaran Laut* was conducted by Widyaningtyas and Liliani (2020), who employed literary ecocriticism as their approach. Their analysis highlights the character of Koli, a fisherman who consistently upholds the principle of environmental preservation, which has been passed down through ancestral traditions. A study by Ramadhan et al. on the short story *Pemanggil Kematian* (2023) examined the narrative of maritime ecology and the presence of the Harin Botan myth. Their findings indicate that community myths significantly promote natural preservation, as people are deterred from exploiting the sea due to their beliefs.

The novelty of Piran's three works being utilized as research object lies in their intertextuality, which draws parallels or similarities with the socio-historical narrative of a particular society, explicitly addressing the 1970s annexation phenomenon in East Timor. Moreover, in terms of significance, the well-known concept of intertextuality by Michell Riffaterre emphasizes hypogram. On the other hand, Kristeva's intertextual analysis posits that *SDST* serves as a hypogram that serves as a foundation for creating other texts, such as *PJD* and *PK*, all of which are authored solely by Jemmy Piran.

Given this novelty and urgency, this paper examines ways in which the opposition is portrayed in the literary works of *SDST*, *PJD*, and *PK*, as well as to reveal how the characters of all three works consistently exhibit consistent characterizations. Regarding the significance of this research, it is worth noting that literary works, according to Gramsci and Kristeva, reflect and shape society. In light of this perspective, this research article aims to explore the reflective and formative aspects of the works of *SDST*, *PJD*, and *PK*, which are connected to the annexation of East Timor in the 1970s.

Intertextuality is a theory within post-structuralist that was proposed by Julia Kristeva (Cruz, 2019; Lylo, 2017). Her book *Desire in Language: A Semiotic Approach to Literature and Art* (1980) has insightful analyses of intertextuality. In her work, Kristeva (1980) illustrates intertextuality as a realm characterized by plurality and the subversion of texts, which arises from the assimilation of other texts. This notion is derived from Mikhail Bakhtin's dialogism ideas. The concept of intertextuality was introduced by Tzvetan Todorov (1984), who emphasizes the significance of the intricate connection between the work and previously published works (Djokosujatno, 2003); Roland Barthes (1977) further explores intertextuality by highlighting how texts are influenced by myths and culture, afterward, Riffaterre (1978) argues that every text should be interpreted about other texts, as its meaning can only be fully grasped within this context, which he referred to as a hypogram.

Furthermore, Kristeva conceptualizes intertextuality as a concept unrelated to one author's influence on another. Intertextuality does not consider the resemblances and distinctions between literary works by different authors and does not identify the underlying meaning or source of inspiration for the work (Abrams & Harpham, 2014; Kristeva, 1980). Nevertheless, the intertextuality she mentions pertains to the connection between literary works authored by different individuals, and it is a textual fragment from the ideologeme demonstrating how each text extends along the path of social and historical narratives (Kristeva, 1980; McAfee, 2004). When viewed as a text, an ideologeme can be observed through three distinct processes of meaning: opposition, transformation, and transposition. Oppositional terms are inherently exclusionary, creating the perception of an unattainable open-ended structure characterized by arbitrary endings that are neither complimenting nor reconcilable. Transformation refers to changing the text into another text with a different form or format. Transposition involves transitioning from the actual to the fictional. The emergence of transposition complements the two prior ideologeme meanings (Allen, 2021; Hutcheon, 2012; Kristeva, 1980; Nasri, 2017; Septiyani & Sayuti, 2019).

The concept of intertextuality space can also encompass the examination of reoccurring patterns in character development, known as heterotopia intertextuality zones (McHale, 2003). Heterotopia refers to Michel Foucault's concept of a space encompassing the conspicuous differences and fragments of diverse elements. Foucault also defines heterotopia as a side world depicted in a piece of art to deconstruct the real world (Asl, 2020; Foucault & Miskowiec, 1986; Foucault & Novenanto, 2022; Rauf, 2017; Suweleh, 2020). McHale expands on the idea that postmodern fiction employs several tactics, known as repertory strategies, to reference previous works, social norms, history, and the overall culture from which the book originated (Hariyono, 2020b; Iser, 1979). The repertoire encompasses all well-known fictional settings while exploring the fluctuating and consistent nature of characterizations, resulting in heterotopia intertextuality (McHale, 1992).

