

AN IDEOLOGICAL COMMUNICATION BETWEEN *L'ETRANGER* BY ALBERT CAMUS AND IWAN SIMATUPANG'S "ZIARAH"

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Abstract: This research aims to describe literary communication between Indonesian and French literary works. The literary communications of the romances by Indonesian and French authors, particularly in this study between the romances by Albert Camus and Iwan Simatupang provided all possible significant effects that emerged from earlier work to the next work. The research method applied to analyze data is the semiotic method. This research resulted in a finding that was related between two literary work of different countries, Indonesia and France, mainly related to the structure of the story, characterizations, settings of time and place. The two works were also produced by two authors who have the same world views and ideology, namely existentialism. The literary communication that flies between the two literary works is based on the structure of work and at the same time the ideology underlying it.

Keyword: existensialism, ideological communication, Indonesia and France, literary

Literary works are a reflection of life stories. An event or phenomenon which is appointed by the author in literary works covers all aspects of daily life (Wahyuni, et al., 2019: 129). Literature is not a product of an empty chamber; rather, it is regarded as the reflection of reality, as Abrams (1953) analogized in the phrase 'the mirror and the lamp'. Jauz further illustrates that literary works are similar to the light reflection inside the mirror, acting as reflecting agent that depicts the reality of 'outer world'. In Abrams' con-

ception, the light in front of the mirror is analogized as reality. In further levels, each reflection inside the mirror will create new reflections when exposed to more mirrors. This analogy, in literature studies, represents dialectics/ literary communication, or intertextuality. Intertextuality is regarded as an inevitable event within literature; as it also serves as the enriching element of existing and new literary works. Literary communication exists in the absence of time-space concept in literature, thus, it allows information-sharing communication and interaction between authors.

As Richards (1989) asserts that art is the highest form of communicative activity, therefore, a study on artworks discusses topics related to semiotics and information theory. Semiotics and information theory-oriented literature study views literary text as a set of signs, part of communication processes between the text and its reader. Yuliantini (2017: 67) state that semiotic stream in literature and communication studies lays its basis within the consideration of literary text as the 'encoded' message by the author as 'sender', and is 'decoded' by readers as the text's 'receiver'.

It is worth to mention that adaptation of concepts of information theory and semiotics within study of literature text communication, without the existence of appropriate specified hypothesis, may result in inaccurate and less-valid analysis (van Dijk, 1977: 68). This calls for one's serious concern, as Richards (1989: 17) have conducted, on whether or not the previously-mentioned concepts contributes significantly to the linguistics and literature communication study.

Within last 15 years, Russian structuralism has gained its popularity within application of information theory and semiotics in literature studies. Lotman (1977: 16) argues that Russian contemporary structuralism theories are of high relevance to literary works. He further opines that art is a specified way of communication as a 'language' that is constructed in strange ways. The 'language', or code, embeds complex meaning; in semiotics, it is regarded as a constructed system of signs acting as communication means. Lotman also mentions several forms of communication only transmittable by specifically-organized language. As fields such as algebra and chemistry possess their own 'language', art also features a language on its own; it acts as the generator of well-organized system of language. Lotman's book, in overall, aims to elaborate the concept of 'language of art' as well as the correlation between language and texts.

As based in Lotman's conception, Putra (2019:34) state that art is implied as some form of secondary language; therefore, the artworks are considered as the text in this concept. If a particular artwork, as a communication process, aims to informs the receiver of a particular notion, therefore, one must differentiate between 'message' on one hand and 'language' on the other.

Roman Jakobson is among scholars who theorize communication process in literary texts.

In his most famous article, *Linguistics and Poetics*, Jakobson (1960: 56) elaborates six different functions of language as constructing factors in verbal communication. It is expressed in the concept: "The 'addresser' sends a 'message' to the 'addressee'; to be operative, the message needs 'context' that represents a particular notion. Therefore, the message is understandable and able to be verbalized by the addressee. Moreover, the language also functions as 'a code' that is either fully or partially understood by both the addresser and the addressee. Riyadi (2017:4) quote a statement from Jakobson that language also acts as 'contact', a physical and psychological pathway between the addresser and the addressee that allows both of them to enter the realm of communication.

Derived from the conception, Jakobson further elaborate the poetic function of language that lays its basis on the specified orientation of the readers to the message based on the triggers expressed by the message's particular features. Poetic function of language, as Jakobson declares, is the set of features that allow the readers to focus on the message "for its own sake" (Jakobson, 1960: 58). Therefore, a language's poetic function occurs in every verbal communication process when the focus is emphasized on the message as itself. In this case, Jakobson does not set the limitation that poetic or aesthetic function only applies in literary texts, it also applies in texts for mainstream use, such as articles, newspapers, lectures, or else.

