

**Reinterpreting Flaubert and Lubis in Kardjo's sonnet "L'Éducation Sentimentale":
A transcultural intertextuality study**

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ABSTRACT

This article investigates transcultural intertextuality in Wing Kardjo's sonnet *L'Éducation Sentimentale*, a poetic reinterpretation of Gustave Flaubert's novel of the same title, alongside Mochtar Lubis's novel *Jalan Tak Ada Ujung*. The study examines how Kardjo transforms and repositions Lubis's prose into the sonnet form, as well as its association with Flaubert's novel, through critical, comparative, and close textual analyses guided by Julia Kristeva's intertextual framework. Through a rigorous examination of structural comparison, enjambment, and rhythmic devices in the sonnet, this research shows how Kardjo perseveres key themes both in Lubis's and Flaubert's work, such as love triangles, guilt, disillusionment, moral ambiguity, and political conflict. The findings demonstrate that Kardjo's adaptation exemplifies intertextuality as creative transformation rather than mere appropriation, and produces a hybrid literary work that bridges Indonesian and French literary traditions. This study concludes that Kardjo's sonnet exemplifies transcultural intertextuality as a creative process which reveals how hybrid intertextual practices can illuminate shared human experiences across history and culture. It contributes new insights into the role of poetic form in transcultural dialogue and enriches comparative literary study.

Keywords: Cross-cultural dialogue, *L'Éducation Sentimentale*, narrative transformation, transcultural intertextuality, Wing Kardjo

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INTRODUCTION

In the world of literature, a rich tapestry of ideas, cultures, and history intersects, offering a stage for writers to engage in timeless conversations that transcend borders and eras. The interplay between literary traditions from different corners of the world provides fertile soil for scholarly exploration. Today, the realm of comparative and transcultural literature unveils the dynamic essence of texts, portraying them as living, breathing entities that intertwine to form intricate networks of meaning, nurturing deeper connections and dialogues that traverse all kinds of boundaries (Shang, 2022). Within this realm, the concept of intertextuality comes up as a powerful tool, as a theoretical framework that allows us to study the complex ways in which texts communicate, reinterpret, and transform across diverse linguistic, cultural, and historical backgrounds.

Enter Wing Kardjo, a luminary Indonesian poet from the Generation of 1966, an excellent exemplary figure in transcultural literary exploration. As an academic and translator who once immersed himself in the intellectual circle in France and later became a teacher at Tokyo University in Japan, Kardjo enriched Indonesian modern literature with French literary influences. He embodied transcultural intertextuality in his works, where influences meld and narratives bloom. One of Kardjo's sonnets, "L'Éducation Sentimentale" (Kardjo, 1997: 101–102), is a good example of this case. While the title directly references Gustave Flaubert's novel *L'Éducation Sentimentale* (hereafter referred to as L'ES), published in 1869, a closer look reveals that both narrative and thematic elements have been taken from *Jalan Tak Ada Ujung* (hereafter referred to as JTAU), a Mochtar Lubis novel published in 1952. In his poetic adaptation, Kardjo, consciously or not, repositions themes of love triangles, guilt, and political conflict into a sonnet form. And this is how French literary romanticism becomes a bridge

to trigger Indonesian postcolonial anxieties against the Dutch army, which came to recolonise after Japan surrendered.

This double inspiration of Flaubert's romanticism with Lubis's existentialism situates Kardjo's "*L'Éducation Sentimentale*" at the intersection between French and Indonesian literary traditions. The blending of it opens up a transcultural dialogue. Unfortunately, despite the significance of Kardjo's intertextual engagement, few scholars have paid attention to Kardjo's works, compared to fellow poets of Generation 66, such as Taufik Ismail and Sapardi Djoko Damono. Suyatno (2016) is one of the few researchers who have directly and specifically studied Kardjo's sonnet, although its scope remains quite narrow. This void is crucial to address, given the abundance of literature research on intertextuality, including its application to various literary traditions, genres, and media, but which only focuses on the same poets. Previous work also typically analyses intertextuality within a single linguistic or cultural context, leaving analyses of literary texts from different languages and cultures, such as French and Indonesian literature, very limited.

The research on intertextuality, which has explored its application across genres and contexts, for example, Tjahjani (2019), who investigated intertextual characteristics in *Tiada Ojek di Paris* by Seno Gumira Ajidarma; Suyatno, S., & Susanto, D. A. (2020), examined the relationships between the poem "Kampung" and the short story "Dilarang Menyanyi di Kamar Mandi"; and Hasanah (2023), in her doctoral dissertation, investigated the functions of intertextuality in the movies *The Hunger Games* and *The Hunt*. With postcolonial theories, the topic of intertextuality also extends. For instance, in film and literature, as discussed by Rokhmah and Wardani (2023). They examined the intertextuality between the novel *Gadis Pantai* and the film *The Last Princess* from a postcolonial perspective on gender and identity. And Darussalam (2024) in Jemmy Piran's works, which focused on postcolonial critique in an intertextual analysis of opposition and stability.