METHOD

The primary data used in this research are texts (consisting of words, sentences, or paragraphs) from Piran's *SDST*, *PJD*, and *PK* that focus on socio-historical themes. *SDST* was published on October 21, 2022, in the online media Basabasi.co. *PJD* was published on January 15, 2023, in the Tempo newspaper. *PK* was published on March 26, 2023, also in the Tempo newspaper. The supporting secondary data for this research consists of relevant research findings in the form of books, journals, and research papers. The research instrument is the researcher himself (human instrument) who works on

collecting and analysing the data. Data is collected through reading notes, and research is done by reading as a whole and then recording the data contained in the Piran's three short stories.

The analytical tool employed is the notion of intertextuality proposed by Julia Kristeva (1980) and Brian McHale (2003). Kristeva presents two distinct methods for studying data within the intertextual domain: suprasegmental and intertextual domains. The suprasegmental analysis focuses on the speech at the level of words, phrases, and paragraphs within the context of a short story (interior text). Intertextual analysis uncovers the simultaneous correlation between the text within the short story and the texts external to the narrative (exterior text). The two data analyses mentioned are inherently interconnected and cannot be separated (Kristeva, 1980). The study applied both methods to examine suprasegmental features in text structure contained in *SDST*, *PJD*, and *PK*. Next, the three short stories are examined through intertextuality to uncover the simultaneous connection between the short stories and the socio-historical texts external to them. Similarly to Kristeva, McHale's analytical work can be combined with Kristeva's concept of "borrowing characters from other texts," which McHale referred to as *Retour de Personnages*. This term refers to an investigative technique that exploits the consistent characterizations' of literary characters to emphasize their fluctuating levels of stability and instability.

Data validity is assessed by the process of repeated reading (semantic validity), reference to source books (referential validity), and discussion with peers (interrater reliability). Firstly, the study gathers primary and secondary data by thoroughly reading the entire text. Secondly, the writers examined and categorized, notably, contrasting texts pertaining to the socio-historical context and the consistency of the characters in the three literary pieces. Ultimately, the study reaches conclusions.

RESULTS AND DISCUSSION

Results

The examination of *SDST*, *PJK*, and *PK* has yielded insights into two main findings. First, opposition is demonstrated by the characters within the relevant socio-historical context, particularly through the narration of East Timor and annexation. Second, the stability is demonstrated through the characters' naming and characterizations. Table 1 demonstrates the research findings regarding the opposition and stability of the characters and characterizations of *SDST*, *PJK*, and *PK*.

Table 1. Opposition and Stability Models in *SDST*, *PJK*, and *PK*

Type	Narrative	<i>Interior Text</i> Fragments in Short Stories	<i>Exterior Text</i> Referential Events
Opposition	▪ The battle between the Indonesian Army and Fretilin	<i>SDST</i> , <i>PJD</i> , and <i>PK</i> have something in common by raising one opposition issue, namely the battle between the Indonesian army and Fretilin. The three fictions demonstrate a distinct form of opposition to the phenomenon of annexation.	Referring to the case of East Timor annexation incident
	▪ Civil War Narratives	<i>SDST</i> , <i>PJD</i> , and <i>PK</i> contain the battle between the Indonesian army and Fretilin. This persistent opposition ultimately gives rise to the civil war narrative. Finally, the pro-integrity forces were formed (the mention of troops wanting the East Timor region to remain part of Indonesia).	
Stability	▪ Main characters	The characters depicted in the <i>SDST</i> , <i>PJD</i> , and <i>PK</i> short stories have stable or consistent naming and characterization without change. The central character consistently uses I personae, and the peripheral characters are consistent, such as Diana, the Indonesian Army, and Fretilin.	
	▪ Characterization	The main character is constantly shown as a soldier, and the peripherals' characterization is consistent, including Diana as My sweetheart, and the Indonesian army is always opposed to Fretilin.	

