



The Intertextuality of Contemporary Indonesian Poetry: Spiritual Values in Notonegoro's Perspective

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Abstract

The purpose of this article is to describe the intertextual relationship and similarities between Chairil Anwar's poem "Doa" and D. Zawawi Imron's poem "Doa". The similarity of these poems is examined in terms of spiritual values. The research method used in this study is the descriptive qualitative method. The research data sources are Chairil Anwar's poem "Doa" and D. Zawawi Imron's poem "Doa". The study results show that Chairil Anwar's poem "Doa" and D. Zawawi Imron's poem "Doa" have intertextual relationships and similarities regarding spiritual values. Both poems convey strong messages about religious, aesthetic, moral, and truth values, enlightening our understanding of the relationship between humans and God and the search for the meaning of life. They depict a life full of challenges and difficulties, but prayer is considered a means to obtain strength and moral guidance from God. Both convey a message about the importance of spirituality in human life. These spiritual values can guide and strengthen in facing life's challenges and journeys. This provides insight into how these poems link spiritual values such as religious, aesthetic, moral, and truth values. The significant implication of this research is that poetry can provide us with an understanding of spiritual expression to explore the dimensions of human life.

Keywords: *Poetry; Intertextual; Spiritual Value; Notonegoro*

Introduction

Literary works are crucial in describing the existence of humans and their environment (Howard, 2010; Pamungkas et al., 2018). Literary works are present in society in both oral and written forms, conveyed distinctively. Within literary works, there are relative moral messages for readers (Pamungkas

et al., 2023). One form of literary work is poetry. Poetry is a form of literary work that can be analyzed from various aspects. Poetry is an aesthetic literary work that is meaningful, significant, and not just something empty without meaning (Hramova, 2016; Yulisetiani & Nurjanah, 2022). Poetry dramatizes interpretive experiences in the rhythmic language (Nurjannah et al., 2018). Poetry is a literary work that continues to experience development and innovation. Riffaterre argues that poetry changes according to its aesthetic concepts and preferences (Pradopo, 2013). In obtaining the meaning of a literary work, especially poetry, its historical relationship should not be overlooked (Pradopo, 2013). Teeuw (2013) states this, considering a literary work is not written in a cultural vacuum. Writers with similar themes write many literary works despite different socio-cultural backgrounds. Therefore, literary works need to be studied through intertextual literary works.

Intertextual studies study literary texts, having a certain relational form (Allen, 2000; Edmunds, 2001; Haberer, 2007; Kristeva, 1980). For example, to find relationships between intrinsic factors such as ideas, ideas, events, plots, traits, and styles among the texts studied. More specifically, it can be said that intertextual research seeks to find certain aspects that have existed in previous works and subsequent works (Haberer, 2007; Kusuma et al., 2018). Related principles of intertextuality in historical and intertext relations (Asteka, 2017). The intertextual principle is that literary works have a complete meaning compared to others in terms of similarities and contradictions (Asteka, 2017). After all, the study of comparative literature must enter the realm of the hypogram. Riffaterre stated that the hypogram was the main capital in the literature that would give birth to his next work (Noviana & Saifudin, 2020; Riffaterre, 1985).

The literary work underlying the writing of the work is then called the hypogram. The term hypogram refers to the setting, the base, although it is not explicitly mentioned in other works. So, the hypogram is basically a literary work on which the creation of another work is set (Allen, 2000). Each text is a composite representation of quotations and the acquisition and transformation of other texts. Each text takes the corresponding things from other texts, builds their answers, and restates them in its literary work. According to Kristeva, each text is in a mosaic of citations and is an absorption and transformation in other texts (Fatmawati, 2013; Kristeva, 1980). Every text of a literary work usually takes the form, essence, or good points of other texts based on perceptions reprocessed by the author (Hilal et al., 2022). Kristeva's view of intertextuality involves three possibilities in text production and interaction or text generation: opposition, permutation, and transformation (Ratna, 2006). This implies that the existence of another text can only understand any text. This means no independent text because each text is produced on the basis of the previous text.