Where the adaptation in intertextuality is concerned, however, there are elements of transformation. Therefore, the entries below assist in the study of the interaction between the original texts and their adaptations, as Ginting (2024) conducted in examining the intertextuality of adaptations in *Ayat-Ayat Cinta* from novel to film. Studies on reinterpretation to foster multicultural dialogue, Craig & Xiong (2021), place Asian and Western traditions in dialogical relations, thereby de-Westernizing the field and engaging with a global communication culture.

Research on transcultural intertextuality calls attention to its role in advancing cross-cultural literary dialogues, as Nath (2019) emphasized the pedagogical value of transcultural literature in moving beyond nationalism and so enriching world literature. Sun and Li (2023) explored translation as a medium of transcultural poetics, focusing on Chinese literature rendered in English. Weiqun (2023) studied the intertextual and translational dynamics between Proust and Li Shuangyi, illustrating how translation facilitates cultural dialogue. Abdal (2024) examined intertextuality as a rewriting strategy in Pelin Batu's self-translated poems, showing how self-translation negotiates cultural identities. Jani (2021) provided a transcultural reading of Margaret Drabble's *The Red Queen*, uncovering influences from *One Thousand and One Nights*. And so Azcárate (2021) and Zannini (2021) explored intertextuality alongside intermediality and interdiscursivity, identifying their potential as tools for cross-cultural communication and recontextualization.

To fulfill the gap of studies mentioned above, this article analyzes the intertextual components in Kardjo's sonnet and employs Kristeva's concepts of intertextuality. Kristeva's claim that text are mosaics of quotations, provides a framework to understand and identify the textual connection between Kardjo, Flaubert, and Lubis; because for Kristeva, intertextuality exists when a text exists in another text; it also refers to texts that assimilated and transformed into other texts, and when texts acknowledge one another (Kristeva, 1969; Moi, 1986). Therefore, the meaning of a text is seen as a temporary reorganization of its parts, which already carry socially constructed meanings before. From this postulate, meaning can be understood as a source that comes from the inside and outside at once: the inside, where the reader actively makes their own interpretations and makes meaning, and the outside, where society gives meaning (Biasi, 2020).

The principles of intertextual relationships are structured along two axes horizontal axis, which connects the author and reader through the shared cultural and textual codes embedded in a text, and the vertical axis, which links a text to preceding or concurrent texts, emphasizing the interwoven nature of literary traditions (Rabau, 2020: 55). These axes together insist on how the essence of a text or meaning

arises from its dynamic interaction with other texts and also the broader cultural context, rather than existing in isolation (Kristeva, 1969).

On a different note, transculturality highlights how Kardjo's creations transcend borders, blending diverse cultural fragments into a poetic expression. Through this lens, texts become guides to the readers' different interpretations, paradigms, opinions, and responses (Allen, 2000: 24). Kristeva's concept of intertextuality not only views language as a social dimension but also redirects focus from the language system (*langue*) to the concrete dialogues (*discours*) of individuals in specific social *milieus* (Eagleton, 2008: 101). Moreover, the essence of understanding a text's meaning is tied to its social-historical background (Zengin, 2016), with literary works can contribute valuable insights into socio-political phenomena (Stanovčić, 2005). It showcases how Kardjo not only adapts but also reinterprets his source materials to reflect on broader themes encompassing identity, struggle, and artistic heritage by situating "*L'Éducation Sentimentale*" within this dual framework.

The novelty of this research lies in its focus on Kardjo's sonnet as a pivotal example of transcultural intertextuality. It is bridging French and Indonesian literature in ways that have yet to be fully explored. This study sheds light on the hybrid nature of his work by analyzing how Kardjo transposes Lubis's prose into the sonnet form and reinterprets Flaubert's romantic themes within an Indonesian socio-political framework. This study also contributes to comparative literature and transcultural intertextuality in a globalized literary context. Hence, this article aims to (1) show how Kardjo transposes the narrative elements from Lubis's novel JTAU into a sonnet, and (2) explore how Kardjo's sonnet reinterprets the thematic, narrative, and characterization aspects of both Flaubert's *L'ES* and Lubis's JTAU. These discoveries will reinforce the presence of transcultural intertextuality, nurturing international literary discourse and connectivity.

METHOD

This study employs a qualitative, intertextual approach based on Julia Kristeva's theory to examine how Wing Kardjo reinterpreted *L'Éducation Sentimentale* (*L'ES*), a novel by Gustave Flaubert and Jalan Tak Ada Ujung (JTAU), a novel by Mochtar Lubis, in his sonnet. The qualitative nature of this study made possible an in-depth examination of the textual relationship on how Kardjo maintains coherence in theme and narrative while converting prose into structured poetry.

The primary data of this study consists of three key texts: (1) Kardjo's sonnet "*L'Éducation Sentimentale*" the first and second parts in Chapter VIII of *Fragmen Malam – Setumpuk Soneta*, pp. 101–102, which was published by Pustaka Jaya in 1997; (2) Gustave Flaubert's novel *L'Éducation Sentimentale* published by GF Flammarion in 2003 with the edition presented by Stéphanie Dord-Crouslé, serves as the foundational source material for Kardjo's sonnet which exploring themes of romanticism, personal disillusionment, and social dynamics; (3) Mochtar Lubis's novel *Jalan Tak Ada Ujung*, particularly pages 118 – 121 of the iPusnas edition published by Yayasan Obor Indonesia in 2016, which is the second hypogram, presenting an Indonesian perspective in themes of political conflict, existential guilt, and societal tensions.