Discussion

When Piran tells Flores' socio-historical side

Piran continually writes narratives in all his literary creations, drawing inspiration from personal experiences and using them as a means to address the challenges he has encountered throughout his life. From East Flores, Piran primarily focuses his literary works on the East region. As an illustration, he recounts narratives derived from mythical tales circulating throughout his native town of Lamaholot, Flores. Piran regards the short story collection, for example, *Obituari Sebutir Telur, Seekor Ayam, dan Babi* (Basabasi, 2018), as a platform to express his feelings of uneasiness. The myths portrayed in his anthology of short stories are interconnected with the Bible, lending a foundation to the various narrative types surrounding us. Piran's fascination with Flores' mythological narratives intensified when he showcased the short story *Dalam Lingkaran Laut* (JawaPos, 2017), which narrates the tale of a supreme being who governs and protects the ocean in the guise of a captivating woman named Harin Botan. By applying mythological tone of Harin Botan, Piran retells the tale in the form of a short fiction titled *Harin Botan* (Kompas, 2018), *Yang Bernyanyi pada Malam Dingin* a novella (Koran Tempo, 2018), *Pemanggil Kematian* a short story (Koran Tempo, 2019), a novel of *Wanita Bermata Gurita* (Laksana, 2020), and *Laut Mengambil Cintaku* a short story (JawaPos, 2022).

Apart from Flores' social narrative, Piran also tells Flores' history, as exemplified in the work *Dalam Pelukan Rahim Tanah* (Basabasi, 2021). This narrative explores the changing of a character into a human trafficker, tracing their journey from poverty-induced aspirations to migrate to Malaysia, ultimately culminating in acts of torture and death. An analysis of the *Literatur Internasional Migration Organization*, spanning from 2005 to 2017, reveals that there were a total of 8,876 individuals who fell victim to human trafficking. Out of these victims, 52% were trafficked internationally, while the remaining were trafficked within their own country. The region of West Kalimantan served as the primary hub for human trafficking, followed by NTT, East Java, and West Java. Piran's recent short story *Surat dari Seorang Tawanan* (Basabasi, 2022) explores problems that are seldom addressed in Indonesian fiction, notably in the polemics of the people in the Indonesian East Timor. *SDST* exclusively concentrates on a single character.

The narration of the contentious existence is offered again in the short novella *PJD* (Koran Tempo, 2023), which is only a year after *SDST*. The climax portrays the occurrence in the short fiction *PK* (Koran Tempo, 2023), which appears to be a sequel to *PJD*. *PJD* and *PK* are both distinguished by a single characteristic. These short stories seem to be an inherent consequence that we recognize as the principle of describing language, which is independent and characterized by a logical and thorough sequence starting with a thesis, antithesis, and synthesis. Piran also assures readers of Timtim's polemical genre not to be concerned if they do not particularly derive pleasure from the storyline. Piran has anticipated this issue by refraining from using regional vocabulary, ensuring the reader can easily comprehend the narrative while preserving Timor's unique essence. Therefore, it seems that Piran is retelling the story of the phenomenon from his point of view, which includes his subsequent works (related to Timtim). These three short stories ultimately lead the reader to a contrasting narrative that is deeply ingrained.

The battle between the Indonesian army and Fretilin

Before East Timor became part of Indonesia on July 17, 1976, it experienced division and control under Portugal's *Divide et Impera* policy for 450 years. The Flower Revolution in Portugal on April 25, 1974, led by young Movimento das forcas Armadas (MFA) officers, changed the government regime. This change also initiated the decolonization policy, which affected East Timor. However, the decolonization process lacked a cohesive approach, leading to the outbreak of the 1975 Civil War due to the failure of decolonization. Portugal was not responsible for adequately withdrawing from East Timor (Makarim, 2003).

