

# CREATIVITY AND AUTHORSHIP IN HISTORICAL NOVELS: A COMPARATIVE ANALYSIS OF AFFIFUDIN OMAR'S *TUN PERAK PADUKA RAJA* AND LANGIT KRESNA HARIADI'S *GAJAH MADA MAKAR DHARMAPUTRA*

*(Kreativiti dan Kepengarangan dalam Novel Sejarah: Analisis Bandingan antara Tun Perak Paduka Raja oleh Affifudin Omar dan Gajah Mada Makar Dharmaputra oleh Langit Kresna Hariadi)*

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## Abstract

Generally, the production of historical novels demands the author to adhere to accuracy of facts in the effort to convey his story. However, as a literary work, elements related to creativity and authorship are inevitable to ensure that the work produced is able to attract the attention of readers. Indeed, every author possesses their own creativity and authorship in producing historical novels. Therefore, this study is a comparative analysis of creativity and authorship in

the historical novels of Affifudin Omar from Malaysia and Langit Kresna Hariadi from Indonesia. The historical novels selected for this study are *Tun Perak Paduka Raja* (2017) and *Gajah Mada Makar Dharmaputra* (2012). This study employs Kristeva's (1980) principles of intertextuality to assess the writers' creativity and authorship in transmuting traditional literary texts into historical novels. This will highlight the strengths and weaknesses of the two authors. This study is significant in that it reveals the dynamics of thinking of writers of historical novels from the Malay Archipelago.

Keywords: Comparative, creativity, authority, historical novel, intertextuality, traditional literary texts

### *Abstrak*

*Umumnya, penghasilan novel sejarah menuntut ketepatan fakta oleh pengarang dalam usaha menyampaikan ceritanya. Namun begitu, sebagai karya sastera, unsur-unsur yang berkaitan dengan kreativiti tidak dapat dielakkan bagi memastikan karya yang dihasilkan dapat menarik perhatian pembaca. Malah, setiap pengarang mempunyai daya kreatif dan kepengarangan yang tersendiri atau berbeza dalam penghasilan novel sejarah. Oleh itu, kajian ini bertindak melakukan analisis bandingan daya kreativiti dan kepengarangan dalam novel sejarah antara karya Affifudin Omar dari Malaysia dan Langit Kresna Hariadi dari Indonesia. Novel sejarah yang menjadi pilihan dalam kajian ini ialah Tun Perak Paduka Raja (2017) dan Gajah Mada Makar Dharmaputra (2012). Analisis perbandingan dalam kajian ini menggunakan prinsip-prinsip intertekstualiti oleh Kristeva (1980) bagi mengukur daya kreativiti dan kepengarangan penulis dalam mengolah teks kesusasteraan tradisional untuk dijadikan novel sejarah. Perkara ini akan menonjolkan kelebihan dan kelemahan antara kedua-dua pengarang. Kajian ini adalah penting bagi memperlihatkan dinamika pemikiran pengarang novel sejarah Nusantara.*

*Kata kunci: Bandingan, kreativiti, kepengarangan, novel sejarah, intertekstualiti, teks sastera tradisional*

## INTRODUCTION

"History is good medicine...visits to the past are good for us" (Bram, 2016:11). In the new millennium, the Malay Archipelago, particularly Malaysia, witnessed the emergence of new writers of historical novels, who

add variety to its national literature. One of the more active ones among these historical novelists is Affifudin Omar. Having spent much of his life involved in politics, Affifudin has a strong interest in tracing the ancient history of the Malay society of the past (Mohamed Nazreen, 2021). This is because political issues in the present have their starting point in the past. As someone who is sensitive to his surrounding environment, Affifudin sees the link between the nation's politics and the past as something that must be given greater and more detailed attention because current leaders need to look back at history in their effort to govern and lead the country to greater heights (Tenas, 2000; Pine, 2018).

In 2017, Affifudin successfully published a historical novel titled *Tun Perak Paduka Raja*. Based on the accounts recorded by the Malays of old in classical Malay literary texts such as *Sulalatus Salatin* and *Hikayat Hang Tuah*, Affifudin showcases a great figure in the history of the Malay world, namely Tun Perak. Affifudin was inspired to write about the life of the great *Bendahara* of Melaka (Malacca). *Bendahara* is a position in the old Malay Sultanate of Melaka roughly equivalent to the position of Prime Minister. Tun Perak was the individual who was responsible for bringing the Melaka Sultanate to the height of its glory (Spencer, 2000). Tun Perak was an exemplary icon of history who should be emulated for his intelligence and wisdom in aiding the Sultans, thus enabling Melaka to be successful and famous. Therefore, it is not a surprise that Affifudin wishes to highlight this historical figure in his novel.