Primary sources are supplemented by secondary materials such as scholarly articles, books, and research on intertextuality, comparative literature, and reinterpretation. The methodology involves meticulous close reading and critical analysis of the primary texts. Furthermore, historical and cultural insights from secondary sources are incorporated to provide a comprehensive understanding of the literary traditions of both France and Indonesia, contextualizing the creation of the primary texts and sonnets.

The researcher themselves serve as the primary instrument for data collection. They employed Kristeva's intertextual framework as a guiding lens by applying the principles of horizontal and vertical intertextuality. From this method, they examine the relationships between texts (horizontal) and their cultural and historical recontextualization (vertical). So that the textual transformation revealed deeper meaning within Kardjo's sonnet, which was identified and interpreted.

A multi-layered analytical framework is used. There are five steps, as follows: (1) Structural comparison of Kardjo and Lubis. This step involves comparing the structural elements of Kardjo's sonnet and Lubis's novel, *Jalan Tak Ada Ujung*. The analysis focuses on how Kardjo repositions the narrative elements of JTAU into the rigid framework of the sonnet form. Key considerations investigated encompass narrative compression, the reevaluation of themes such as guilt and political conflict, and the creative adaptation of prose into poetic symbolism; (2) The second phase entails a thematic and

characters-centered scrutiny, contrasting the novel *L'Éducation Sentimentale* with *Jalan Tak Ada Ujung* to identify parallels and variances in their thematic and character-based elements. This step elucidates the intertextual connections between two primary texts. From that, it establishes the foundation for comprehending how Kardjo changes and merges these influences into his sonnet. Specific themes like unfulfilled love, personal guilt, and political matters were also emphasized; (3) The third step involves a critical and intertextual examination of Kardjo's sonnet "*L'Éducation Sentimentale*" parts 1 and 2. Here, the focus lies on how Kardjo transmutes the narrative components of Flaubert and Lubis within Indonesia's sociopolitical and cultural context, while simultaneously adapting them into a sonnet. The analysis seeks to unveil how Kardjo creates a literary hybrid that reflects both literature by bridging French Romanticism and Indonesian postcolonial preoccupations; (4) The fourth step is contextual interpretation. The evaluation places Kardjo's reinterpretation within broader historical and cultural contexts by drawing upon secondary sources; (5) Finally, the last step is conclusion drawing. This phase involves synthesizing the data to dissect Kardjo's interpretative tactics. It also detects patterns in his intertextual modifications, probes their socio-cultural implications, and evaluates their literary contributions to Indonesia.

RESULTS AND DISCUSSION

Results

The study outcomes reveal the manner in which Kardjo's sonnet "*L'Éducation Sentimentale*" reposition Lubis's JTAU within a poetic framework. Kardjo demonstrates a deliberate act of intertextual appropriation and also transformation. The themes, such as love, guilt, and sociopolitical conflict, are preserved. But he is also introducing subtle interpretations through the transference of Lubis's prose narrative into the sonnet form. He purposefully reorganized, restructured, and at times modified phrases for semantic or rhythmic reasons from JTAU. These deliberate efforts are to enhance the melodic elegance, visual aesthetic, and maintain the emotional resonance in the sonnet. The notable transformations also observed in these findings encompass the compression of prose into concise quatrains and tercets, the removal of some unnecessary words, and utilization of enjambment to underscore visual symmetry. Through these stylistic and structural modifications, Kardjo adeptly recontextualized the original text. It is indeed resulting in a sonnet that engages with the intricate sociopolitical and emotional dimensions inherent in the source material.

By means of transcultural intertextuality, Kardjo's "*L'Éducation Sentimentale*" Parts 1 and 2 reinterpret the motifs present in both Flaubert's *L'ES* and Lubis's JTAU. Kardjo forges a hybrid literary genre that serves as a nexus between French and Indonesian literary legacies through the fusion of themes revolving around political unrest, existential angst, and disillusionment in romance. He parallels the emotional struggles of Frédéric in *L'ES* and Guru Isa in JTAU as emblematic of the universal essence of human longing, guilt, and disillusionment. In doing so, Kardjo's allusions to both works foster transcultural discourse.

Kardjo moves between Flaubert and Lubis with confidence, treating their oeuvres as equals in an ongoing dialogue. He embodies the essence of recontextualization and transformation through his poetic adaptation. His sonnet underscores that intertextuality is not always a mere act of appropriation. It is far more than the act of borrowing; a creative practice that keeps the core of the earlier texts alive and open to new meanings. Through this process, dialogue across cultures becomes a means of negotiating ideas rather than simply copying them. It preserves the original essence while expanding its possibilities of interpretation.

Discussion

It is essential to examine the roles of *L'ES* and JTAU as the hypograms of Kardjo's sonnet to understand the phenomena discussed in this article. Gustave Flaubert's *L'Éducation sentimentale* is often regarded as one of the finest examples of the *roman de formation* or the *roman d'apprentissage*, influenced by the *Bildungsroman*, a genre that emerged in 18th-century Germany and focuses on the intellectual and emotional maturation of its protagonist. This genre often serves as a vehicle for realist critiques of societal norms and their broader implications (Parfitt, 2010: 13).

