



## Study Of Intertextuality On Novels *Perempuan Di Titik Nol* By Nawal El-Saadawi And *Istri Untuk Putraku* By Ali Ghalem

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### Abstract

The purpose of this study was to describe the intertextuality study of the novel *Perempuan di Titik Nol* (Woman at Point Zero) by Nawal El-Saadawi and *Istri untuk Putraku* (A Wife for My Son) by Ali Ghalem. This research employed a qualitative descriptive method. *Perempuan di Titik Nol* by Nawal El-Sadaawi is a hypogram for the novel *Istri untuk Putraku* by Ali Ghalem. This is evident due to the similarity of ideas and events found in *Istri untuk Putraku*, which Nawal El-Sadaawi had already expressed in his novel *Perempuan di Titik Nol*, then transformed by Ali Ghalem in his novel *Istri untuk Puraku*.

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## Introduction

Writers develop literary works to express various problems that exist in society. The phenomena described by writers can be used as a source of public education in daily life. Therefore, literary works must be comprehended and evaluated so that the writer's goal of expressing the problem therein can be realized.

Society's lives are reflected in literary works, reflecting aspects perceived from aspects of human life and deep humanity (Hidayat, 2017). In general, literary works contain issues that are relevant to human life. A problem can be the problem itself. Literary works have their own world, which is the result of the author's observations of life actualized in the form of novel, poetry, and drama that can benefit the community for them to enjoy, understand, and use (Hidayat & Rahman, 2018).

Good literary works are those which can leave a good impression on the reader (Hidayat & Santosa, 2019). Proper works can make the reader feel connected to it, appreciate it, and gain spiritual satisfaction and enlightenment from the implicit or explicit messages that continue to develop together with the time and culture in Indonesia, particularly.

The discourse concerning novel is indeed a comprehensive study. Comparative study or comparative literature is a study that can be applied to analyze novel (Rahman, 2019). The discussion on work comparative is also an exploration of the dynamics of comparative literature (Nugraha, 2021). However, this research does not employ a comparative study.

Novel is one of the various literary works produced by writers. Novel is a literary work of fiction or non-fiction about the depiction of human existence (Hidayat & Santosa, 2019). In most cases, fiction is a product of the writer's imagination. In nonfiction, the writer conceals his or her identity using a pseudonym to tell about his or her own life or friend's.

The environment brings impacts on literary works produced within society. The creation of a literary work is heavily influenced by various factors. Some of the previously published literary works include novels, short stories, poetry, and dramas. As a result, there is a possibility that recently published literary works will be identical to previous ones. This is what is referred to as intertextual in literary study.

Plagiarism cannot be defined as a similarity in a literary work that remains within the limits of its legitimacy. Such activity is also known as writer's creativity. Furthermore, literary theory explicitly implies that a text does not exist independently and intertextual theory shares something in common. According to (Ratna, 2013), the similarity is recognized as imitation, plagiarism, and even plagiarism in classical literary theory, especially philological research. The duplication process includes creativity if it remains within the limits of originality.

Intertextuality can be characterized as a literary study that attempts to understand the relationship between a literary text and others, according to Julia Kristeva's intertextuality.

"Intertextuality theory is a literary theory that aims to reveal the relationship between one literary text and others," (Sehandi, 2014). Intertextuality study is conducted, as stated by (Ratna, 2013), through the establishment of relevant intertextual interactions.

In 2018 research (Elfira, 2018) with the title "Comparison: *Istri untuk Putraku* by Ali Ghalem and *Perempuan di Titik Nol* by Nawal El-Saadawi: An Study from a Feminist Perception". The study only juxtaposes female characters in terms of feminism, while this research examines the intertextuality between the two novels.

In intertextuality studies, finding relationship between texts corresponds to comparing two or more literary works. Relationships can be established as a result of these comparisons. The relationship can be in the form of parallel stories between literary works published on different dates and years. There must be a literary work that becomes a benchmark to compare literary works in intertextuality. Other literary works are compared with a literary work that has been determined as a standard. Sangidu (2004) suggests using hypogram and transformation. Hypogram is a literary work that becomes the context for the following literary works (Asteka, 2017). Then, hypogram produces literary works as a result of the transition because it changes the previous texts.