Apart from this, the region has not only been graced with writers of historical novels from Malaysia alone but also from Indonesia. One of the prolific writers in Indonesia is a novelist named Langit Kresna Hariadi. Langit tends to produce works with historical themes because he has been interested in literature and history from an early age, as well as being influenced by his family members, especially those who experienced life prior to the Indonesian independence (Imron, Akhmad, Furoidatul, 2017). As an established writer, he focuses on tracing the history and civilization of his own people, as is reflected in such texts as *Kakawin Nagarakretagama* and *Babad Tanah Jawa*. Out of his interest in history, Langit was drawn to write about Patih Gajah Mada, a historical figure known in the Malay world.

In 2012, Langit published a novel about this historical figure, titled *Gajah Mada Makar Dharmaputra*. In this novel, Langit showcases Patih Gajah Mada as the most important individual in the history of the Malay Archipelago because the latter played a large role in leading Majapahit to

conquer other kingdoms. Famous for his bravery and wisdom, Patih Gajah Mada's presence in the history of Majapahit cannot be denied and is still discussed today. To ensure Patih Gajah Mada's continued fame, Langit recorded the life story of this icon of the Malay Archipelago in his historical novel.

When writing a historical novel, two important elements must be given due attention by the writers. The first concerns the accuracy of historical facts, whereas the second refers to the creative powers and authorship of the writer. The combination of these two elements, that is, of historical fact and the writer's imagination, create a historical novel that presents a particular historical event propelled along by a historical figure. The writer has to go through certain early processes to obtain historical information, such as conducting research or detailed reading. The process also includes the author's efforts to refer to earlier texts or accurate historical sources. In this way, the writer will be able to construct a historical event using a strong factual basis, apart from being able to flavour the plot with interesting fictitious elements, using the powers of his own creative and imaginative forces.

In line with this, this study is a comparative analysis to evaluate the creativity and the authorship of these two writers of historical novels from the Malay Archipelago, Affifudin Omar and Langit Kresna Hariadi. The comparative analysis of their two novels, namely, *Tun Perak Paduka Raja* (2017) and *Gajah Mada Makar Dharmaputra* (2012), and the writers, will employ Kristeva's (1980) principles of intertextuality as the tool or means to measure creativity and authorship in their manipulation of material from traditional literary texts for the creation of a historical novel. This is also meant to evaluate the strengths and weaknesses of each writer through the historical novel that each of them has produced. The significance of this research lies in that it reveals the dynamic nature of writers from Malaysia and Indonesia when it comes to producing historical novels.

## INTERTEXTUALITY FRAMEWORK

The theory of intertextuality employed here was introduced by Julia Kristeva, a literary figure. Born in Bulgaria, Kristeva was the scholar who popularized the term "intertextuality" in the literary scene in France in the 1960s. Kristeva was responsible for developing the Dialogism theory introduced by Mikhail Bakhtin. In her book written in French, *Semiotike* (1976), Kristeva developed the theory of intertextuality; this was later translated into English under the title *Desire in Language: A Semiotic*

*Approach to Literature and Art* (1980). Kristeva went on to employ her theory in her doctoral thesis titled *La Revolution du language Poetique*, for which she was awarded a doctoral degree in 1974.

The term intertextuality originates from the Latin term *intertexto* which root comes from the threads used for weaving cloth. Kristeva (1980:66) foregrounds intertextuality because “any text is constructed of mosaic of quotations; any text is the absorption and transformation of another”. In other words, within a text there exists another text. Apart from this, Kristeva also states that “we shall call transposition the signifying process ability to pass from one sign system to another” (Allen, 2000:54), meaning that transposition will be a tool for seeing shifts from one position to another. This can also be understood through the explanations of Mawar (2006:34), which are as follows:

*Berdasarkan rumus intertekstual, proses kreatif seseorang pengarang bertolak dari teks yang lebih awal dengan melakukan beberapa proses perubahan, penyerapan, atau petikan. Kristeva melihat sesebuah teks terbina daripada pelbagai teks yang lebih awal dengan merincikan apa jua proses yang berlaku seperti bagaimana dan mengapa proses itu dilakukan oleh pengarang. Analisis sesebuah teks berdasarkan dikotomi unsur-unsur struktur (teks dalaman) seperti tema, plot, watak, latar, gaya bahasa dan unsur-unsur di luar struktur (teks luaran) seperti sejarah, budaya dan agama. Soal keseimbangan antara teks dalaman dan teks luaran (dengan melihat fungsi dan tujuan kehadiran teks), turut diambil kira. Oleh itu, Kristeva berpendapat untuk menganalisis sesebuah teks, unsur-unsur struktur dan di luar unsur wajar diambil kira. Proses ini bertujuan mengimbangi hubungan antara teks dalaman dan luaran.*