Inspired by Jakobson, Wolfgang Iser in his article 'The Act of Reading' proposes several supporting notions to the testability of literary communication studies. Iser views fiction not only as one entity in its own, but also as a communicational structure. This shifts the focus from the meaning of literature to its influence, implying a serious concern on the pragmatic dimension of a text. Iser, however, sets the border of pragmatics in Morris' definition as "a study on the relation between textual signs with its interpreter". Central to this notion, Suyitno (2017) conducted analysis between two literary works of Indonesia and Malaysia. He compares between songs of similar title *Asmaradana* of different works, *Serat Wulang Reh Putri* (A-SWRP) and *Putri Gunung Ledang* (A-PGL). His study identified the difference between the works in the conceptualization of love. Despite the difference, the study also discovered red line between the works, e.g., cultural

background. The findings echoed Hall's (1997: 35) argument that representation of difference between texts takes place in the presence of any congruence between both texts' concepts, description, and ideas.

Frow (1990: 75) exclaims that intertextuality is a study that analyzes a particular text in aims of uncovering any links between the text and previous texts as well as investigating the text's origins and differences between texts. The notion of intertextuality between texts was firstly initiated by French semiotician Kristeva, as inspired from what Bakhtin argues as 'literary communication'. (Hoseinabadi, 2017: 89-90). Kristeva's discourse on intertextuality was echoed by other French intertextuality colleagues such as Roland Barthes, Gerrare Genette, Michael Rifaterre, and others. Study on literary communication between romance by Indonesian and French author, particularly as this study's main concern, between that of Albert Camus and Iwan Simatupang, aims to elaborate any significant effects caused by preceding work to the subsequence work. It is indeed that the notion of literary communication relies heavily on the connection between preceding and subsequence texts. However, the present study views the importance of analyzing the ties of structure between both works that construct: (1) the work as itself, (2) both romances' ideology, as well as (3) the intended messages the authors want to express. This serves as the research's rationale, as it aims to provide a groundbreaking approach on literary communication and intertextuality.

METHOD

Literature-based research requires two types of data: primary and secondary data (Ratna, 2007). A set of data is regarded as primary based on their relevance with the metaphysics of the analyzed subject, otherwise, it is considered as secondary. This may seem restrictive, however, in its application, the study did not neglect the significance of secondary data in terms of investigating new perspectives and possibilities.

Primary data from this research come from Indonesia and French literary works. Indonesian literary work by Iwan Simatupang titled *Ziarah* and a French literary work titled *l'Étranger* by Albert Camus. From the two primary data, the researcher tries to find forms of

communication each other, both in term of structural and ideological. Secondary data in this research came from articles and previous research or studies.

The data analysis technique relied on interpretative semiotic method. As previously elaborated, the method involves specified analysis model that is appropriate with the analyzed object's character/design. The data in this study were generated from reading the text and the breaking the text into smaller parts (sequences). The sequences are then categorized based on analysis needs. By using the semiotic method, the categorized data is analyzed and described to find a relation between the work of Iwan Simatupang and Albert Camus.

FINDINGS AND DISCUSSIONS

Findings

Structure of *Ziarah*

An analysis of a story's elements aims to investigate the text's composition; therefore, one needs to identify the story's units (i.e. textual sequence, chronological sequence, and logical sequence) and their function. This study discovered that the textual sequence in *Ziarah* by Iwan Simatupang did not contain any clues as the theory suggests based on investigation on conventional signs. In *Ziarah*, an action or event is closely related to episodes expressing the narrator's thought.

"Juga pagi itu dia bangun dengan rasa hari itu dia bakal bertemu istrinya di salah satu tikungan, entah tikungan mana. Sedang istrinya telah mati entah berapa lama."
["Too, in that morning, he woke up with the feeling that he will meet his wife in a corner, nobody knows which corner. While his wife had passed away since ages."] (p.1).

The previous quote illustrates that the action occurred once based on the presence of time adverb '*pagi itu*' ['that morning']. However, the presence of another time adverb '*juga*' ['too'] also illustrates that the phrase is a repetition. Between the events are flashbacks that depicts the event, i.e. funeral ceremony of the painter's wife. The ambiguous disconnection also frequently oc-

curs in other parts of textual sequences. The sequence seven illustrates the painter that is walking on the sidewalk while daydreaming. This sequence is the further explanation of action depicted in the fourth sequence.

The chronological sequence of events in *Ziarah* only provides little clues of time, therefore, reflecting ambiguity.