The main principle in intertextuality is the principle of understanding and giving meaning to the work concerned. The work can be indicated as an absorption or transformation of other literary works. Intertextuality is a problem that is more than just influence and plagiarism. However, how does the reader get meaning in literary works and contrast them with other literary works so that they become hypograms, both in text fiction and poetic meaning. Therefore, a writer always creates his originality. The hypogram is the author's inspiration to begin his writing (Riffaterre, 1985). Literary works reflect the reality of life in society expressed subjectively by the author. The reality of life can be in the form of aspects such as sociological, psychological, philosophical, cultural, and religious aspects (Pamungkas, 2021). This shows that the author's existence cannot be separated from the social and cultural background of the surrounding environment. In the practice of literary work, it is not uncommon to find similarities in themes. The similarity of these works can be studied in terms of similarities and differences in points of view. For example, in literary works of poetry that raise the theme of spirituality.

Spirituality, in general, is called *spirit*, which means something that has eternal truth related to the purpose of human life (Jumala, 2019). Spirituality is defined as the process of searching for meaning, purpose, morality, and well-being in relation to oneself, others, and the ultimate reality (Amir & Lesmawati, 2016; Najoan, 2020). Thus, one can express one's spirituality in religious and non-religious

practices. Spirituality encourages humans to feel and understand various things related to religion or others (Ivtzan, Chan, et al., 2013; Ivtzan, Gardner, et al., 2013). Thus, spirituality is a human entity as a creature of God in the context of seeking the welfare of life by establishing a harmonious relationship with the surrounding nature.

Piedmont (2001) states that in spirituality there is a spiritual concept of *transcendence*, namely the ability of a person to be outside himself (time and place) and see life from a broader and objective perspective. The perspective of transcendence is one's perspective to see a fundamental unity that underlies the nature of the universe. This concept includes three things, namely (1) *prayer fulfillment*, (2) universality, and (3) connectedness. *Prayer fulfillment* is a feeling of happiness caused by self-involvement with transcendent reality as a creature of God. *Universality* is a belief in the existence of life in the universe. Connectedness, on the other hand, is the belief that an individual is part of a larger human reality. By Notonegoro, spirituality is associated with normative values in human life. These values are divided into four, namely (1) religious values, (2) aesthetic values, (3) moral values, and (4) truth values (Anshori, 2018; Fathorrahman, 2018).

In 2021, Supratno conducted a study on spirituality in the literary work *Babad Petukangan* by Bagus Sakiya. In this study, the researcher described the main character Kiai Teruna Wongso as a figure who showed his achievement of spirituality through self, community, God, and environment in *Babad Petukangan*. The study also mentioned that humans have a subjective view of themselves, God, and their environment. Nurvijayanto (2018) examined spirituality in creativity and spirituality in the performance of Goro-goro Diponegoro by Mantradisi. In this study, the researcher found a connection between the spiritual communication process in the performance of Goro-goro Diponegoro. This communication involves a relationship with the cosmos, between humans and ancestors, humans and other humans, and humans and nature to create harmony in life. Rahayu (2016) studied spirituality in the novel *Pengakuan Eks Parasit Lajang* by Ayu Utami. In this study, spirituality was found to be a determining factor for individuals in their actions and decisions according to their beliefs and conscience. Individuals can also resist the inconsistency of rules in society, such as symbols and myths. In the teachings of spirituality, self-discovery is viewed as an effort to search for one's identity within oneself. Self-discovery can be done in various ways according to what one wants to find in the journey of life. One way is to perform introspection.

After examining several research results, researchers consider the study of spirituality in literary works important because the perspectives of literary writers on spirituality are quite diverse. This study differs from previous ones as it focuses on the spiritual values in literary works in the form of poetry, using an intertextual approach to analyze the poems "Doa" by Chairil Anwar and "Doa" by D. Zawawi Imron. One of the reasons why the study of spirituality in literary works is considered important by researchers is due to the various perspectives that writers have in describing spirituality. As a form of creative expression, literature allows writers to convey their spiritual thoughts and experiences in diverse ways. This enriches our understanding of spirituality as a complex and subjective dimension of human beings. The intertextual approach enables researchers to analyze the relationship and interaction between the two works and see how spiritual values are expressed in these poems.

Methods

The research aims to study Indonesian poetry from a spiritual perspective. Therefore, qualitative research methods are deemed appropriate for use. The descriptive qualitative research method involves analyzing data for description, rather than as numerical or coefficient values involving variable relationships (Creswell, 2014; Jaya, 2020; Strauss & Corbin, 1998). This research approach uses intertextual analysis. With the qualitative descriptive method, researchers analyze data according to research elements, then describe and conclude. The research data consists of the text of the poem "Doa"

by Chairil Anwar and the poem "Doa" by D. Zawawi Imron. This study focuses on religious values viewed from the perspective of belief in Allah Swt. The content analysis technique is used for the data collection (Adlini et al., 2022; Krippendorff, 2010). Data collection through literature technique is done by repeatedly reading "Doa" by Chairil Anwar and the poem "Doa" by D. Zawawi Imron. After that, the data is classified based on relevant categories. The results of the categorized data are then analyzed and discussed based on previous research and relevant theories. Findings and discussions are then verified. After the findings and discussions have been verified, the final stage is to determine the conclusion.