In 1975, Indonesia launched a military invasion of Timtim that lasted 24 years, with the backing of major powers in terms of military and diplomatic support (Dhosa & Ratumakin, 2019; Ulung, 2023). During that period, the Soeharto government orchestrated a military campaign known as Operation Seroja to seize control (Feijó & Pereira, 2023; Fibiger, 2021). Although Indonesia adamantly claimed that the annexation was permanent, it was compelled to withdraw in 1999, leading to the establishment

of an autonomous East Timor through a referendum (Jasmi, 2022). The country officially became the Democratic Republic of East Timor on May 20, 2002 (Saul, 2001; Sidell, 1981).

SDST, *PJD*, and *PK* all refer to or relate to the events surrounding the integration of East Timor with Indonesia on July 17, 1976. Essentially, these short stories revolve around the beginnings of Indonesia's occupation of East Timor. *SDST* set spans from 1980 to 2002, while *PJD* and *PK* were fixed explicitly in 1980. These three short pieces share a similar theme of narrating the annexation process. The historical comprehensiveness of annexation is evident in *SDST* as it chronicles the inception of the invasion in East Timor until the region achieved its independence.

One of the most exciting parts of these three short stories is the confrontation between the Indonesian army and the Fretilin soldiers. Fretilin, also known as the *Revolutionary Front for an Independent East Timor*, is a political party with Marxist-Maoist ideologies. It strongly advocates for immediate independence, earning it the label of being pro-independence. However, other groups oppose Fretilin's stance. These include Apodeti (*Popular Democratic Association of East Timor*), UDT (*Timorese Democratic Union*), KOTA (*Klibur Oan Timor Asu'wain*), and ADITLA (*Associação Democrática para a Integração de Timor-Leste na Austrália*), who support integration with Indonesia, known as the pro-integration camp (Makarim, 2003). The conflicting aspirations of these two groups have led to a contentious future for East Timor. In response to this, the Indonesian army armed pro-integration militias to combat Fretilin (Ulung, 2023).

Before the invasion, the Indonesian military had engaged in multiple intrusions into the region of East Timor, commencing in 1974. In 1975, a substantial incursion and subsequent control commenced, enduring for a span of 24 years and resulting in enormous casualties and were cited as human rights violations. Particularly in the case of the Santa Cruz incident in 1991 and the aftermath of the referendum (Suartika, 2015; Sulpina, 2023). The annexation resulted in a prolonged resistance.

East Timor, previously referred to as Portuguese Timor, was a former colony of Portugal (Suartika, 2015). Portugal ceased its control of the territory in 1947 (Hainsworth, 1997). Subsequently, Indonesia launched a military intervention in East Timor, thereby incorporating it as its 27th province (Taylor, 1990). Due to the absence of historical validation as a former Dutch colony, Portuguese Timor is not encompassed under Indonesian borders. The key stakeholders involved in this issue are the Indonesian government and the East Timorese population, who strongly advocate for independence.

The resistance is exemplified in the works *PJD* and *PK*, where I, the protagonist, serving as an Indonesian soldier, function as a catalyst in the narrative by opposing Fretilin. Meanwhile, in *SDST*, the I character assumes the role of a pro-integration soldier who actively opposes Fretilin. The central focus of *SDST* does not lie in the opposition between the Indonesian army and Fretilin. Instead, it centers upon a civil war between the pro-integration army and Fretilin.

"Didn't mean to leave you without any news. But you know that already, the turmoil that led us to be separated by hundreds of miles. After an Indonesian government team failed to reach an agreement between the pro-integration and anti-integration sides, we would have been together if there had been a referendum earlier (Piran, 2022)."

During the reform era, under the transitional government of President BJ Habibie, the settlement of the East Timor issue witnessed notable transformations (Nurjaman et al., 2012). During this period, Indonesia and Portugal started to find common ground with their fundamentally divergent views. This convergence of perspectives raised hopes for establishing a just, comprehensive, globally recognized settlement for East Timor (Makarim, 2003).