Early receptions of Flaubert's work outside France, in regions such as Anglophone and Germanophone countries, as well as in Russia and Brazil, indicate that his novels were primarily read by an intellectual elite. Readers in these contexts focused on the sociopolitical dimensions and the

idealism of sentimentality in order to appreciate *l'ironie flaubertienne* as an indisputable model for literary transformation (Godeau, 2022). *L'ES*, despite its nod to “education” in the title, breaks away from the conventional moral lessons found in works by Balzac and Stendhal. Instead of adhering to traditional didacticism, the novel ventures into a realm of criticism and irony (Parfitt, 2010).

The contrast between *roman moral* and *roman de formation* sheds light on divergent views of 19th-century French education and its societal discourse. The *Roman moral*, also known as the *Roman de mœurs* (Gendrel, 2012), upheld conservative values in the French educational system. It was intended to promote moral discipline, conformity to societal norms, and devotion to familial duties, thereby maintaining order in turbulent political times. These narratives mirrored the moralizing tone of educational institutions, aligning with the goal of shaping disciplined citizens rather than encouraging individual growth or social mobility. In stark contrast, the *roman de formation* rebelled against these rigid structures. The *roman de formation* was questioning the values imposed by formal education and presenting a counter-narrative that defied the ideals of the traditional moral tale.

The *roman de formation* is rooted in the authentic portrayal of human experiences, such as love, ambition, death, and disillusionment. The kind of *roman* who embarked on a journey of self-discovery and growth, challenging readers to confront life's complexities. Flaubert's *L'Éducation sentimentale*, published in 1869, initially faced confusion, misunderstanding, misinterpretation, and debate due to its intricate narrative and aesthetic nuances (Vergnol, 2022). The evolution of Flaubert's ideas within the novel, exploring themes of love, jealousy, and human relationships, invites a multitude of interpretations (Le Calvez, 2023).

Unlike fantastical escapades or fantasy (Montandon, 2019), this genre unfolds a narrative where the protagonist's encounters with the world lead to gradual self-awareness, self-realization, and self-discovery for the personal development. Various scholars offer diverse perspectives on interpreting such narratives. Sartre delves into psychoanalytic lenses, viewing them as manifestations of the protagonist's growth, as well as rationalizations and incorporation through artistic revelations. From another perspective, Bourdieu critiques Sartre's approach, advocating for a socio-literary analysis that contextualizes authors and their works within historical and social contexts (O'Rawe, 2024).

The focus on individual evolution amidst universal human experiences in the framework of the *roman de formation* provides a profound insight into understanding *L'ES*. This genre's exploration of personal growth interplay with societal influences resonates deeply with Flaubert's portrayal of Frédéric Moreau. In *L'ES*, Flaubert traces Frédéric's life journey from his youthful infatuation with Madame Arnoux. Through two decades, it captures the ebb and flows of his aspirations, disillusionment, and relationships. Through Frédéric's unfulfilled aspirations, Flaubert critiques the notion of linear development or the attainment of an idealized state of wisdom.

Frédéric's story begins with the shock of first love. In the opening scene of Part I, Chapter 1, he glimpses Madame Arnoux on the deck of the Ville-de-Montereau, and the image will haunt him for the rest of his life, as shown in this passage.

“Le 15 September 1840, vers six heures du matin, la Ville-de-Montereau, près de partir, fumait à gros tourbillons devant le quai Saint-Bernard. ... Elle était assise, au milieu du banc, toute seule ... Jamais il n'avait vu cette splendeur de sa peau brune, la séduction de sa taille, ... – ‘Ma femme, es-tu prête?’ cria le sieur Arnoux apparaissant dans le capot de l'escalier.” (Flaubert, 2003: 49 – 54)

“On 15 September 1840, at about six o'clock in the morning, the Ville-de-Montereau, on the point of departure, sent up great billows of smoke before the Quai Saint-Bernard. ... She was seated alone, in the middle of the bench. ... Never had he (Frédéric) seen such brilliance in the warm glow of her dark complexion, such charm in the grace of her figure. ... ‘My wife, are you ready?’ shouted Monsieur Arnoux, appearing at the top of the companionway.”

The novel closes almost three decades later in a deliberate anti-climax. After a final, restrained meeting with Madame Arnoux, Frédéric spends an evening by the fire with his boyhood friend DesLauriers, reviewing a life of thwarted ambitions. Their conclusion is striking in its quiet irony as shown in this passage.

“Vers la fin de mars 1867, ... – ‘Madame Arnoux!’ – ‘Frédéric!’... ‘... nous nous serons bien aimés’ – ‘sans nous appartenir, pourtant!’ – ‘cela vaut peut-être mieux’ Il ne regretta rien. Ses souffrances d’autrefois étaient payées. ... Vers le commencement de cet hiver Frédéric et Deslauriers causaient au coin du feu, ‘tu me parais bien calmé sur la politique?’ – ‘effet de l’âge’, dit l’avocat. Et ils résumèrent leur vie. – ‘c’est là ce que nous avons eu de meilleur!’, dit Frédéric.” (Flaubert, 2003: 542 – 552)

“Toward the end of March 1867 ... – ‘Madame Arnoux!’ – ‘Frédéric!’... ‘... we shall have loved each other well’ – ‘without ever belonging to one another, nevertheless!’ – ‘Perhaps that is better.’ He felt no regret. His former sufferings were requited. ... Toward the beginning of that winter, Frédéric and DesLauriers were talking by the fireside. – ‘ You seem quite calm now about politics?’ – ‘An effect of age,’ said the lawyer, and they summed up their lives. ‘That is what we have had that was best!’ said Frédéric.