“Pelan-pelan dia menyusuri kakilima arah ke kiri itu. Dia coba menghitung batu-batu tegel kakilima. Bukan karena dia suka sekali berhitung, suka benar pada angka-angka, tapi semata-mata untuk kuasa mengedalikan dirinya saat itu: tikungan di ujung jalan makin mendekat (...) Pada saat seperti itu, seluruh isi dadanya menyisih bagi hanya satu perasaan, yakni: harapan” [“He slowly walks through the left sideway. Not because he likes to calculate a lot, or that he likes numbers so much; but solely because he tries to control himself during that time: the corner at the end of the road is approaching (...) In situations like that, all his chest can only think of one feeling: hope”] (p.4)

The adverb *‘pada saat-saat seperti ini’* [‘in situations like that’] illustrates that the sequence 7 is also repetition. This signifies that the sequenceal events are to be discovered in repeating events, description, or afterthoughts of the characters. Despite the repetition, this study identifies hints of chronological connection by tracing through flashbacks as discovered within any sequence. Events narrated in form of flashbacks occurred before the events in the main timeline of the romance.

This study suggests that readers might face difficulties in finding the logical sequence of events in *Ziarah*. The units are highly separated and composed in form of fragments. This is due to: (1) the presence of flashbacks related to experience of the characters. (2) the story seems fragmented due to the presence of *invraisemblable* (strange) events. In *Ziarah*, several sequences display events or situation that form obscuring, transparent illusion between the text and reality. The logical sequence of this romance, in its simplest form, is arranged into: (1) marriage as the aftermath of a failed suicide attempt; (2) flower, as the symbol of beauty, is delivered during the painter’s wedding; however, in that particular situation, the flower sparks hatred within the society because of the negative effects it caused; (3) the

painter and his wife resides again nearby the shore as they once did; (4) a group of women visits to observe the painter and his wife’s daily life; (5) ambiguity between ideology, old lady, and death; (6) the painter is running and screaming, followed by the overseer; (7) change in the painter’s job and behavior triggers unrest to the community; (8) the painter’s influence to the mayor; (9) the mayor falls down and dies; (10) the overseer regrets his action, feels depressed, and commits suicide; (11) the community mourns the overseer’s death; he was once regarded as an effective worker; (12) the president loses his motivation, get sick, and ultimately dies;

Characters of *Ziarah*

Character analysis emphasizes on three concerns, i.e., name, physical appearance, and social environment. Name is essential to a character as the representation of his presence as well as for the character’s interpretation. Characters in *Zia-rah* romance does not have name; despite regarded as anomaly compared to other romances, it is not considered as big problems since the romance still illustrates physical signs that represent any character in a particular setting. The absence of name is not uncommon in Indonesian society. The first name that occurs within the romance is ‘The painter’. ‘The painter’ is narrated to change occupations, and thus, he is further addressed differently according to his new occupation. The particular character was once a painter in the early part of the novel. He sometimes avoids the community to quiet place, he also lives nearby a beach shore.

The second character, ‘the *opseter*’ or overseer, is also significant character in the novel. The character also undergoes change of status, prior to his job, he was a university student majoring in Philosophy. He was not addressed as ‘student’ or any other addresses while looking for a job; shortly after getting the job at cemetery, he is addressed as *opseter* or overseer. Other names in the novel include: ‘the painter’s wife’, ‘mayor’, and other names.

Moreover, the study conducts analysis on the physical description of the characters as important cues to the characters’ elaboration. The *Ziarah* novel lacks description on the characters’ physical appearance. Readers are unable to recognize the characters’ physique, e.g. face, and hair color. The only character who is given physical

description in the novel is the second *opseter* or overseer:

“Dengan penuh rasa hormat, opseter muda itu menyambut kedatangan paduka yang mulia serta rombongannya. Melihat pemuda yang begitu tampan, muda, dan simpatik, menteri-menteri yang mengikuti paduka yang mulia menjadi tercengang. Paduka yang mulia sendiri menjadi lembut hatinya. Belum pernah beliau melihat wajah dan perawakan orang yang begitu lembut, begitu halus, begitu terbuka” [“With signs of high respects, the young overseer welcomes His highness alongside with the entourage. Seeing such a handsome, sympathetic, young man, the ministers of royal entourage feel overwhelmed. The President himself is flattered, never have he seen such a man with smooth and attractive face”] (p. 40).

The previous quote illustrates only brief hints about a character; although the author did mention ‘a young man’, he did not further provide information on the character’s age. The words ‘handsome and attractive’ are of the President’s that are expressed by the narrator.