According to an article on *kompas.com* dated October 19, 2019, former Indonesian President BJ Habibie granted East Timor the option to decide between regional autonomy or independence (Jayakarna, 2023). The outcome of the referendum conducted on August 30, 1999, led to the secession of East Timor from the Unitary State of the Republic of Indonesia (Feijó, 2020; Nurjaman et al., 2012). The upheaval mentioned in *SDST* refers to the government's conflict with the populace of East Timor before the referendum. Consequently, the inhabitants of East Timor have been engaged in a struggle for self-governance for an estimated period of 24 years. Unlike *SDST*, *PJD* and *PK* prioritize the pivotal moments of the war. In the first narrative of *PJD*, The I character is portrayed as being in an impoverished state, with scarce food supplies and experiencing mental instability due to the war.

" ... I often find myself consumed by thoughts of you, wondering if our paths will cross or if you'll simply remain a lingering presence in my mind. Yet, I still don't know where we are at the moment. Whenever I think about you too much, I find myself perched on the edge of a cliff. I tried to guess where Dili City was but always failed...

"Heading home?" inquired the commander. We all nodded in agreement. The commander grinned, "The war will be our ticket back (Piran, 2023a)."

The oppositional positioning in the short story is strengthened by its exploration of the ongoing conflict between the Indonesian army and Fretilin, which consistently surges throughout the narrative. This contra is exemplified in *PJD*, which encountered warfare even on Christmas Day. The Fretilin infiltrated the Indonesian army's security post. At least two Indonesian soldiers stationed at the post were wounded by gunfire. Shortly after that, two other troops promptly assumed control of the guard station and commenced firing semi-automatic weapons into the approaching Fretilin forces. The Indonesian soldiers then got the advantage and successfully repelled the Fretilins.

"Merry Christmas to the world. Merry Christmas, my homeland, my East Timor. Merry Christmas, Diana." Those words were only kept within my heart.

Shortly after, the silence and peace of the holy morning was interrupted. A shout of "Fretilin!" rang out from the guard post, quickly followed by the sound of gunfire... (Piran, 2023a)."

The Indonesian military and the Fretilin demonstrated equal tenacity in pursuing their respective objectives. This struggle is apparent in *PK*, as Indonesian soldiers consistently descended into the valley to attack Fretilin. Similarly, Fretilin established a strategic base in the valley where the Fretilin could readily engage in combat with the Indonesian army. There was a narrow opening for escape up the hill. Furthermore, there were unobstructed areas devoid of rocks and trees, facilitating Fretilin's ability to target and fire at their enemies.

"By midday, we arrived at the Fretilin site. We thought this was simply an easy post protected by a small group of members. There were fewer than ten, but they were strategically positioned to closely monitor every movement. We were hardly able to get any closer. We stayed low, taking cover behind trees and roots that jutted out from the ground (Piran, 2023b)."

The Indonesian army's efforts to protect the Republic of Indonesia and Fretilin's attempts to free East Timor entailed considerable risks to the lives of both the Indonesian army and the people of East Timor. Paradela de Abreu, a renowned Portuguese writer, asserted that between August 1975 and February 1976, a staggering number of over 60,000 individuals, predominantly women and children, became victims of the violent acts perpetrated by Fretilin (Makarim, 2003). In order to ensure their survival, the residents were compelled to abandon their homes and seek refuge in secure regions. Based on this portrayal, the Indonesian army and Fretilin demonstrated significant ambition in pursuing their objectives. The Indonesian army displayed great bravery in defending, while Fretilin sought to exert control by transforming their own people to achieve their objectives, even resorting to destructive methods. Kristeva refers to this situation as *Alethic*, which denotes a state of antagonism characterized by being both opposed and contradictory (Kristeva, 1980). The appearing opposition is absolute opposition. In the context of Kristeva's intertextuality, opposition is inherently exclusive as it creates the perception of an unattainable open structure characterized by an arbitrary conclusion that is neither complementary nor reconcilable. In the realm of socio-cultural texts, the opposition is intertwined with activities such as comparing, recognizing, hindering, or causing harm to contested elements within society (Nasri, 2017). The opposition in question possesses definitive and unbreakable boundaries (Khairunnisa et al., 2021). Both sides have distinct and contrasting interpretations. In addition to the initial opposition, it ultimately resulted in a more intricate kind of opposition directed explicitly toward civil disturbance or even civil war. The following subsection will address this topic.