Flaubert’s L’ES not only captures the individual disillusionment of Frédéric Moreau but also reflects the collective uncertainty of a generation shaped by political and social turbulence. Similar to this, Mochtar Lubis’s JTAU, which was initially released by Balai Pustaka in 1952, covers societal and personal challenges in the framework of history, particularly Indonesia’s 1945 – 1949 war of independence (Wicaksono & Emzir, 2021).

In the heart of the narrative beats the tale of Guru Isa, a dedicated educator/schoolteacher juggling with his inner demons and enduring fears. His life is balancing the weight of supporting the guerrilla fighters and, at the same time, upholding his daily life, his everyday existence. Isa is a portrait of resilience tinged with vulnerability. Mochtar Lubis illustrates the psychological effects through Isa’s journey. It showcases a protagonist whose essence transcends mere valor or defeat, whose humanity matters as much as his courage or failures. JTAU traces Isa’s journey of self-discovery, much like the *roman de formation* does.

“Jakarta. Bulan September tahun 1946. ...tembakan pertama di Gang Jaksa itu memecah kesunyian pagi. Guru Isa sedang berjalan pagi ... pikirannya was-was... apa yang dirasanya sekarang ialah reaksi yang lambat yang sekarang timbul dari perasaan ketakutannya yang tertekan tadi. Sekarang keluar semuanya dalam bentuk-bentuk lain... (Lubis, 2016: 1 – 18) ... dia tidak kuasa meladeni isterinya. Telah lama terasa padanya tenaganya sebagai laki-laki berkurang.” (Lubis, 2016: 28 – 29)

“Jakarta. September 1946. ... the first shot in Gang Jaksa broke the morning silence. Guru Isa was walking... his mind was anxious... what he felt now was a slow reaction that had now arisen from his suppressed fear. Now it all came out in other forms... / ... he was unable to satisfy his wife. He had long felt that his strength as a man was diminishing.”

Isa finds his turmoil over Hazil and Fatimah’s *liaison* intensified by the tumult of war and societal expectation, much like Frédéric’s societal constraints by Madame Arnoux’s standing. It shows in this *passage*:

“(1947) Guru Isa berbaring di tempat tidur. ...Dia tidak mengerti. Mengapa ada pipa di bawah bantal. Pipa itu ... menambah teror malam-malamnya sendiri (Lubis, 2016: 124 – 125) Sejak dia temui pipa Hazil di bawah bantal ... sesuatu yang segar yang betapapun gelap ketakutannya selalu ada di sana. Tetapi ini sekarang telah hilang.” (Lubis, 2016: 132)

“(1947) Guru Isa lies in bed. ... He did not understand why there was a pipe beneath the pillow. The pipe... intensified the terror of his nights. Since encountering Hazil’s pipe beneath the pillow ... there had been something fresh, which, however dark his fears, was always present. But now it had vanished.”

Just like Flaubert examines Frédéric Moreau’s inner conflicts in L’ÉS during the era’s uncertainties, JTAU mirrors this introspective exploration, which is set during Indonesia’s war of

independence. The novel explores the ethical and emotional dilemmas faced by individuals confronting their own limitations, social norms and also violence. Guru Isa's journey, for example, is deeply etched by the throes of Japanese occupation and the turbulent quest for freedom. His battle with erectile dysfunction symbolizes his fear, as much as his emotional paralysis. But despite his reluctance for direct combat, Isa clandestinely supports and aids the guerrilla cause. It marks a turning point in his life.

In contrast to Guru Isa, the character of Hazil emerges as a fervent guerrilla warrior, embodying youthful idealism faced with Isa's hesitance and representing no courage. Yet the liaison between Hazil and the wife of Isa, Fatimah, and his betrayal of the guerrilla resistance under torture reveal the fragility of human bravery in the face of extreme circumstances. As both works reject linear narratives of idealized heroism, the nuanced portrayal in JTAU aligns with the theme in L'ÉS.

Isa's journey of self-discovery in JTAU challenges the conventional storyline of resistance, courage and redemption. It mirrors Frédéric's aspirations in L'ES. Flaubert and Lubis both criticize idealized ideas of heroism. This must be why both works present their characters who are influenced by self-doubt, disillusionment and historical change.

Kardjo crafts a dynamic intertextual conversation. The transcultural adaptation in his sonnet is based on their thematic parallel between L'ES and JTAU. This act of transformation illustrates how poetic reworking can serve as a critical commentary. Kardjo not only reflects the original tensions but also re-situates them in the political and social milieu of postcolonial Indonesia. The sonnet, then, becomes a site where French and Indonesian literary traditions are woven into a single, yet multifaceted discourse.