Aside from the character, the novel does not feature any physical description of other characters, including the painter, his wife, the mayor, and the hypothetical mother. In one quote, however, the author provides detailed description of a minor character that appears only once in the story.

“Berkata demikian, si pengemis menanggalkan rambut palsu. – Saudara opseter telah menghalang-halangi peranan saya hari ini. Rambut palsu serta selaput-selaput butanya dimasukkannya dalam kantong jasnya yang kumal. Tak berapa lama kemudian, jasnya inipun dibukanya, kemudian celana kumalnya. Semua pakaian kumalnya ini kemudian dimasukkannya dalam tas kulit yang dijinjingnya. Dan akhirnya, dalam tas itu dikeluarkan sepasang pakaian bersih dan sepasang sandal. Sebelum sempat disadari opseter apa yang sebenarnya terjadi, opseter melihai dihadapannya tegak seorang muda tampan, rambutnya hitam pekat, berombak-ombak, matanya bundar, hitam jernih, tersenyum menarik” [“Saying so, the beggar put off his wig. – The overseer has hindered my intentions for today. He then put his wig and other accessories in his shabby suit bag.

Shortly after, he proceeded to undress his suit and his pants, and put them in the suit bag he carried. From the bag, he pulled a pair of clean clothes and sandals. Before the overseer began to realize what exactly is going on, he has seen in front of him stands a handsome young man with thick, wavy, black hair and round, clear eyes, while smiling attractively”] (p. 60).

As the previous quote illustrates, the physical description of the character plays significant role as his only characteristics. The sudden appearance and disguise of the character may spark question to the reader. In the novel, all characters are introduced with their own quirks and mystery; these, however, contain hints of information that may help the readers in analyzing the character.

Further, this study analyzed the depiction of social environment. In *Ziarah*, the author describes the painter and his wife as an attractive couple. The presence of this character in the early pages of the novel draws the reader’s attention. Both characters are narrated to meet in very unusual way; the painter jumps from the top of a hotel building to commit suicide. He falls down onto a lady passing by. The next event is quite shocking; it is narrated that the couple hold wedding in the Mayor’s office.

Space and Time in *Ziarah*

There are two types of space element in a literary work: open-space element, and closed-space element. In the novel, the open-space element comprises: shack, the beach, buildings in town, road, sea, and the universe. As mostly narrated in the novel, the painter spends almost all his time within open space; in some occasion, some open spaces are implicitly presented, e.g. the town hall. The first closed-space presented in the novel *Ziarah* is the cemetery. The cemetery, however, also have some open space in which the overseer and his workers perform their activities. Another example of closed-space in the novel is the overseer’s house, which very select people can access.

Moreover, the time element in the novel involves story time and time cues. The novel does not portray time element explicitly, therefore, one needs to take meticulous observation in detailed hints on the time element. For instance, the novel narrates that the overseer locks himself in a room

for a long time; but the author did not provide the exact duration and/or time during which the overseer locks himself. Regarding time cues, the novel only explicitly narrates four time cues: 'three days', '27 years', 'for 25 years', and '12 o'clock sharp'.

Structure of *l'Étranger*

The romance *l'Étranger* conveys two main problems, i.e. individuality and absurdity (Sunahrowi, 2015: 268). These traits are not expressed within the complexity of story structure; rather, they are narrated in the constructing elements such as characters. Compared to *Ziarah*, this romance's textual sequence is not very complicated, although several event leaps occur. The following quote depicts sequence one and two that do not overlap between each other (noted that all excerpts below are the English translation of a document written in French which have been translated to Indonesian).

Sequence one :

Aujourd'hui maman est morte. Ou peut-être hier, je ne sais pas. J'ai reçu un télégramme de l'asile: "Mère décédée. Enterrement demain. Sentiments distingués." Cela ne veut rien dire. C'était peut-être hier. [Today Mother dies. Or maybe yesterday; I did not know. I received a message from the nursing home, "Your mother had passed away yesterday. She will be buried tomorrow. Please accept our condolences." The words are unclear. Maybe Mother died the day before.]

Sequence two :

L'asile de vieillards est à Marengo, à quatre-vingts kilomètres d'Alger. Je prendrai l'autobus à deux heures et j'arriverai dans l'après-midi. Ainsi, je pourrai veiller et je rentrerai demain soir. J'ai demandé deux jours de congé à mon patron et il ne pouvait pas les refuser avec une excuse pareille. Mais il n'avait pas content. Je lui ai même dit: "Ce n'est pas de ma faute." [That nursing home for elders is located in Marengo, eighty kilometers from Algeria. I planned to take the bus at two o'clock so that I can arrive in the afternoon. This way, I can also stay overnight and go back in the next afternoon. I asked for two-days leave permission to my boss; with such reasons, I thought that he can reject my request. But

he seemed unhappy. I then responded, "It was not my fault".]