[Based on the formula of intertextuality, the starting point of the creative process of a writer is that of an earlier text through several processes of transforming, absorbing or quoting. Kristeva sees a text as having been built from various earlier texts by detailing every process that takes place, such as, how and why the process is carried out by a writer. The analysis of a text is based on the dichotomy of structural elements (internal text) such as theme, plot, character, setting, language style, and elements external to structure (external text) such as history, culture and religion. The question of balance between the internal and external texts (by looking at the function and aims of the presence of

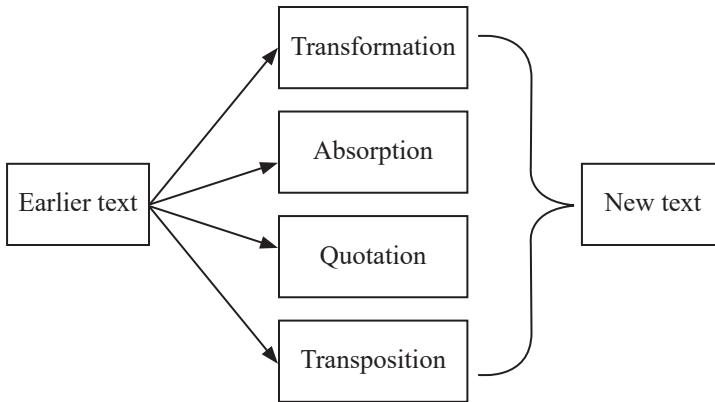
a text) is also taken into consideration. Therefore, Kristeva is of the opinion that in analysing a text, elements of structure and elements external to structure should be taken into consideration. This process is aimed at balancing the relationship between internal and external texts.]

This excerpt clarifies that a text is produced based on other texts. In other words, a writer who produces a work will refer to or be guided by earlier texts. Through earlier texts, the writers will be inspired to produce a newer work. The relationship between the earlier text and the one produced by the writer is known as intertextuality, that is, one text exists in another text.

The theory of intertextuality functions to obtain meaning because a text cannot stand on its own. This is because a text exists in reciprocation with another text. Meaning, in turn, is complex and subject to a variety of interpretations. It is this phenomenon which explains intertextuality. Readings by an audience are considered as means to connect these texts. The relationship between one text with other texts must be traced in order to interpret the meanings of a text, especially its relationship with the text that was its source. Therefore, the task of reading is a process involving texts that are related to one another. The meaning that is to be discovered, or what is called intertextuality, actually exists along the constant movement between these texts (Mawar, 2006:31).

Apart from this, Kristeva's theory of intertextuality contains several principles that are used as the means for looking at changes in form that occur from the earlier text to the new one. The "earlier text" refers to the text that is the source or the primary text referred to by the writer when writing his creative work; the creative work is the "new text". The creativity of the writer is said to have its origin in such principles as transformation, absorption, quotation and transposition.

As shown in Figure 1, there are four principles of intertextuality, according to Kristeva (1980); transformation (whereby transformation is the transfer, metamorphosis or changing of one text into another), absorption (the absorption of one text into another), quotation (quoting from the source text in the new text) and transposition (a change of position from the earlier text in the new one). The first principle of intertextuality is transformation. *The Oxford Dictionary* (2003:1873), defines transformation as "a marked change in form, nature or appearance". In other words, transformation means the transfer, metamorphosis or changing of one text into one that is different from the original.



**Figure 1** Summary of the principles of intertextuality according to Kristeva (1980).

The transformation by the writer can appear in two forms: The first is formal transformation, while the second is abstract transformation. The first form, formal transformation, involves transformation of the pattern, content or context such as the characters, setting, theme, plot, dialogue and the like. The second form, abstract transformation, is transformation involving the point of view, thought, idea or philosophy with which the writer wishes to infuse his work. Through instinct and senses, the audience is able to feel that these non-physical elements seep into the text.

The aims of transformation, as contained in the principles of intertextuality, is done to create a more interesting atmosphere for the readers because facts are included or omitted without affecting the quality of the work (Nursham, Nurhamizah dan Mohamad Mokhtar, 2014:110). This is because transformation process involves changes or metamorphosis from the work of one writer to the work of the other.