Privative opposition: Civil war narratives

Since the beginning of the Indonesian military invasion of the Portuguese Timor region in 1974—the region known as Timtim during the New Order era—there has also been the Flower Revolution, which forced Portugal to announce a decolonization policy (Feijó & Pereira, 2023). This policy left its colonies, including East Timor, in a power vacuum. Political parties began to emerge; such as Fretilin, Apodeti, UDT, KOTA, and ADITLA, however, at the time, the most formidable were Fretilin, Apodeti, and UDT (Lowry, 2013; Syahnakri, 2013). Fretilin, a leftist party, wanted Timtim to become independent, Apodeti wanted Timtim to join Indonesia, and UDT always supported being under the Portuguese administration (Berlie, 2018; Hoadley, 1976).

At its peak, Fretilin and UDT allied to resolve the issue of an independent East Timor. However, this coalition was thwarted by accusations of communist ideology within Fretilin. The majority of Fretilin leaders were devout Catholics (Fernandes, 2021). UDT eventually formed a coalition with Apodeti to advocate for the region's stance on integrating with Indonesia. Other parties subsequently adopted this, but Fretilin remained steadfast in its opposition to integration. Stagnation in the Fretilin and UDT coalition resulted in a clash between the two parties, ultimately sparking a civil war. The historical depiction of a civil war is delicately intertwined with the narrative of *SDST*. The short story narrative portrays I, the lead character, as a pro-integrity figure. I personae refused to join the pro-integrity forces (a reference to the troops who opposed the anti-integrity troops under Fretilin's command) for reasons such as reluctance to engage in combat against their kind. The following excerpt explains this, which he expressed to his girlfriend Diana in a letter.

"You know me. Why would I ever consider taking up arms and fighting against my own people? What can I do? to see everything being threatened and anyone who stands up against it being killed on the spot. Back then, I made the decision to end my life instead of joining the pro-integrity cause. Yet, I couldn't forget about you. I longed to be by your side. That's why I decided to join in the end. I had no choice (Piran, 2022)."

The conflict between pro- and anti-integrity forces continued from August 20 to August 27, 1975, and numerous civilians were killed. The clash is called the Battle of Motaain (Syahnakri, 2013). The growth of violence as a result of the conflict between the two parties is noticeable. Multiple trained groups with various names emerged. The Indonesian military was instrumental in these formations, enlisting 50,000—80,000 East Timorese youngsters to construct formations and serve as living shields against Fretilin attacks (Jannisa, 2019; Reni, 2015). *SDST* depicts this scene once more through the I character's monologue.

"It's tragic. I and many others who opposed integration were forced to serve as bullet fodder. Engaging in conflict with both the army and people affiliated with the Fretilin group, who happened to share our communist beliefs. Indeed, I don't condone their actions either, massacring civilians who were in the integration faction with the Indonesian government. 60,000 lives were tragically lost... (Piran, 2022)."

In this operation, many young men died either from weariness, starvation, or being shot by the military for allowing Fretilin to escape (Budiardjo & Liem, 1984). The conflict between these two factions is not represented in *PJD* or *PK*. Still, a common thread binds together the important characters in the two short stories, especially I, an Indonesian soldier of East Timorese descent. The I character appears to grumble whenever he battles with Fretilin troops, as if he is fighting his sibling.

"Right after we do some checking, we found some of them had died. Some were carrying Klewang, and others were only carrying wooden clubs. I feel pity for them, Diana (Piran, 2023a)."

The I character in *PK* experiences the same emotions as an Indonesian soldier descended from East Timorese people. I figure, and his forces were tasked with striking the Fretilin command center by way of more challenging terrain. The I character fought valiantly until mass death was unavoidable; I character felt sorrow by the incident.