The previous examples depict sequence of events that are in order. In the second event, the character performs an activity after knowing the first event. This study identifies clear time sequence, from receiving the telegram, the mother's death, and the character's visit to the nursing home; although it is also narrated that the character is confused of the exact time of one's mother's death. Such ambiguity in the sequence one continues; in the sequence three, four, and more, the author narrates subsequence events: the character's trip to nursing home as well as description of several figures Mersault (the main character) meets during the trip and in the nursing home. The narration did not provide clear hints on time sequence in the romance.

Leaps of events in the romance also occur in sequence eighty-six and eighty-seven. The progress of events, before and after the sequences, is stopped to give place for the sequences. Compared to romances of existentialism style by Indonesian authors such as *Ziarah* and *Kering* by Iwan Simatupang, Albert Camus' *l'Étranger* features simpler story structure. In analyzing the romance, the study did not find any difficulties in finding hints or clues as Okke K. S. Zaimar has experienced when analyzing *Ziarah*'s structure.

Characters of *l'Étranger*

In *l'Étranger*, the main character is Mersault, a young man working in a company in Algeria. He lived with his mother, who he further sent to the elderly nursing home after spending several times living together. During his last time together with his mother, he rarely communicates with her and decides to send his mother to the nursing home to meet friends of her age. Mersault is described as a lazy and selfish man. As depicted in the following quote of sequence two and sequence three, Mersault rarely socializes with his environment and that makes him feel alienated from his environment.

Quote of sequence two :

.... J'ai demandé deux jours de congé à mon patron et il ne pouvait pas les refuser avec une excuse pareille. Mais il n'avait pas content. Je lui ai même dit: "Ce n'est pas de ma faute." [... I asked for two-days leave permission to my boss; with such reasons, I

thought that he can reject my request. But he seemed unhappy. I then responded, "It was not my fault".]

Another character of the romance is named Marie Cardona. The last name Cardona reminds the reader of Catherine Cardona, the author's grandmother. The reference of his grandmother's last name as the name of Mersault's girlfriend sparks mystery to the readers. Some may suppose that Camus intends to express something by putting the last name Cardona. The love between Marie and Mersault finds its way again even after they separated for a long time. They first met and fell in love with each other in the office where both works. They separated because Marie left her job as clerk. In the next meeting at the beach, the day after his mother died, Mersault and Marie fell in love for the second time. They interacted with each other as how a couple should be. However, this study identifies an irony in which Marie felt that her relationship with Mersault is not going anywhere. Mersault turned into an absurd, confusing figure to their relationship. On the other hand, Marie became the victim of Mersault's absurdity and selfishness.

Furthermore, Mersault has several friends including Raymond Sintes, Salamano, Céleste, Masson, and others. Raymond is the character who interacts with Mersault the most, besides Marie. Like the case of Cardona last name, the selection of the name Sintes invites readers' question about the author's intentions. However, this article does not consider this a problem because it does not intend to discuss further about the intentions of the author. Raymond Sintes found solutions to problems with his prostitutes through Mersault. They became two close friends, in addition because they also lived in the same apartment floor. Mersault is exploited by Raymond to solve his problems, too far that Mersault was sent to the guillotine execution place. Raymond is a pimp with Arab female prostitutes. He is a drunkard and womanizer, as seen in sequence one hundred and twelve.

The romance also provides other physical description of Mersault. He is seen by the director of the nursing home (where his mother resided) as a young man. This is depicted in sequence eight:

*J'ai cru qu'il me reprochait quelque chose
et j'ai commencé à lui expliquer. Mais il*

m'interrompu: "Vous n'avez pas à vous justifier, mon chère enfant. J'ai lu le dossier de votre mère. Vous ne pouviez subvenir à ses besoins. Il lui fallait une garde. Vos salaires sont modestes. Et tout compte fait, elle était plus heureuse ici." J'ai dit: "Oui, monsieur le Directeur." Il a ajouté: "Vous savez, elle avait des amis, des gens de son âge. Elle pouvait partager avec eux des intérêts qui sont d'un autre temps. Vous êtes jeune et elle devait s'ennuyer avec vous." ["I thought that he would blame me and I began to give him information. But she retorted, "You don't have to defend your-self, son. I have read the file about your mother. You are not able to meet her needs. She needs a guard. Your income is small. And if you think about it, she is happier here". I said, "Yes, Mr. Director". He added, "You know, she has friends, people who are the same age. With them she can share stories of her younger times. You are still young and she must be bored with you."]