Results and Discussion

The poem "Doa" by Chairil Anwar and the poem "Doa" by D. Zawawi Imron are two poems that have a relationship of meaning. The related meaning is spiritual. This can be found through text symbols that explicitly have something in common. The structure of the two poems is shown in the following excerpts of the two poem texts.

Table 1. Puisi *Doa* Chairil Anwar

Teks asli	Terjemahan
<i>Doa</i>	Doa
<i>Kepada pemeluk teguh</i>	To a firm hugger
<i>Tuhanku</i>	My Lord
<i>Dalam termangu aku masih menyebut nama-</i>	In silence I still utter Your name
<i>Mu</i>	Even though it may be difficult to remember
<i>Biar susah sungguh mengungat</i>	You completely
<i>Kau penuh seluruh</i>	Your holy light is a burning flame
<i>Cahaya-Mu panas suci</i>	A flickering candle in the darkness serene and
<i>Tinggal kerlip lilin di kelam sunyi</i>	empty
<i>Tuhanku</i>	My Lord
<i>Aku hilang bentuk remuk</i>	I am broken and lost
<i>Tuhanku</i>	My Lord
<i>Aku mengembara di negeri asing</i>	I wander in a foreign land
<i>Tuhanku</i>	My Lord
<i>Di pintu-Mu aku mengetuk</i>	At Your door I knock
<i>Aku tidak bisa berpaling</i>	I cannot turn away from Your command
<i>(Deru Campur Debu)</i>	<i>(Roar Mix Dust)</i>

Table 2. Puisi *Doa* Chairil Anwar

Teks asli	Terjemahan
<i>Aku pernah ingin bersujud di atas alas beludru Yang terjadi kemudian sajadahku tikar kasar Dan sesekali hamparan batu Itu kurela sepenuh tubuh sepenuh ruh Namun beri aku hakikat lembut yang melebihi beludru Lalu biarkan di padang luas dan biru Aku bersujud seperti batu</i>	I once wanted to kowtow on a velvet base What happened later my prayer rug is a rough mat And the occasional stretch of rock That's my whole body full spirit But give me the soft facts which exceeds velvet Then leave it in the wide, blue field I kowtow like a stone
<i>(Kujilat Manis Empedu)</i>	(Bile Sweet Lick)

Based on the two texts of the poem, there is a relationship between the poem "Doa" by Chairil Anwar and the poem "Doa" by D. Zawawi Imron. Basically, understanding the similarities or differences between the two poems starts with the reader himself. Intertextual not only discusses the existence of conflicting relationships between poets but also similarities or parallels of meaning that exist in the text. This is in line with Teeuw's contention that intertextual compares, aligns, and contrasts a transformed text with its hypogram (Sunarmi et al., 2023; Yanti & Gusriani, 2022). The hypogram is the work that became the basis for the creation of other works that were born later (Al-Ma'ruf, 2006)

The poem "Doa" by D. Zawawi Imron has a similar relationship with the poem "Doa" by Chairil Anwar. The similarity can be seen from the writing style, title, and meaning. According to his classification, Chairil Anwar is a poet of Class 45. One of the characteristics of Class 45 poetry is to express one's own inner life or psychological atmosphere (Wicaksono, 2017). It is in this generation that many poems use inner conflict and exploit the psychological atmosphere. D. Zawawi Imron is a poet from Madura. D. Zawawi Imron is a well-known poet of the 70s. D. Zawawi Imron is a self-taught poet. His poems are much integrated with himself and his environment. The following are the values of spirituality in the poem "Doa" by Chairil Anwar and the poem "Doa" by D. Zawawi Imron in intertextual studies.

Spiritual Values in Chairil Anwar's "Doa" Poem and D. Zawawi Imron's "Prayer" Poem

The two poem titles above have similarities in terms of spiritual values. Value is the quality of something that makes it liked, desirable, sought, valued, and useful, and can make the person experiencing it respectable (Shihab, 2016). According to Machmud (2015), religion is closely related to spiritual values. Spiritual values according to Santoso (2004: 40) are values that are valid and universally accepted by life. That is, humans can accept these values as beings of God Almighty.