## METHOD

Research method is a scientific approach to collecting data for specific purposes and applications. The purpose of research is to find, prove, and develop new ideas (Sugiyono, 2012). The research of *Perempuan di Titik Nol* by Nawal El-Saadawi and *Istri untuk Putraku* by Ali Ghalem used qualitative method. Qualitative approach suggests that data can be collected, organized, interpreted, analyzed, and communicated to address real-world problems (Tracy, 2013).

This study used an intertextuality study, which compares two texts that are considered related, as well as intertextuality techniques to reveal the hypogram and transformation in the novel *Perempuan di Titik Nol* and *Istri untuk Putraku*.

## DISCUSSION

### Synopsis of Novel *Perempuan di Titik Nol*

Firdaus was a woman who would face the death penalty. In the course of her life, Firdaus encountered various experiences and conflicts with her environment. Firdaus was abused physically and mentally by a man she knew as her father. In fact, Firdaus was not the only one who was badly treated by the man. Her mother also faced the same fate as hers.

When her father and mother died, Firdaus was then raised by her uncle. Despite his gentle character that was not like her father, her uncle also did not miss the opportunity to sexually abuse her.

During this time, Firdaus was sent by his uncle to high school. There, she almost found love but not from the opposite sex, but a female teacher. Graduating from high school with the best grades she had, Firdaus was married off to a rich old man. What fate brought was Firdaus had to serve the man whose face was full of boils half-heartedly. However, over time, Firdaus could not resist and then ran away.

Following that, she met Bayoumi, a man who looked kind at a glance. Later, Bayoumi fetched Firdaus into prostitution. Because she was once again appropriated by men, Firdaus ran away. This time, she met a beautiful woman who turned out to be nothing more than a procuress. However, this woman helped Firdaus understand her high value.

The fate of life led Firdaus to become a valuable and independent prostitute. She could buy whatever she wanted. She could dress up as beautiful as she wished for. Most importantly, she would choose who she wanted to spend the night with. After all, life had never been good to her. Firdaus, who had changed her job as an office employee, returned to prostitution because of a broken heart, she had to deal with the men's arrogance. A procuress even compelled Firdaus to work for her. Apparently, her unfortunate life experiences had turned Firdaus into a woman who no longer wanted to be taken for granted by any men. She finally killed the procuress and surrendered herself to jail.

### **Synopsis of the Novel *Istri untuk Putraku***

Fatiha is a beautiful and lovely woman who lived with her father, Kaddour, and her mother, Houria. Fatiha, who had experienced education at school, pursued taking sewing courses and wanted to resume her education and work. She was a woman who lived in a more open-minded era. Therefore, she decided not to wear *niqab* (face veil). She thought that the veil symbolizes the life of women in the past.

Although Fatiha wanted to continue her education, her family wanted her to get married sooner by arranging Fatiha with a young man named Husein, the son of Mr. Amor and Mrs. Aisyah. But the problem was Fatiha never knew who Husein was, so their marriage had no love and affection bases at first as it should. Nevertheless, their arranged marriage continued and Fatiha lived with Husein's parents.

Days were passing by while Fatiha lived with Husein at the house of Mr. Amor and Mrs. Aisyah, her love for Husein never came. The husband and wife had never even spoken to each other before. In their household, Fatiha served only to fulfill Husein's sexual desire and crying was the only thing she could do.

While living at his parents-in-law's house, Fatiha was always oppressed by Aisyah. Fatiha could not leave the house without niqab by her husband, Husein. She could not read and get too close to her friends. Despite the oppressive pressure of her mother-in-law, Fatiha could not help but obey, albeit her heart refused to abide by the requests of Mrs. Aisyah, who always acted in the name of custom and adhered to the custom.