It is indeed that the sequence does not describe physical characteristics. The director just said "... You are young and she (your mother) must be bored with you." The physical description of Mersault as a young person is also seen in the sequence one hundred and twenty-one. "... You are still young and I think this is the life you definitely like." This utterance is spoken by Mersault's boss. The company in which he works intends to expand a new office in Paris France and Mersault is one of the candidates to be sent. His superiors considered that Mersault was still young and deserves the huge potentials, especially in big cities like Paris. But, Mersault made the decision to reject it on the absurd grounds that he was not interested in changing his life. He feels comfortable with his life at the moment.

Mersault's physical characteristics that appear explicitly in this romance illustrate a young soul that is seemingly originated from his immaturity in making decisions, unclear relations with Marie Cardona, being wasteful, and others. The assumptions about Mersault's young characteristics, however, can be refuted; this study identifies that the cues illustrate his individuality and absurdity. Mersault rarely socializes with others and he turns into a selfish weirdo. He always acts dirty in many ways. He exploits his friendship with Raymond so he doesn't have to bother preparing dinner (sequence eighty-nine). His relationship

with Marie Cardona is also just for his own pleasure because he always refused to say love.

Space and Time in *l'Étranger*

Description of personal spaces can provide additional information about the character's activities and reflect the character's personality. In this romance, Mersault lives in an apartment with an environment consisting of various back-grounds, such as pensioners, unemployed people, pimps and others. But Mersault's activities and socialization with the environment are limited to two people, i.e. Raymond and Salamano. Throughout the story, there is no further description of anyone other than these two people. Mersault's relations with his two neighbors are nothing special, nothing more than ordinary neighbors. Between the two people, Raymond has a higher intensity of relationship to Mersault.

As illustrated in sequence sixty-nine, Mersault's apartment is interpreted as his personal space; this also reflects his personality.

Sequence sixty-nine :

Après le déjeuner, je me suis ennuyé un peu et j'ai erré, dans l'appartement. Il était commode quand maman était là. Maintenant il est trop grand pour moi et j'ai dû transporter dans ma chambre la table de la salle à manger. Je ne vis plus que dans cette pièce, entre les chaises de paille un peu creusées, l'almoire dont la glace et jaunie. La table de toilette et le lit de cuivre. Le reste est à l'abandon. [After lunch, I felt a little bored and I walked here and there in the apartment. The apartment is still the same as when Mother was still there. Now it's too big for me and I have to move the dining table to my room. I only lived in that room, between rickety straw chairs, yellowed glass cabinets, ornate tables and brass tables. The rest is neglected.]

In the closed space, Mersault only interacts with Raymond and Salamano. Raymond talked a lot about his problem and asked Mersault for consideration. He seems to want to be Mersault's good friend. Their friendship continued and eventually led Mersault to the guillotine execution place for being too deeply involved in Raymond's problems. Mersault not only provided solutions to some of Raymond's problems, but he sacrificed

himself in the dilemma of the absurdity of his soul. The relationship between Mersault and Raymond is not only apparent in closed spaces but also in open spaces.

This study identifies the open space in the romance is Mersault's office, in which he spends most of his work time. It is illustrated in detail by the sequence eighty-one.

Sequent eighty one :

Il y avait un tas de connaissements qui s'amoncelaient sur ma table et il a fallu que je les dépouille tous. Avant de quitter le bureau pour aller déjeuner, je me suis lavé les mains. A midi, j'aime bien ce moment. Le soir, j'y trouvé moins de plaisir parce que la serviette roulante qu'on utilise est tout à fait humide: elle a servi toute la journée. J'en ai fait la remarque un jour mn patron. Il m'a répondu qu'il trouvait cela regrettable, mais que c'était tout de même un détail sans importance.... [There was a pile of consumer papers on my desk and I had to check everything. Before leaving the office to go to lunch, I washed my hands. Twelve o'clock is a time I really like. Afternoons were not very pleasant for me because the spinning napkin we were using was so wet. The napkin has been used all day. One day I reported to the boss. He replied that in his opinion it was annoying, but after all it was only a small matter that was not important....]

One of Mersault's assignments in the office is taking care of consumer papers. He also received more appreciation from his boss so he got an offer to move to Paris. Other activities carried out by Mersault show the absurdity side of him, such as complaining about napkins that are too wet (sequence eighty-one), riding a freight truck when returning home from work (sequence eighty-two), forcefully asking for leave to his boss (sequence two), and others. In addition to Mersault's office, other open space involves the beach, terminals, court room, and prison.