Piedmont (2001) states that in spirituality, there is a concept of *spiritual transcendence*, namely the ability of a person to be outside himself (time and place) and see life from a broader and objective perspective. Thus, spiritual value is a spiritual need (Rokhmah, 2016). According to Prof. Notonegoro, there are four spiritual values, namely (1) religious value, which means the value containing the philosophy of life is believed to have truth in it, such as the value in the holy book, (2) aesthetic value, which is the value of beauty derived from elements of human taste (feeling or aesthetics) for example, art or the appreciation of a song, (3) moral values, namely values regarding the good and bad of an action such as the habit of speaking impolitely to school children at school and environment, and (4) truth /

empirical value, is a value derived from the process of thinking using reason and in accordance with the facts that occur (logic/ratio) such as science that the frozen earth exists at the North and South Poles (Saputera, 2017; Umarhadi, 2022).

a. Religious Values

From religious values, the poem "Doa" by Chairil Anwar shows the philosophy of life that humans must live. The line */My God/In my fascination I still say Your name/Let it be hard to really say You are full of all/*describes man as a creature of God who must know who he is. Man is a creature equipped by God to know his identity. Humans are a form of microcosm (Susanto, 2014). That is, where man was created from, what man was created for, and to whom man will return (Erman & Taufiq, 2020).

In Javanese cultural treasures, humans must *eling sangkan paraning dumadi* or humans must remember where humans come from and where humans will return. As in the poem "Doa" by Chairil Anwar, the poem "Doa" by D. Zawawi Imron also contains the philosophy of human life in the world as servants of God. In the line */And every once in a while that stretch of stone/ I am willing to be full of body full of spirit/* it is depicted that man is a creature of God who is given a body and spirit to become a *caliph* or leader on earth to manage the earth and its content. Because they have become *sunatullah*, humans as *caliphs* have the duty to serve God, establish good relationships with fellow humans, and establish relationships with their ecosystems (Mardiyah et al., 2018). After man has served God and the environment, man will return to the *Kholiq* as the owner of the universe.

b. Aesthetic Value

From the aesthetic value, the poem "Doa" by Chairil Anwar, in the line */Your Light is holy heat/* describes God as the Most Beautiful Substance. In *Asmaul Husna*, God (Allah Almighty) is called *Al Jamiil* or Most Beautiful. God created beauty in the universe (Kholil, 2007). Beauty is an abstract concept. Beauty can be seen when it is connected to the form. The form or form of beauty can be nature, artwork, and language. Allah Almighty is called the Most Beautiful because he has created his creatures in a perfect state and interrelated in the universe system (Saifuddin, 2020).

Similarly, in the poem "Prayer" by D. Zawawi Imron, the line */but give me a soft essence that exceeds velvet/*. Velvet is a smooth and soft fabric. The Most Gentle God in *Asmaul Husna* is called *Al Latiif*. According to the Big Dictionary Indonesian (2008), meek is kind (not grumpy) and friendly. Allah Almighty has a gentle nature to his servants. Allah loves creatures without His servants knowing (Saifuddin, 2020). Allah Almighty will not allow His servant to be persecuted. Soft is the epitome of beauty and refinement. Beauty is one of the natural qualities pinned by God on humans (Loka & Yulianti, 2019). Instinctively, humans love beauty. Beauty brings human nature closer to the Creator.

c. Moral Values

Man has a natural character by nature. This character is called morality. Both poems are also conditions with moral values. In today's era of globalization and increasingly sophisticated communication media, problems from various aspects often arise in the midst of life. Thus, positive values are needed to solve these problems, one of which is by heeding moral values. Because, morals are believed to affect human attitudes. Through morals, negative social and natural impacts will be reduced.