Husein is a very negligent husband who never cared about Fatiha. He was always drunk, went at night, and came home in the morning with his friends. He was unemployed regardless of his responsibility as a husband. After desperately trying to find work in his country, he was frustrated and wanted to return to France to his job before marrying Fatiha. Husein's parents were strongly against Husein's will, especially Aisyah. Instead, Aisyah accused Fatiha of being the reason Husein wanted to return to France. She blamed Fatiha had failed to become a good wife who should have comforted her husband.

Before Husein left for France, Fatiha, who was pregnant with a baby, begged Husein to take her with him. But unfortunately, she was refused by Husein for many reasons. Therefore, Husein returned to France and Fatiha lived with Husein's parents and all his in-laws.

While being abandoned by Husein, Fatiha was accompanied by Husein's younger sisters, Alloua and Yamina. Looking at their very close relationship, Aisyah tried to separate them in every way possible so that they did not get too attached. However, as Aisyah was unaware of that, Fatiha and Yamina always communicated, and Alloua helped her when she was in trouble. Yamina, who could not read and write because Aisyah prohibited her in the name of custom, secretly learned from Fatiha who had ever been in school. But over time, Aisyah knew what they did and Aisyah saw Fatiha as even worse person.

One day Fatiha was seriously ill, she was taken to the hospital by Husein's parents. Despite her being sick, Fatiha was happy because she finally could get out of the house that appeared like a prison. While in the hospital, Fatiha could meet her parents and her best friend Maryam. Most importantly, during her treatment, she made new friends with Noura, Fatouma, Zahra, and Leyla. They always told their feelings to each other.

After Fatiha was discharged from the hospital, her relationship with Aisyah improved slightly. However, it did not last long after she knew that Fatiha had always violated Aisyah's customary demands, which Fatiha thought was irrational. Fatiha became more uncomfortable at her parents-in-law's house and decided to leave the house. Aisyah tried to threaten that if Fatiha left the house, Fatiha could not return forever. But with determination, Fatiha left and returned to her parents' house. Husein knew it but despite letting her go and divorcing Fatiha. Finally, Fatiha gave birth to a daughter as she wanted and became a single parent, and looked for a job on her own without any customary demands.

### Similarities and Differences between *Perempuan di Titik Nol* and *Istri untuk Putraku*

#### Similarities

Upon further investigation, the principles of the two female characters held in each work, Firdaus in *Perempuan di Titik Nol* and Fatiha in *Istri Untuk Putraku*, appeared to be identical. Firdaus was a woman who did not want to be bound by laws or practices, including religious regulations that should be the responsibility of all women. Similarly, Fatiha believed that a woman should be free, albeit a husband.

In the storyline of both novels, there is a rather clear meaning of the life principles of the two female characters. Some of the thinking similarities of the two main female characters and the similarities in meaning and story elements contained in the two novels will be explained in the following table.

**Table 1**

**The Similarities between *Perempuan di Titik Nol* and *Istri untuk Putraku***

No	Similarity	<i>Perempuan di Titik Nol</i>	<i>Istri untuk Putraku</i>
1	Perception of Arranged Marriage	Firdaus did not want to follow the arranged marriage tradition in her country. She was also coerced into marrying a 60-year-old man chosen by her uncle that seemed to promise a better life since the old man was rich. Firdaus did not want to, but she could not refuse.	Fatiha did not want to follow her family's traditions; In fact, she never wanted to marry a man her family had chosen whom she did not know, not to mention love. For the sake of Fatiha's happiness, she was betrothed to this man. Even though it was against her will, she could not contest her parents' wishes because the husband should be chosen by the wife's parents, according to local custom.
2	Life principle	Firdaus did not want to be a slave to her husband; she deemed a wife is the lowest form of prostitution in the whole world. She refused to adhere to the traditions that had been cultivated in her	Fatiha did not want to be a wife whose freedom was restrained. She believed that her freedom had been bound by customs when she was unmarried, especially her father-in-