Repositioning of Lubis's Prose into a Poetic Framework

In his sonnet "*L'Éducation Sentimentale*" from *Fragmen Malam – Setumpuk Soneta* (pp.101 and 102), Kardjo specifically references Lubis's novel JTAU on pages 118, 119, and 121. This intertextual borrowing, although skirting the edges of plagiarism, is tempered by Kardjo's homage to Lubis in the sonnet's dedication. Kardjo's deliberate act of transformation from Lubis's prose goes beyond mere repetition. The compression from prose into sonnet intensifies and poetically reinterprets the novel's core while maintaining the essence of Lubis's original prose. The sonnet indeed retains the core narrative events and thematic essence of JTAU, but the shift from prose to sonnet reshapes meaning and interpretation. It is subtle yet significant changes.

Kardjo retains the important aspects of JTAU's narrative. So, despite transposing prose into poetry, the thematic depth of JTAU remains intact. The themes of love triangles, guilt, and political conflict underscore the emotional and psychological complexity of the characters. Kardjo's sonnet details the intimate and morally charged relationship between Hazil and Fatimah. As originally depicted in JTAU, these scenes focus on moments of emotional and physical connection marked by moral hesitation and eventual resolution. For instance, on page 118 of JTAU, Kardjo borrows the line:

"Hari-hari dalam bulan Mei, jika Babu Inah tidak ada di rumah, hari-hari berbahagia bagi Hazil dan Fatimah."

The days of May, when Babu Inah is away, are always happy days for Hazil and Fatimah."

This line, in the novel, is written in two sentences, but in Kardjo's sonnet, it is restructured into four lines. The third line uses an enjambment technique (*rejet*) and places Fatimah on the fourth line. This act can be considered for aesthetic purposes, as it connects this section with another excerpt from page 119 of JTAU. In the fourth line of the sonnet's first quatrain, Kardjo ends the quote with: "*Hazil, tolong lagi, api tak*" ("Hazil, please help again, the fire won't"), and moving the continuation to the second quatrain, "*hendak hidup, dan Inah lagi pergi*" ("light on, and Inah is still away"). Here, Kardjo introduces a subtle semantic difference by slightly altering the phrase "*Inah pergi lagi*" ("Inah is away again") to "*Inah lagi pergi*" ("Inah is still away"). Then, the line, "*Hazil melangkah ke pintu kamar tidur*" ("Hazil stepped to the bedroom door").

The sonnet omits the word “*tempat*” (“place” or “where”) found in the original novel. This omission is a deliberate aesthetic choice to ensure that the structure of each quatrain appears elongated and fluid. It is creating “*l’ordre spatial*” for the sonnet’s visual effect. Kardjo achieves a more compact and aesthetically pleasing line that aligns with the constraints of the sonnet form.

Kardjo uses the entirety of the text from page 119 JTAU to suit the aesthetic demands of his poetic vision. The dialogue, from the third line of the second quatrain to the end of the first sonnet, “*Kita berdosa – dosa – berdosa...*” (“We are sinful – sin – sinful...”) is a key moment captured by Kardjo. So, is Hazil’s reflection on their fleeting time together. These elements remain intact, maintaining the emotional weight of the original prose while enhancing its lyrical quality through poetic structure.

The second sonnet, found on page 102 of *Fragmen Malam – Setumpuk Soneta*, begins with the line: “*Lalu beberapa lama*” (“then after a while”). And places “*kemudian*” (“later”) on the following line, a slight modification of the novel’s phrase “*Kemudian, beberapa lama kemudian*” (“Then, some time later”) as shown in this passage: “*ketika mereka akhirnya pergi ke dapur menhidupkan api, Fatimah tak merasakan suatu penyesalan*” (“when they finally went to the kitchen to light the fire, Fatimah felt no regret”). It omits a detail from the original text, where Fatimah is described as feeling happy. This omission alters the tension between the novel and the sonnet, creating a more subdued emotional tone in the poem. Kardjo, however, faithfully reproduces the next section, presenting it as the second quatrain of the sonnet: “*malah sebaliknya ia merasa agak senang karena perasaan cemas, sesal dan takut yang disangkanya akan datang mengganggunya tak timbul dalam hatinya*” (“On the contrary, she felt rather happy because the feelings of anxiety, regret, and fear that she had thought would come to bother her did not arise in her heart”).

The first and second tercets of the second sonnet are drawn from page 121 of JTAU, quoting:

“*Tapi sekarang telah Juli. Hazil sambil berbaring di tempat tidur melihat Fatimah mengenakan kembali kainnya, dan kutangnya menutup dadanya yang bulat, putih dan keras. Dia tahu bahwa hari-hari seperti itu telah hampir habis...*”

“But now it is already July. Hazil, lying in bed, saw Fatimah putting her cloth back on, and her bra covering her round, white, and firm breasts. He knew that such (happy) days were almost over...”

These lines highlight a structural transformation where the narrative remains largely unchanged at the lexical level but is reformulated into rhythmic and lineated form characteristic of a sonnet. This structural adaptation allows Kardjo to reinterpret the source material (hypogram) and place it within the aesthetic framework of poetry, while retaining the thematic and narrative essence of Lubis’s original text.