Etymologically the word moral comes from the Latin *mores* (plural form *mos*), which means ordinance or custom (Abadi, 2016). Morals are matters concerning human character (Z. Arifin, 2011). *Manusia* has a natural character that can change slowly or quickly through knowledge and advice (Maula, 2021). The poem "Prayer" line by Chairil Anwar */My Lord/ At Your door I knock/I can't look away/* describes people who want to return to God's way (religious teachings) because they have made

many mistakes. The human image of many errors can be seen from the line */My Lord/ I am missing the form of crushing/*. Poem "Prayer" by D. Zawawi Imron on the line */I once wanted to prostrate on a velvet pedestal/ What happened then was my prayer mat rough mat/ And occasionally a stretch of stone/ depicting someone who wanted to return to God's teachings*. Thus, man's character as a creature of God always wants to do good based on moral values.

d. The Value of Truth

Dalam nilai kebenaran, kedua puisi tersebut memiliki kesamaan. Dalam puisi "Doa" karya Chairil A, yaitu baris */Tuhanku/ Aku mengembara di negeri asing/* digambarkan bahwa manusia merupakan makhluk yang ingin tahu lingkungan sekitar. Hal ini dalam dalam rangka men-*tadaburi* (merenungkan kebesaran Tuhan). Manusia dibekali akal dan perasaan oleh Tuhan untuk mengeksploitasi diri dan lingkungan. Puisi D. Zawawi Imron pada baris */Namun beri aku hakikat lembut yang melebihi beludru/ Lalu biarkan di padang luas dan biru/*. Dalam menjalani hidup, manusia selalu ingin tahu hakikat atau eksistensi sesuatu termasuk eksistensi Tuhan. Saat resah dan putus asa, manusia akan kembali mengingat Tuhannya. Manusia ingin memperoleh kedekatan dengan Tuhan sehingga dapat berhubungan langsung dengan Tuhan dan menyadari dirinya berada di kehadiran Tuhan (M. Arifin, 2018).

Dalam kedua puisi tersebut, penggunaan diksi yang dipilih oleh penyair mengandung kekayaan makna dan mengungkapkan kedalaman rasa terhadap ketuhanan. Melalui pemilihan kata-kata yang tepat, penyair berhasil menyampaikan gagasan-gagasan yang berkaitan dengan aspek spiritual dan hubungan intim antara dirinya dengan Tuhan. Misalnya, penggunaan kata-kata seperti "suci," "berkabung," dan "misteri" menciptakan atmosfer yang membangkitkan perasaan khusuk dan kerendahan hati. Selain itu, penyair juga menggunakan lambang dan kiasan untuk mengekspresikan kompleksitas dan kebesaran Tuhan. Metafora tentang "matahari terbit" yang melambangkan harapan dan kehidupan baru, atau gambaran tentang "laut yang tenang" sebagai simbol ketenangan dan keabadian, menunjukkan pemahaman mendalam penyair tentang keagungan Tuhan. Selain itu, puisi-puisi tersebut mencerminkan kerinduan yang mendalam, pasrah yang tulus, dan cinta yang membara dari penyair terhadap Tuhan. Dalam ungkapan-ungkapan yang penuh keindahan dan keheningan, perasaan-perasaan ini tercermin dengan jelas, menggambarkan hubungan yang erat antara penyair dan Tuhan. Sejauh mata memandang, puisi-puisi tersebut menjadi jendela ke dalam keintiman spiritual penyair dan menawarkan pengalaman yang nyata bagi pembaca untuk merenungkan dan menghidupkan kembali ikatan mereka dengan yang Mahakuasa.

Conclusion

The poems "Doa" by Chairil Anwar and "Doa" by D. Zawawi Imron have an intertextual relationship and similarities in spiritual values. Both poems convey powerful messages about religious, aesthetic, moral, and truth values, enlightening our understanding of man's relationship with God and the search for the meaning of life. Although "Prayer" is the same title, both poems have a unique approach to conveying their spiritual messages. Chairil Anwar explores the spiritual journey of the individual, which involves the search for the meaning of life and the existence of God. He uses strong language and intense imagery to convey spiritual anxiety and hope for inner peace. On the other hand, D. Zawawi Imron emphasized the importance of praying as a way to face life's struggles. He described human life as full of challenges and difficulties, but prayer was considered a means of gaining strength and moral guidance from God. In addition, the poem also emphasizes the ethical and moral values associated with human deeds. In both poems, there is an attempt to find meaning in life and establish a deeper relationship with God. Both convey messages about the importance of spirituality in human life and how these spiritual values can provide guidance and strength in facing life's challenges and journey. For this reason, this study provides insight into how the poems link spiritual values such as Religious Values, Aesthetic Values, Moral Values, and Truth Values. Through a deeper understanding of these two poems,

individuals can appreciate the beauty and complexity of literary works and gain deeper insight into the spiritual values expressed through poetry. By implication, this research may contribute to our understanding of poetry as a means of spiritual expression. It can be a medium to explore the spiritual dimension of human life.

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