		culture, which suggest that a wife should only serve her husband and cannot carry out her daily duties.	law's obedience to custom. Fatiha's relationship with her husband's family did not improve due to this reason.
3	Rebellion	Firdaus left her husband Sheikh Mahmoud, 60 years because she could not stand the persecution she had to face. After that, she returned to his uncle's house.	Fatiha left her husband's house and went to her parent's house because she could not stand the unfavorable situation, as well as the treatment of Aisyah as her mother-in-law who was very robust about her traditions.
4	Biological relationship	In novel <i>Perempuan di Titik Nol</i> , sexual activities were rather acceptable and no longer taboo. In the novel, it was told that a man was free to have intercourse with any woman he wanted because in this novel women are considered inferior and must obey.	In the novel <i>Istri untuk Putraku</i> , similar to the novel <i>Perempuan di Titik Nol</i> , the intercourse activities of young men who were not married appeared to be casual and common. In the story, it was easy to find someone having sexual intercourse with the opposite sex, even in very natural situations, which means someone who is in a situation that does not allow thinking about that desire.
5	Plot	The story described in the novel <i>Perempuan di Titik Nol</i> includes a parallel story. When Firdaus narrated the story of her life as a prostitute, she recalled and re-imagined the biological relationship she had and often had with Mohammadain when she	The story presented in the novel <i>Istri untuk Putraku</i> uses a parallel story. Fatiha remembered the time she had spent with Maryam and wondered what had happened. Besides, this novel has a flashback where Husein narrated his life in France.



		believed the 'feeling' was coming from someone else.	
6	Theme	The focus of the novel <i>Perempuan di Titik Nol</i> is the life of women and the struggle for equal rights for women. Women were oppressed and treated as second-class citizens by men, and the figure of Firdaus attempted to overcome these obstacles in order to achieve equality so that men value women more.	The concept is similar to the novel <i>Istri untuk Putraku</i> , which is about women fighting for their rights. There was no freedom for women to travel and do whatever they wanted when they were completely enslaved by male superiority. In this novel, Fatiha struggled to be treated equally in front of men and could pursue the job she dreamed of.
7	Gender	Gender inequality is very strong in the novel <i>Perempuan Di Titik Nol</i> . Men were far more superior than women, the male characters in this novel are described as those who deemed women were not the same. Everything was decided by social status, with men having a significant impact on women, as well as sexual identification, with women serving men in any way. Women should also obey their men or partner's all demands. If a woman wanted to eat, she must wait for her husband to finish eating, the wife must serve her husband and bear his husband's beatings if the husband believed his wife was wrong or her attitude did not appeal to him.	Gender inequality also occurs between men and women in the novel <i>Istri untuk Putraku</i> . The fact that men had a higher rank than women was shown in this example, and women must obey men. In this story, it was shown that a wife could not be educated if she followed behind her husband, that a wife must serve her husband even if she did not want to, and that a wife could be punished if her husband did not fond of her.



8	Religion	In the novel <i>Perempuan di Titik Nol</i> , the Islamic life was depicted from Firdaus' uncle, a devoted worshipper and a teacher of the Quran in Cairo, besides that the area also supported the fact that it belongs to the Muslim community, which is Cairo and Arab.	In the novel <i>Istri untuk Putraku</i> , the setting of this story was in Algeria, where the area is an Islamic community. The customs of Islamic culture are also very attached to the population, such as every woman is obliged to cover her <i>aurat</i> (part of the body except face) when leaving the house, especially those who are already married, they must wear a <i>niqab</i> when outside the house.
9	Feminism	There is a clear element of feminism which is a women's movement to demand equal rights with men. Women do not want to be looked down on or underestimated by men, they even perceive that they are superior to men, because in their nature men really need the presence of women in their lives.	This novel depicts the struggle for their rights to be equal with men, not only men who can work and be educated, but also women. Women do not always have to follow traditions that suppress their sides.
10	Message	A woman must have the courage to put herself in order to be appreciated by men.	Never surrender in any situation, women are entitled to the same or equal treatment as men.

### Differences

Apart from the similarities between the two novels that have been unraveled, there are also differences between them that have been discovered after a deeper investigation. Descriptions of setting (social or material), point of view, characterization, culture, and customs reveal internal variance as a whole. External differences can be detected between the respective writer of the novel.