Reinterpretation of Flaubert’s and Lubis’s Novels

Kardjo combines the theme of Flaubert’s exploration of romantic disappointment with Lubis’s personal and existential angst during Indonesia’s wartime. He merges universal human trials with specific cultural dynamics. In Flaubert’s *L’És*, Frédéric Moreau’s quest for love and success results in repeated defeat, similar to Lubis’s JTAU, where Guru Isa grapples with his personal fear in a war situation and a crisis of national identity and eventually finds courage. It is clear that Wing Kardjo juxtaposes the themes of both works in his sonnet: love triangles, guilt, and personal unrest during political conflicts.

His poetic voice successfully connects the cultural nuances between the two novels. Flaubert and Lubis, indeed, wrote from different worlds and times, but both portray the characters in quite the same way. Frédéric and Guru Isa, the central characters in each novel, whose journeys through disappointment mirror their own hardships. They ponder deeper questions of meaning, identity, and belonging, in fact, through their failures.

Table 1. The Character-based and Thematic Comparisons between L'ES and JTAU

Aspect	<i>L'Éducation Sentimentale (L'ES)</i> – Gustave Flaubert	<i>Jalan Tak Ada Ujung (JTAU)</i> – Mochtar Lubis
Themes	Romantic idealism, political conflict, disillusionment, love, and guilt.	Existential anxieties, postcolonial struggles, political conflict, disillusionment, love, and guilt.
Protagonist	Frédéric Moreau: Disillusioned young man, struggles with love and societal expectations.	Guru Isa: Schoolteacher grappling with fear, guilt, and personal trauma amid wartime Indonesia.
Key Relationships	Mme Arnoux: symbol of unattainable love; Jacques Arnoux: representation of bourgeois pragmatism.	Fatimah: Isa's wife; symbol of disappointment, searching for emotional and physical fulfilment. Hazil: guerrilla fighter; representation of moral conflict (his affair with Fatimah)
Personal Growth	Frédéric grows existentially through failure and romantic disillusionment.	Isa grows through fear, failure, and the complexities of wartime survival.
Key Themes in Characters	Frédéric's disillusionment; Jacques' bourgeois values; Mme. Arnoux's unattainable ideal and social aspiration	Isa's personal and internal conflict, Hazil's moral failure, and Fatimah's disappointment during wartime
Cultural Context	19th-century French bourgeois society, political unrest (Revolutions of 1848).	The 1940s Indonesian War of Independence against the Dutch army, after Japan's surrender.
Literary Techniques	Realist prose, critiques of romanticism and bourgeois society.	Realist prose, psychological depth, and an exploration of personal and societal trauma.

The comparison of both novels reveals key similarities: (1) each delves into profound themes through the distinct socio-cultural contexts of its protagonists. Personal disillusionment and complex relationships, entangled with love and guilt, shape their journeys; (2) Both stories' characters, Frédéric and Guru Isa, experience personal growth amidst failure, emotional conflicts, and questioning about their existence. Their setbacks mark crucial turning points in their psychological evolution; (3) Love triangles play an important role in both stories: Frédéric with Madame Arnoux and Jacques Arnoux, Isa with Fatimah and Hazil. These relationships highlight moral, emotional, and ideological conflicts from each character; (4) Both novels situate their characters within times of societal turbulence: Frédéric in post-revolutionary France and Isa in Indonesia's fight for independence. It links their personal anxieties to the larger political turmoil; (5) Literary technique, as both novels used realist prose.

The crucial differences between the two novels are as follows: (1) Cultural/historical setting, because L'ES finds its context in French bourgeois society in the 19th century, coinciding with the revolution of 1848, while JTAU takes place a century later in Indonesia, in 1946 – 1947, in the midst of the war of independence against the Dutch who wanted to re-colonize after Japan defeated and left and Indonesia declared their independence in 1945; (2) Character representation, because in L'ES, the main character, Frédéric Moreau has an idealistic personality, whose emotional disillusionment is largely driven by his romantic relationships and societal expectations, while in JTAU, the main character, Guru Isa has a personality shaped by the trauma of war, as he struggles in his mind because of fear, guilt, as well as the burden of managing his day-to-day life for survival; (3) Relationships in love triangles. Even if both novels explore love triangles, the tension in relationships is different, because in L'ES, the primary focus on relationships is on the interplay of romantic love and societal norms, particularly evident in the dynamics between Frédéric Moreau, Madame Arnoux, and Jacques Arnoux. In contrast, in JTAU, the relationships are characterized by moral and political tensions, as presented by Guru Isa, Fatimah, and Hazil.

The Critical Content and Intertextual Analysis

Wing Kardjo's two sonnets encapsulate the moral and emotional tension between Hazil and Fatimah, which is also present in the JTAU narrative. In the first sonnet, Fatimah's confession of shame marks the beginning of her closeness with Hazil. The silence between them fills the space more powerfully than any words. The result is the atmosphere of anxiousness and vulnerability of intimacy.

The second sonnet shifts tone. Hazil falls silent while Fatimah appears more relieved than guilty. The shame she once expressed never materialized. This sonnet depicts Hazil watching her get dressed

again, and with a blank stare, he realizes the relationship is coming to an end. There is no dialogue, the silence announces separation.