"In this war, I've turned into a murderer. Please do not judge me for what I have done to our brother. I was simply following our orders and trying to survive, not to get killed. Was I mistaken, Diana? (Piran, 2023b)"

Although these two short stories do not appear to show the two opposing forces, the civil war narrative is obvious by depicting each of the primary characters as having East Timorese ancestors. In the end, the function of the pro-integrity army in *SDST* is one of privative opposition. The term private opposition refers to the conflict between two forces, one of which has characteristics while the other does not. Characteristics of the pro-integrity army are essential to or consistent with the philosophy of the Indonesian army troops; those not described are depicted as Fretilin, who became the enemy of the pro-integrity army and the Indonesian army.

After examining *SDST*, *PJD*, and *PK*, it is discovered that all of the fictitious characters involved have consistent characterizations. This means that the main or peripheral characters in one work are named and have the same character in the next. This will be addressed in the following section.

Character's stability in SDST, PJD, and PK

The examination of *SDST*, *PJD*, and *PK* through intertextuality extends beyond the narrative of opposition found in the ideologeme. In addition, various methods emphasize this intertextual space and incorporate it into a cohesive textual structure. The borrowing of characters from other texts refers to this as the *Retour de personnage* (McHale, 1992). In certain instances, the use of the *Retour de Personnage* signifies realism. This can be observed, for example, in texts authored by the same individual, where the characters remain consistent across multiple works without any boundary violations (thus maintaining stable characterization). The stability of these characters highlights their seriality, facilitating readers' engagement with them. This phenomenon is also evident in Piran's three works.

Noticeably, the naming conventions for the main characters in *SDST*, *PJD*, and *PK* are consistent. The three short stories consistently identify their central character I, or use the first-person point of view extensively. The I character appears for the first time in the *SDST* narrative.

"I don't know for sure, but I reckoned seven or eight people in camouflage clothes came from the blackness of the night without making a sound. Their faces were partially hidden under pieces of black cloth (Piran, 2022)."

I is shown as a pro-integrity soldier working for the Apodeti group, which desired East Timor to join Indonesia; this army was also part of the development of the Indonesian National Army. The character stability of I is highlighted again in the following two short stories, *PJD* and *PK*. The I figure is still serving as a soldier; the only difference between him and the other is that they are both Indonesian soldiers. The principal figure is then carried throughout the story by *PJD* and *PK* using the first person, or we point of view. Simply said, when reading these short stories, the author attempts to make the reader into the character.

"We do understand that this war will not bring us back home. We were the front-line troops. We were fighting not only Fretilin, but also nature (Piran, 2023a)."

"I must say that the Fretilin troops were truly ruled the valley, we can't make any moves or maneuvers except to return to the hills (Piran, 2023b)."

The pro-integrity and Indonesian armies should have been battling the Fretilin party, which desired separation. As a result, *SDST*, *PJD*, and *PK* have consistent central personalities. Bastian Tito's *Wiro Sableng 212* also has stable characters. Between 1980 and 1990, 185 sequels were written for the novel. Wiro Sableng, the main character, is always present with a stable figure, notably a warrior who belongs to a white sect and always helps those who are suffering (Hariyono, 2020b). Eventually, reading Tito's fiction series will lead to a fixed insight. Fretilin is frequently used as an antagonist for the I character. As a result, Fretilin's highlight also gets emphasis in the three short stories.

Additionally, these three short stories provide their peripheral characters with consistency. Diana is the first peripheral character; she is characterized as My romantic partner. Diana can support My persona in addition to serving as a love interest and a reminder. Diana is likewise only mentioned as the main character in the letter's content. The author would consider this figure to be among her ideal fictional characters. Diana is described by the main character in the following ways.

"My Diana, for you who have tasted freedom.

Please know that my letter is not meant to bring back any painful memories; I want to remind you that we share a common ancestor. Instead, it is a gentle reminder of the importance of family and the longing we sometimes feel to return home. I always carry a deep desire in my heart to gather with our loved ones, if only for a brief moment, and breathe in the familiar scent of our homeland, Timor. It is a way for us to heal and reassure each other that we are still here, alive and happy, despite the hardships we have endured (Piran, 2022)."