**Table 2**

**The Differences between *Perempuan di Titik Nol* and *Istri untuk Putraku***

No	Difference	<i>Perempuan di Titik Nol</i>	<i>Istri untuk Putraku</i>
1	Setting	In the novel <i>Perempuan di Titik Nol</i> , the setting was narrated in the Cairo community, be it in villages and cities, Egypt, and Arabia. The range was only in the region or the country in the Middle East, not expanding to the West.	In the novel <i>Istri untuk Putraku</i> , the setting was told in the Middle East and West country, namely the Algerian community and France.
2	Marriage custom	There was no unique marriage custom before marriage in the novel <i>Perempuan di Titik Nol</i> ; however, there was an arranged relationship before marriage.	There was a ritual in the novel <i>Istri untuk Putraku</i> that the bride must follow intrinsic traditions before marriage, such as massages and thorough body examinations to reach the feminine area. The woman's parents also play a role in deciding her husband.
3	Culture	The depiction of women in the novel <i>Perempuan di Titik Nol</i> was no longer seen as significant, and men could freely please themselves with women. However, femininity was valued according to monetary view; the more desired a woman, the higher the price men should expense.	The depiction of adolescence in the novel <i>Istri untuk Putraku</i> appeared to be very useful; men and women would have a party when the newlywed couple lost their virginity. Women from both male and female households would carefully await evidence of a couple's virginity, in the form of bloodstains on women's clothes after intercourse, and this evidence would be celebrated by women.
4	Point of View	The story was told from the writer's point of view as an	The story was narrated from the point of view of

		observer in the novel <i>Perempuan di Titik Nol</i> . Meanwhile, in this situation, it was the writer who made direct observations of the main character of the novel.	an omniscient third-person point of view in the novel <i>Istri untuk Putraku</i> , with the writer remaining excluded from the story. The story was established on the information written writer from the third person point of view.
5	Background of the writer	Nawal El-Sadawi is the author of the story in the novel <i>Perempuan Di Titik Nol</i> . She was an Egyptian doctor who was famous as a novelist and woman writer who fought for women's rights around the world.	Ali Ghalem, author of the novel <i>Istri untuk Putraku</i> . He is an Algerian writer. He is also a film director who has directed three films in France, as well as a screenwriter for a film based on his novel with the same name, "A Wife for My Son."

### Hypogram

*Perempuan di Titik Nol* by Nawal El-Sadaawi is a hypogram for the *Istri untuk Putraku* by Ali Ghalem. This is evident because of the similarities of ideas and events that occurred in the novel *Istri untuk Putraku*, which Nawal El-Sadaawi had already expressed in his novel *Perempuan di Titik Nol* and was transformed later by Ali Ghalem in *Istri untuk Putraku*.

### CONCLUSION

Based on the findings of the intertextuality study of the novels '*Perempuan Di Titik Nol*' and '*Istri untuk Anakku*', there are similarities between the two novels, especially the strong feminism of both main female characters. The similarities between the two main characters are they do not want to be limited by circumstances and always be inferior to men, where men have all control and women serve as slaves.

These works also tell the story of an arranged relationship which they had to accept after their parents did to their marriage, just what had been experienced by Fatiha and Firdaus matched by her uncle. When a woman becomes a wife, both novels emphasize the importance of a wife; a wife must comply with all prevailing norms, and there are significant gender inequalities that oppress women and put them in hardship and difficult situations.

Moreover, there are differences between the two works, including differences in marriage culture, in addition to differences in the backgrounds of the two writers. The

difference is, unlike in the novel *Istri untuk Putraku*, there were no special rules or conventions that must be obeyed before marriage at *Perempuan di Titik Nol*. Furthermore, there was a contrast of the meaning of girlhood in the plot of the two novels. In the novel *Perempuan di Titik Nol*, the value of woman is determined by her attractiveness, which is measured in money to raise the bidder's bet, regardless of whether the woman is a virgin or otherwise. The price of virginity is indeed very expensive and valuable in the novel *Istri untuk Putraku*, although it is not implied in money. Girlhood is measured based on evidence after a woman losses her virginity, which is bloodstains.

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