Kardjo does not simply condense a crucial scene into the frame of a sonnet. He reimagines it. He captures a fleeting and vague love, a hidden relationship beset by morality, while drawing intertextual lines back to Flaubert's *L'ES*.

The transition from prose to poetry demonstrates Kardjo's meticulousness. The rhythm, enjambment, and emotional pauses echo the characters' hesitations. By recasting the story into poetic form, he shifts its emotional gravity. His sonnet, then, opens a new conversation between two literary traditions. Not to imitate, but to transform, reintroducing French and Indonesian voices into a single, intertwined imaginary space.

Connections to Jalan Tak Ada Ujung

Kardjo's sonnet stems directly from Lubis's depiction of Hazil and Fatimah's relationship. A relation that marks the fragility of moral and emotional boundaries in the middle of political conflict. Kardjo captures this rift through abrupt shifts in tone and volatile emotions, while keeping with Lubis's depiction of human vulnerabilities under political pressure. In poetic form, this ethical vacillation is not only narrated but also acted out. It serves as a critique of moral certainties that easily crumble when society is shaken.

Hazil, as a young guerrilla, and Fatimah, as the wife of Guru Isa, are entangled in pent-up desires in oppressive circumstances. Kardjo deliberately keeps Lubis's plot almost as it is, because what he changes is not the story, but the way we perceive it through a poetic framework and intertextual resonance.

When Lubis's prose is condensed into a sonnet, the form reorganizes the previously raw emotions. The measured lines provide pauses for reflection on the tension of the scene. The enjambment and imagery highlight the characters' inner unease and emphasize the fleeting, yet devastating nature of the transgressions they experience.

Connections to L'Éducation Sentimentale

The title "*L'Éducation Sentimentale*" is not just a decoration. Kardjo is signalling that the story of Hazil and Fatimah does not stand alone as an Indonesian war story but resonates with the broader theme of *L'ES* of Flaubert. The story of a young man filled with idealism who is crushed by reality within the framework of a *roman de formation*. In this way, Hazil and Fatmah's relationship transforms from a tragic affair into an emotional learning process. Hazil undergoes a local version of sentimental education. He is young, idealistic, and swept up in passion and moral dilemmas. And, ultimately, he is struck by a force of societal political situation larger than himself. Kardjo detected this pattern in Lubis. He saw that Hazil's inner structure was actually similar to Frédéric's. Only the historical context was different.

Kardjo draws these two distant worlds into a single meaningful space. He wants to show that the failure of desire, disappointment, and fragile moral boundaries are not only belong to Hazil's in Jakarta during the twentieth-century guerrilla war, but also, and had been, Frédéric's in nineteenth-century Paris. He wants to "tell" JTAU' readers that Lubis's story "mimics" Flaubert's, with simpler plot. That is why his sonnet is also dedicated to Lubis, as a signal.

This is the core connection. *L'ES* provides the conceptual framework, JTAU provides the raw material. The choice of title brings together two traditions. It compels the reader to perceive that Hazil and Fatimah's encounter is not merely a secret scene, but a stage in the formation of the soul in a collapsing world. The sonnet then becomes a space where the two texts reflect each other. It opens up an understanding that human experience moves across countries, histories, and literary forms simultaneously.

Transcultural Intertextuality

Wing Kardjo's sonnet, "*L'Éducation Sentimentale*", is an excellent example of transcultural intertextuality. It combines narrative and thematic elements of Flaubert and Lubis in a dense poetic form. By transforming JTAU into a sonnet, Kardjo maintains the narrative almost intact while encapsulating the emotional intensity and moral ambiguity through rhythmic lines and measured pauses.

The title is a deliberate reference to Flaubert's *L'ÉS*, in which Frédéric disillusionment and ambitions resonate with Hazil's idealism and moral conflict. Kardjo's sonnet becomes a dialogue across time and culture, connecting 19th-century French existential reflections with the sociopolitical realities of 20th-century Indonesia.

Through this hybridization, Kardjo presents intertextuality as transformation, not mere adoption. He reinterprets and recontextualizes Lubis's narrative within a transcultural literary space where emotional and ethical uncertainties are brought into focus, allowing the sonnets to highlight both local realities and universal human experiences. This adaptation demonstrates that intertextuality is a dialogic and creative process that generates new meanings across cultures, rather than simply passive imitation. It is supporting Kristeva (1969), Rabau (2020), and Zengin (2016).

CONCLUSION

From Kardjo's sonnet "*L'Éducation Sentimentale*", we learn how literature can transcend cultures, histories, and forms without losing its emotional depth. Kardjo demonstrates how he maintains the narrative's core elements, such as love, guilt, and disillusionment in the context of sociopolitical conflict, while emphasizing the inner tensions and moral dilemmas of Hazil and Fatimah. The title, which deliberately alludes to Flaubert, insists on the parallel between Hazil's sentimental journey and that of Frédéric Moreau. Through this process, Kardjo does not simply copy or honor a previous text, but transforms it into a cross-cultural dialogue that opens up a new discourse in comparative literature. At the same time, he provides a concrete example for the study of transcultural and multicultural literature. This sonnet proves that intertextuality is a creative and reflective practice, capable of uniting tradition, human experience, and historical reflection into a new work that is vibrant, resonant, and relevant.

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