Apart from this, the second principle of intertextuality is absorption. Absorption can basically be defined as “the process by which one thing absorbs or is absorbed by another” (*Cambridge English Dictionary*, 2018:1765), or the process of showing one element being absorbed into another. In the context of principles of intertextuality, absorption involves the absorption of one text into another, the new text (Kristeva, 1980:70). Absorption of text can be seen from elements such as dialogue, characters, plot, setting and the narrative structure that underlies a text of fiction as created by a writer. The aim of the principle of absorption is to maintain

the context and the main ideology of the earlier work in the new work (Kristeva, 1980:72). Therefore, the important parts of a source text can be absorbed into a new text without affecting its originality.

The third principle of intertextuality is quotation. Quotation means that “a phrase or short piece of writing taken from a longer work of literature, poetry and etc.” (Kristeva, 1980:77). In other words, this third principle of intertextuality is the quoting of certain parts of an earlier text and including it in the new text. Writers employ this principle of quotation with the aim of creating an equal experience for the readers of the new text as experienced by readers of the earlier text (Kristeva, 1980:78). For example, excerpts from *Hikayat Hang Tuah* included in a new novel about Hang Tuah in order to create in the readers the feeling or experience of the time of the Melakan Sultanate. In this way, facts included in the new text are based on the excerpts referred to by the writers in earlier texts.

The final principle is that of transposition, which can be explained as being the change from one position to another in a text (Kristeva, 1980:78). In the context of intertextuality and literature, position takes into account modifications of the plot at the beginning, middle, climax and end. Apart from this, a shift in position from the narrative structure of the earlier text takes place when, for example, a character is transposed into the new text with a different personality. This is done to present the story from a different angle, aside from making the work more interesting and unique.

For this reason, the principles of intertextuality are the tools that will be employed by the researcher to evaluate the creative abilities and authorship of writers of selected historical novels from the Malay Archipelago. For example, an analysis of the texts using these principles of intertextuality will show changes in the form or relationship that takes place between earlier texts (classical literary texts) and new or modern texts (novels). The intertextual analysis may evaluate the characters of Tun Perak and Patih Gajah Mada as created in the modern texts, i.e. the novels *Tun Perak Paduka Raja* and *Gajah Mada Makar Dharmaputra*, based on the original classical Malay texts. However, not all principles of intertextuality will be employed because textual analysis depends on what can be found in the novels, or the principles employed by the writers when producing their historical novel.



## COMPARATIVE ANALYSIS AND FINDINGS

When looked at in comparison, both Affifudin and Langit possess a certain amount of creativity and imagination, as evident in their creative works. Their creativity can be seen in aspects such as the choice of historical events in their novels, namely *Tun Perak Paduka Raja* and *Gajah Mada Makar Dharmaputra*, respectively. The choice of historical event by each author can be discussed using the principles of intertextuality to evaluate the creative powers of both writers.

The use of the principles of intertextuality can explain the process of authorship employed by each writer in producing his historical novel, apart from showing how each writer builds the plot of his novel on historical events that are given a new appearance through each writer's creativity, which in turn breathes life into each narrative.

In the novel *Tun Perak Paduka Raja*, Affifudin clearly employs the principle of transformation, involving the modification of the narrative structure through addition, development and omission of events in the narrative. For example, the writer transforms the text through creating or adding new events to Tun Perak's life story in his teens and early adulthood. This is presented by Affifudin (2017:45-46) in Chapter 6 as follows:

*"Kamu berdua carilah nafkah sendiri," nasihat Bendahara Sri Wak Raja,*

*"Pergilah berniaga atau berternak sendiri dan jangan lari daripada membayar cukai kepada Kerajaan!"*

*Tun Perak memilih untuk menternak kambing, lembu dan kerbau di pinggir Kota Melaka. Tun Perpatih Putih menjadi pedagang membawa barangan ke pelabuhan-pelabuhan seperti Pasai, Haru, Kedah dan Pattani.*

*"Kalau kamu berdua hendak berkahwin carilah harta secukupnya untuk menyara anak bini kamu," pesan Bendahara Sri Wak Raja, "Ayahanda tidak akan membelanja wang untuk majlis perkahwinan kamu berdua kerana kamu seharusnya dapat berdiri dengan sendiri apabila sampai masanya!"*

*Tun Perak dan Tun Perpatih Putih mengambil ingatan kata-kata ayahanda mereka dengan serius. Tun Perak yang berusia 23 tahun itu telah pun mula membuka ladang ternakannya dan Tun Perpatih Putih pula telah membeli sebuah kapal lancang. Kedua mereka dibekalkan sedikit modal oleh ayahanda mereka. Yang lebih diperlui, dipinjam*

*oleh mereka daripada pedagang-pedagang lain. Mereka diajar berdikari menghadapi kehidupan di masa muka.*

[“Find your own means to make a living,” Bendahara Sri Wak Raja advised. “Be traders, or livestock farmers. And don’t forget to pay your taxes to the king!”