Diana's portrayal is never fully described throughout the narrative. The author never provides a clear account of her identity, nor does he offer any explicit explanation or recognition of Diana's role as a constant lover. The presence of Diana, as a figure who embellishes the letters of the I character, is a noteworthy occurrence in both *PJD* and *PK*.

"... please wait for my next letter, Diana. For, in my next letter, how such crimes are taken for granted.

From your loved one, best wishes (Piran, 2023a)."

"Hopefully, after reading about this situation, you will still accept and understand me in your life. Isn't the war already over? Why should we go over it all again, Diana? (Piran, 2023b)."

The characters that consistently appear in Piran's works include I, Fretilin, the Indonesian Army, and Diana, and they hold both central and peripheral roles. Despite any analysis, these characters are arbitrary and fictionalized by the author, reminiscent of Seno Gumira Ajidarma's approach to creating fiction. Ajidarma often simply named his fictional characters, such as Sukab, stating, "After all, they are both fictional, so why bother with a name?" Seno conveyed this annotation in his book notes titled *Dunia Sukab*. However, Seno's Sukab's characters constantly change, whereas Piran's remain consistent. Overall, Piran's characters are presented in a consistent manner. This occurrence in fiction is referred to as *Retour de Personnage*, which gives rise to a heterotopia intertextual zone. This technique involves stabilizing characters from one text to another written by the same author, serving as one of the strategies for epistemological prioritization. Therefore, the stability of characters such as Aku, Fretilin, the Indonesian Army, and Diana is not inherent. It is intricately linked to the societal conditions that sustain it. As McHale suggests, this phenomenon is characterized by a pluralistic epistemological landscape.

CONCLUSION

When considering fiction as intertextuality, Kristeva argues that it is evident in the realm of socio-historical overlay. Similarly, McHale views fiction as a form of realism that incorporates references to the original work's social and historical norms, which are expressed through heterotopian intertextuality. By adopting the intertextuality approach proposed by Kristeva and McHale, we have identified various issues in analyzing Piran's *SDST*, *PJD*, and *PK*.

First, the three fictions demonstrate a distinct form of opposition to the phenomenon of the annexation of Timtim from 1980 to 2002. This opposition manifests itself through the recurring conflict between the Indonesian army and Fretilin, which consistently erupts throughout the narrative. This aspect highlights the dominance of one party over the other in terms of sovereignty. Consequently, this persistent opposition ultimately gives rise to the civil war narrative. The inception of this conflict can be traced back to a power vacuum that emerged when Portugal, the occupying country of East Timor, implemented a decolonization policy. Political parties, including Fretilin, Apodeti, UDT, KOTA, and ADITLA, held divergent views on the future of Timtim. While Fretilin advocated for Timtim's

sovereignty, UDT, Apodeti, and others favored its incorporation as the 27th province of Indonesia. Additionally, Piran's three works were found to utilize a socio-historical narrative as a tool for constructing a storytelling narrative. This approach enabled the author to create meaningful patterns aligned with their intentions and objectives while representing real-world facts through contemporary imagery.

Second, consistency is evident in the characters featured in the three works, as they maintain the same names throughout. The central character consistently employs the first person point of view, with I character being a notable example, present in *SDST*, *PJD*, and *PK*. Piran occasionally uses the first-person point of view, such as "We." The author intends to immerse the reader in the narrative as if they were a character in the story. Peripheral characters, including Aku's lover Diana, the Indonesian army, and the opposition Fretilin, remain stable across all three works.

It is worth noting that the theory of intertextuality encompasses various scholars, such as Julia Kristeva, Brian McHale, Tzvetan Todorov, Roland Barthes, and Riffaterre, each offering distinct viewpoints. Consequently, the aim is to exercise greater selectivity in adopting the theoretical framework of analysis, as demonstrated in this study by utilizing Kristeva's intertextuality. Consequently, this research paper is anticipated to serve as a foundation for readers to pursue further investigations pertaining to the findings, whether it involves exploring other works by Piran that have not been addressed or addressing the limitations of the research. For instance, this may involve examining Kristeva's transformation and transposition or McHale's heterotopia, among other possibilities.

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