The time element and time cues in this romance are presented very clearly, as in the description of how long her mother cried when she first lived in a nursing home, the time taken on a bus trip to visit her mother in a nursing home, and other details that are presented numerically and quite clear.

An Ideological Communication between Ziarah and l'Étranger

Both romances' characteristics can be analogized as the idiom: '*sama-sama kambing namun bulunya berbeda*' (Freely translated: the same goats but with different furs). This is to refer to the physical criteria between the works produced by these two great writers, one from Indonesia and the other from France. They were born, grew up, and died in sufficient time, and were associated with the same high spirit for humanism.

Ziarah romance focuses more on the structural elements of the work as well as the presentation of the darkness of reality to the reader. The reader does not know the name of the character, the age of the character, and others. Readers are only presented with surprising sudden appearance of flashbacks. One character and another overlaps; one event and the subsequent events also contain ambiguity. Based on the physical elements, some may justify that this work is one of a kind.

In analyzing the work of Iwan Simatupang, the readers must also consider the writer's journey to Europe, the social life within the period, as well as his intellectual journey, or even details such as his fondness for the value of individuality and absurdity in literary works. Before producing his major works, Simatupang went on quite a long journey. He lived for a long time in the Netherlands, in France, and several other European countries. He was not looking for his self-prosperity, rather, he sought for intellectual satisfaction for the benefit of the (prospective) readers. He regarded his own body as a sacrifice to find his true identity. The publication of romances such as *Kering*, *Merahnya Merah* and *Ziarah* can be justified as a result of Simatupang's long journey to find one's existence in literary works.

On the other hand, *l'Étranger* by Camus is one of the monumental works of the author throughout his life. The 'house' in this romance is analogous to a room that is quite messy, but on the other hand has a fairly good lighting. This is very different from *Ziarah* which looks like an old house and does not have good lighting. The reader of *l'Étranger* is quite easy to find the extrinsic elements of this work. However, the notion that the romance writer wants to build are not physical things; rather, the author intends to trigger the reader's ideology. Although there are no

valid sources that state that Camus intends to do such things, but the readers are capable of finding the ideology and identity of the writer in his work.

To analyze the literary communication between the two works, the researcher presents the comparison in the graph as follows:

Table 1. Structure of Ziarah and l'Étranger.

Aspect	Subaspect	<i>Ziarah</i>	<i>l'Étranger</i>
Story structure	textual	many ambiguous narations	several ambiguities
	Cronological	lack of cronological cues	many cronological cues
	logical	illogical, many story overlaps	logical, the are overlaps, but doesn't interfere with the story's main timeline
Character analysis	Name	no name, the characters are based on their profession	yes
	physical description	almost no physical description	few physical description
	social environment	wide, harmonic, open, and sociable	wide, not harmonic, closed, and asocial
Space	Open	yes	yes
	closed	yes	yes
Time	story timeline	Minimum	minimum
	Time cues	Minimum	minimum

To see the elements of intertextuality or an ideological meeting between the two works, this research focuses on two things: the physical form and structure of the work, as well as the non-physical (ideological) and historical elements. Based on the textual elements in the structure of the work, both of these literary works have ambiguous words, sentences and discourse. Furthermore, these two works lack chronological elements. Based on the logical elements, the two works

have differences; *Ziarah* tends to be illogical in structure while *L'Étranger* is quite logical.

Discussion

Ziarah romance by Iwan Simatupang and *l'Étranger* romance by Albert Camus are two interesting romances to study and are the best two Indonesian and French romances by existentialist authors. One of the researches on the *Ziarah* romance was done by Oke K.S. Zaimar (1991). This research examines the structural meaning of *Ziarah* romance. Research with the material object *l'Étranger* romance was conducted by Sunahrowi (2006). This research examines the individuality and absurdity of Albert Camus's romance by applying Roland Barthes's theory of semiology (the five codes of semiotics). So, research on *Ziarah* and *l'Étranger* romances, mainly related to literary and ideological communication, has a novelty and raises an interesting new discussion to be published.

In character analysis, these two literary works also have similarities and slight differences in character names and physical descriptions. In both works, this study identifies similarity in the elements of space and time, both open and closed space, as well as time element and time cues.

Further, as the main focus of this research, it is discovered that the second intertextuality between both works are related to ideological and historical similarity. In these two literary works, there are historical similarities in the context of time and in authors' life. Both authors were regarded to uphold the notion of existentialism. They have the same ideals of life, i.e. the concept of individualism, the body as one's own property, and notion of absurdity. The similarity of ideals is seen in the ideological expression of the two authors. As individuals, Iwan Simatupang and Albert Camus glorified independence and self-existence, and the notion of freedom from shackle, propaganda, conventions, and current modernism. They often alienate themselves; as illustrated in his work, when their existence was robbed of or disturbed by other individuals, groups, institutions, countries, or others.