Tun Perak chose to be a livestock farmer, breeding goats, cows and buffaloes at the outskirts of Melaka, while Tun Perpatih Putih became a trader, trading his wares at ports such as Pasai, Haru, Kedah and Pattani. “If you want to get married, make sure you have wealth enough to support your wife and children,” reminded Bendahara Sri Wak Raja, “I am not going to give any money for your wedding, because you both should be independent by that time!”

Tun Perak and Tun Perpatih Putih took their father’s words seriously. Tun Perak, who, at the time, was 23 years old, opened his livestock farm, and Tun Perpatih Putih, in turn, bought a merchant ship. Both of them were given a small amount of money as capital by their father. The rest was borrowed from other traders. They had been taught to be independent to face life in the future.]

Based on the excerpt above, Affifudin has employed transformation by adding or creating new events that take place in Tun Perak’s youth and in his private life. This can be further explained by the fact that the historical figure’s youth is never mentioned by Tun Sri Lanang, whether in *Sulalatus Salatin* or in *Hikayat Hang Tuah*; evidently, it is created by the writer with a particular aim in mind. Affifudin transforms the tale so that Tun Perak’s life story can be presented in such a way that there is a continuity in the history, apart from providing readers a clearer understanding of the origins and private life of this historical personage.

The details presented about Tun Perak are also revealed by the writer to explain Tun Perak’s background. Tun Perak was an aristocrat of good breeding, who was loyal to his family and a devout Muslim. Affifudin also wants to show to his audience that it was a part of Tun Perak’s praiseworthy character that, even though his father held an important position at the royal court of Melaka, he wished to make a living independently. Tun Perak never used his father’s position for his own advantage or comfort. The novel *Tun Perak Paduka Raja* also shows that Tun Perak was raised like any other ordinary subject of the Sultanate, working for his own subsistence and always ensuring that the good name of his family was

upheld at any time and anywhere he went. It is through transformation—through the complete development of Tun Perak’s personal background—that this figure’s awe-inspiring greatness and significance cannot be disputed because, evidently, he was brought up with a balance of worldly and religious knowledge that makes him an idol of all time. This is in line with Lukacs’s (1962) argument about the importance of historical novels in highlighting positive historical characters to become examples for modern readers.

Other than that, Affifudin also uses transformation in the event involving Sultan Mansur Syah pronouncing the death sentence on Hang Tuah, who supposedly has created havoc in Melaka. This event makes readers think about the characteristics of kings who believe in slander and gossip and act willy-nilly, without further investigation. In Chapter 48, Affifudin brings to life an event through transforming the structure of the narrative through development, in that he uses dialogue and the like to create an effect of realism in his novels. The principle of transformation involving development can be explained more clearly through Table 1 below:

**Table 1** The principle of transformation in the novel *Tun Perak Paduka Raja*.

<b>Intertextuality Principle</b>	<b><i>Sulalatus Salatin</i> (Early Text)</b>	<b><i>Tun Perak Paduka Raja</i> (New Text)</b>
	Sentencing to death of Hang Tuah	Sentencing to death of Hang Tuah
<b>Transformation</b>	<i>Maka diketahui oleh Sultan Mansur Syah, baginda bunuh kepada Seri Nara Diraja. Maka oleh Seri Nara Diraja dibawanya pulang ke rumahnya; fikir dalam hatinya, “Adapun Hang Tuah ini, bukan barang-barang orang; tiadalah dua orang, orang yang di dalam negeri Melaka ini sebagainya pada zaman ini. Jikalau ia ini mati, di mana Duli Yang Dipertuan beroleh hamba seperti Hang Tuah ini? Lagipun belum sampai dosanya patut dibunuh.</i>	<i>Tun Perak menyedari hakikat naluri jantan yang cemburu terhadap betinanya, sanggup bermatian kerananya. Justeru beliau berundur; tidak mahu berhujah dengan orang yang telah hilang kemanusiaannya ini. “Baiklah Tuanku!” ujar Tun Perak, “Patik akan jalankan!”</i>  <i>“Hmm! Aku mesti melakukan sesuatu untuk menyelamatkan Si Tuah buat masa ini, sebelum kebenaran menyerlah!” kata hati kecil Tun Perak.</i>

Intertextuality Principle	<i>Sulalatus Salatin</i> (Early Text)	<i>Tun Perak Paduka Raja</i> (New Text)
<b>Transformation</b>	<p><i>Maka oleh Seri Nara Diraja disuruhnya bawa Hang Tuah kepada suatu dusunnya di hulu, di sana dipasungnya... Akan Hang Tuah, sebilang hari disuruh Seri Nara Diraja hantari makanan yang berjenis-jenis</i> (1996:131).</p> <p>[This came to be known by Sultan Mansur Shah, who ordered Seri Nara Diraja to kill him.</p> <p>Thus, Seri Nara Diraja brought him home to his house, thinking, “Indeed, this Hang Tuah is not just anyone; no one else at this time is like him, in Melaka. Were he to die, where would His Majesty find someone else like him? Moreover, his offence should not be punished with the death sentence.</p> <p>Thus, Seri Nara Diraja ordered Hang Tuah to be brought to his orchard at the outskirts, and he held him prisoner there... Every other day, Sri Nara Diraja had all kinds of food taken to Hang Tuah. (1996:131).]</p>	<p>“<i>Aku akan sembunyikan kamu di hulu Melaka, sehingga kebenaran terdedah,</i>” jawab Tun Perak. (2017:361-362).</p> <p>[Tun Perak realized that he had the nature of a jealous man who would give his life to defend his woman. Thus, he retreated, not wishing to argue with this person, who had lost all sense of humanity.</p> <p>“Yes, Your Majesty!” replied Tun Perak, “I will carry it out!”</p> <p>“Hmm! I must do something to keep Tuah safe for the time being, before the true story comes out!” said Tun Perak to himself.</p> <p>“I will hide you at the far end of Melaka, until the truth is revealed,” said Tun Perak (2017:361-362).]</p>

Based on Table 1, the transformation that has been done to the text can be seen from the aspect of the narrative structure, that is, the storytelling convention of classical Malay literature has been developed further using dialogue in the new text (the novel). The use of dialogue in contemporary Malay language allows the writer to develop this event more clearly, compactly and concisely for greater understanding by readers. Continuing on from developing this event, Affifudin highlights several other elements about Tun Perak as the visionary Bendahara of Melaka. The inner voice of Tun Perak—not evident in the classical Malay text—is brought to life by Affifudin in his novel in the development of this event. The writer clearly shows Tun Perak’s dissatisfaction concerning Sultan Mansur Syah’s hasty decision to have Hang Tuah sentenced to death. This is shown through the character’s internal monologue. The transformation that occurs here shows that the development of an event can also develop the role of a historical novel’s characters, in this case, the character of Tun Perak himself.

This can be compared to the novel *Gajah Mada Makar Dharmaputra*, where the transformation principle is created by Langit in the event where Raja Sri Jayanegara has to escape the palace because it is conquered by the aristocrats of Dharmaputra led by Ra Kuti and his fellow rebels. While the event of Raja Jayanegara leaving his throne is recorded in the history of the Majapahit empire, it is not told in detail. Sensitive to this, Langit uses this historical event and develops it in his narrative. This is done to reveal the hardship and difficulty faced by Raja Jayanegara, as he even has to save himself by going underwater. The event is depicted by Langit (2012:218) as follows:

*Dengan merayap Jayanegara mengikuti di belakang kemudian ikut membenamkan diri ke sungai kecil itu tanpa menimbulkan suara yang bisa memancing perhatian para prajurit pemberontak yang mengamankan pintu gerbang utara. Masih dengan gerakan perlahan tanpa suara Bekel Gajah Mada membimbing Sri Jayanegara mendekati ujung kali.*

*“Sekarang apa yang akan kita lakukan?” bisik Jayanegara Gajah Mada menahan senyum.*

*“Kita akan keluar melalui gorong-gorong, Tuanku!” jawabnya.*

*Jayanegara kembali terbelalak. Cara yang digunakan pimpinan Bhayangkara dalam upaya penyelamatkannya itu ternyata sangat mengerikan. Meloloskan diri dari balik dinding ke luar dinding melewati gorong-gorong dengan air yang sedemikian deras,*

*membayangkan saja Sri Jayanegara belum pernah.  
"Tahan napas Tuanku!" pinta Gajah Mada.  
Jayanegara memandang Gajah Mada tidak berkedip.  
"Kau gila Gajah Mada," desis Sri Jayanegara. "Kau akan  
membunuhku dengan membenamkan aku ke dalam air?"  
Gajah Mada menatap Sri Jayanegara beberapa saat lamanya.  
Pimpinan pasukan Bhayangkara mencoba memaklumi ketakutan yang  
membayangi Jayanegara. Namun, Gajah Mada tidak membuat pilihan  
atau cara lain untuk meloloskan diri ke luar dinding kotaraja itu.  
Tidak ada jalan lain, Tuanku," ucap Gajah Mada.*

[Crawling, Jayanegara followed behind and slid into the small river without making a noise that would attract the attention of the rebel soldiers who were guarding the north gate. Moving slowly and silently, Bekel Gajah Mada led Sri Jayanegara to the end of the river.