The analysis in this research focuses on literary communication between the two literary works, *Ziarah* dan *l'Étranger*. The purpose of literary communication is the structural relationship between the romance of the *Ziarah* and *l'Étranger* and ideological setting reflected in the

texts of the two works. Structural linkages are seen from the structure at the story, characterizations, and the setting of place and time. While the ideological setting of the work is seen from the model of storytelling, character creation, and the power of meaning that is seen through the symbols that are in the text.

The story structure of these two works textually both have ambiguity and chronology of the story and irregular time. In the *Ziarah* Romance, the structure of the story is also illogical and there are a lot of overlaps while in the romance of *l'Étranger* by Albert Camus has a logical storyline even though there are also a few overlapping storylines. *Ziarah* and *l'Étranger* have different characterizations related to names and professions. *Ziarah* doesn't have a character's name and the name is only based on the profession, while in the romance of *l'Étranger*, there is a clear naming and fairly clear profession as well.

Ziarah and *l'Étranger* have almost the same place and time. Both have an open and closed background and both have unclear time information. Time information is only based on certain interest, for example when activities are finished, crowing chickens, sunset, sunrise and others. The ideological setting in the *Ziarah* and *l'Étranger* can be seen from the storytelling model that tends to be free, and shows the prominence of the individual. The figures in the *Ziarah* and *l'Étranger* also carry a mysterious and unpredictable impression, even in character of the *Ziarah* are deliberately unnamed and only called based on their profession. Based on the structure of the story, character, background and ideology, the symbols contain clear similarities in meaning between the two literary works, namely existentialism.

L'Étranger as a Hypogram for Ziarah

Septiyani and Sayuti (2019:176) quote statement of Kristeva (1980) that intertextual research discusses the relationship between one work and another. Intertextual considers that the work appears first is called the hypogram from the previous work. Based on a study of the creation of literature between *l'Étranger* and *Ziarah* but *l'Étranger* by Albert Camus which was published by Gallimard (1957) is a hypogram for *Ziarah* by Iwan Simatupang. The presence of the *Ziarah* romance cannot be separated from the ideological journey undertaken by Iwan Simatupang

to the Netherlands and Europe, France in particular. That journey and the intellectual atmosphere in Europe, France in particular, greatly influenced the ideological works that were created. Existentialism, when Iwan Simatupang traveled to Europe, was at its peak.

Intertextual research almost always results in the interpretation of two literary works as objects of study, the invention of a hypogram between an inspiring work and an inspired work, and literary works that appear later are considered as the result of the authors' reception from the reading of the previous work. Kristive (1980) in Septiyani and Sayuti (2019:178) and Faruk (2012:48) states that's the concept of intertextual not only touches on similarities and differences between two literary works, and not only to find a hypogram, but intertextual means that there is a text space that contains utterances taken from other texts. Research conducted on *l'Étranger* and *Ziarah* not only found a connection between the meaning of the two literary works, reception, and hypogram but also able to find an ideological communication between the two great authors. They are brought together by one ideology, that's existentialism. Relationship between *l'Étranger* as hypogram for *Ziarah* not limited to one work appearing earlier than the work afterwards, but the concept of existentialism that glorifies individuality and absurdity has filled the spaces in both literary works. They, *l'Étranger* and *Ziarah*, are autonomous and independent works. They are interrelated due to ideological interrelationship.

CONCLUSION

Intertextuality in literary works can be seen from two important elements: (1) the structure of the work, (2) the author, the underlying ideology, as well as preferences for a particular period, and point of view. Regarding the structure of the work, the romance of *Ziarah* by Iwan Simatupang and *L'Étranger* by Albert Camus are quite similar. Furthermore, based on the author's ideology and the author's social background, the existentialism of the authors is in more or less the same spectrum. These ideological similarities also physically provide interesting *point de vue* as well as reflect the authors' withdrawal from the comfort of reality.

Ziarah and *l'Étranger* both have ambiguity in their textual description. Both works also have an unclear chronology of the story. Although *Ziarah* has an illogical storyline and *l'Étranger* has a fairly logical storyline, both literary works have an irregular storyline. The characterizations of the two literary works have similarities and differences. Similarities are found in characters who are a bit antisocial, but *l'Étranger* describes the names and physical characters quite clearly while in *Ziarah* it's unclear and even without names. The two settings of this work have in common that they both have an open and closed background and have a time description that is little and even unclear.

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