"Now what do we do?" whispered Jayanegara.

Gajah Mada suppresses a smile. "We will exit through the culverts, your Majesty!" he replied.

Jayanegara became wide-eyed again. The way the leader of the Bhayangkara was trying to rescue him was truly horrible. Sri Jayanegara had never ever imagined that he would escape the city by going through the culverts, with their rushing waters.

"Hold your breath, Your Majesty!" said Gajah Mada.

Jayanegara looked at Gajah Mada without blinking.

"You are mad, Gajah Mada," hissed Sri Jayanegara. "Are you going to kill me by drowning me?"

Gajah Mada looked at Sri Jayanegara for several seconds. The leader of the Bhayangkara troops tried to understand the fear that loomed over Jayanegara. However, Gajah Mada did not choose a different way out of the city walls.

"There is no other way, Your Majesty," said Gajah Mada.]

Each difficulty and suffering experienced by Raja Sri Jayanegara is able to convey to the reader that the actions of the rebel Ra Kutu have caused someone of very high status to undergo extreme hardship in life. The hidden philosophy and meaning that Langit wishes to convey through developing this event is that the failure of a king to rule his people fairly will have a devastating result on the governance of a kingdom. Raja Sri Jayanegara is not liked by a large portion of aristocrats, especially those governing Dharmaputra. Raja Sri Jayanegara's attitude, especially his frequent ignoring of the aristocrats of Dharmaputra, makes the aristocrats

feel vengeful and in the end causes rebellion in Majapahit. It is this that Langit, though his creative treatment in transforming the material, wishes to highlight concerning Sri Jayanegara's failure as an authoritative ruler. At the same time, the dialogue created by Langit based on the event can also help readers to imagine the tragedy that befalls Raja Sri Jayanegara more clearly when they read this historical novel. Langit provides fine and elaborate details that allow him to build new plots using other historical events.

The flight of Raja Sri Jayanegara from the palace together with Gajah Mada and the remaining Bhayangkara—the royal guards—does not end there. Instead, Langit once again uses the transformation principle when he develops another historical event with the scene of the journey of Raja Sri Jayanegara in the pitch-black night, which is something to which he, as a king, is not used to. Langit focuses the narrative on the development the character of Raja Sri Jayanegara who, from his own beginnings, has never experienced any suffering or difficulty as he lived a life of ease and luxury as a descendant of royalty. In Chapter 32, Langit (2012:267-269) highlights the principle of transformation through the character of Raja Sri Jayanegara, who is unable to cope with fleeing the palace, as in the following excerpt:

*“Aku tidak kuat lagi,” Sri Jayanegara yang berjalan terseok-seok itu akhirnya tidak tahan lagi.*

*“Kita harus terus berjalan, Tuanku,” ucap Bekel Gajah Mada.*

*“Tujuan kita sudah dekat. Tuanku nanti bisa beristirahat dengan sepuas-puasnya.”*

*“Aku tak peduli akan kau bawa aku ke mana,” lanjut Jayanegara.*

*“Tetapi mestinya aku ditandu. Aku seorang raja, kau perlakukan Jayanegara seperti ini.”*

*“Hamba Tuanku,” Bekel Gajah Mada berbicara tenang. “Apabila hamba memenuhi permintaan Tuanku untuk ditandu maka dengan sangat mudah Ra Kuti akan dengan mudah akan mengambil simpulan orang yang berada dalam tandu tentu orang yang penting.”*

*Jayanegara tak lagi merajuk.*

*“Tempat ini masih terlalu jauh dengan kotaraja,” Gajah Mada melanjutkan. “Pasukan berkuda mempunyai daerah jelajah jauh lebih luas dari tempat ini. Mereka bisa menjangka Madiun di barat dan Pasuruhan Probolinggo di timur, bahkan bisa sampai di Benteng. Panjarakan hanya dalam waktu sehari. Nasib malang dan sangat buruk akan menimpa Tuanku jika tak segera keluar dari kotaraja.”*

*“Aku lelah sekali” jawab Jayanegara. Aku benar-benar tidak mampu*

*lagi berjalan. Terserah kalau kau akan menggendongku, kalau harus berjalan kakiku kaku semua.*

*Mendapat jawaban itu menyebabkan Gajah Mada tidak bisa menahan tawanya. Apa boleh buat, meski cemas Gajah Mada harus memberi kesempatan kepada Sri Jayanegara untuk beristirahat. Namun, Gajah Mada segera membayangkan keluhan yang lain.*

*“Nyamuk sialan,” umpat Jayanegara. “Adakah nyamuk di tempat ini benar-benar sudah kelaparan hingga mereka berperilaku ganas seperti ini?” Apakah mereka ini tidak tahu aku ini Jayanegara?”*

[“I can’t go on,” the limping Sri Jayanegara finally said, unable to take any more.

“We must go on, Your Majesty,” said Bekel Gajah Mada. “Our destination is already near. We have almost reached. When we are there, Your Majesty can rest as much as you want.”

“I don’t care where you want to take me,” continued Jayanegara. “But you’ll have to carry me in a sedan chair. I am a king! How dare you treat me like this.”

“Your Majesty, I am your servant,” Bekel Gajah Mada said calmly. “But if I obey your wish to be carried in a sedan chair, Ra Kutu will easily surmise that we are transporting an important person in that sedan chair.”

Jayanegara stopped sulking.

“This place is far from the city,” continued Gajah Mada. “The horsemen have a far wider range than this. They can reach Madiun in the west and Pasuruhan Probolinggo in the east, why, they could even reach Benteng. Panjarakan is only a day away. A very ill fortune will befall Your Majesty if you do not leave the city.”

“I’m so tired,” complained Jayanegara. “I really cannot walk any further. I don’t care if you have to carry me. If I have to walk another step, my legs will grow stiff.”

Hearing this answer, Gajah Mada could not hold back his laughter. What to do, even though he was worried, he had no choice but to let Sri Jayanegara rest. Even so, Gajah Mada immediately faced another complaint.

“Damned mosquitoes,” cursed Jayanegara. “Are the mosquitoes in this place so hungry that they have become as fierce as this? Do they not know that I am Jayanegara?”]

Based on the narrative developed by the writer through the above dialogue, Langit displays the bad side of Raja Sri Jayanegara. Even in



such a critical situation, Raja Sri Jayanegara only thinks of himself as he tells Gajah Mada to carry him on a sedan chair with the excuse that he is unable to continue the difficult journey. The pride and arrogance which is deeply rooted within Raja Sri Jayanegara's character overrides his reason and empathy. Jayanegara believes himself to be a king who must be obeyed in all situations. Langit cleverly shows this through the behaviour of Raja Sri Jayanegara, who is so pampered that he cannot stand even a single mosquito bite. At the same time, Langit transforms the character of Raja Sri Jayanegara to rationalize the rebellion that takes place in Majapahit, the cause of which is the selfish king himself, who never once empathizes or cares about the sufferings of his ordinary subjects. It is no surprise, then, that the aristocrats of Dharmaputra feel resentful and launch an attack to topple Raja Sri Jayanegara from his throne.

From another angle, Langit indirectly also develops the character and role of Gajah Mada as an individual who sacrifices much for his king. His unwavering loyalty towards his king is just one of the honourable characteristics that the leader of the Bhayangkara possesses. In the context of this discussion, Gajah Mada is not only shown to be a warrior ready to sacrifice for the good of his country but also willing to put aside his own personal feelings and comfort as long as his king is ever protected from enemies. The narrative developed by Langit through the transformation principle makes it clear that the rebellion by Ra Kutu, which causes Raja Sri Jayanegara to flee the palace, is caused by the king's own attitude, and his own unjust and unfair rule.

Returning to *Tun Perak Paduka Raja*, the writer next uses the principle of absorption in his historical novel. The principle of absorption is evident when Affifudin highlights the event of the Sultan Mansur Syah's betrothal to the princess of Majapahit named Raden Galoh. The event is recorded in the historical texts of Melaka, and are evidence of mutual relations between the two kingdoms, Melaka dan Majapahit. It cannot be denied that Majapahit was a great power in the Malay Archipelago. The strength of its army and its economic stability were a reason for Melaka to want to establish a two-way relationship with Majapahit (Jelani, 2017). For this reason, Tun Perak suggested that Sultan Mansur Syah ask for the hand of Princess Raden Galoh, to make her queen of Melaka. Affifudin includes this event from the original text, which is summarized in Table 2:

Based on Table 2, the principle of absorption involving the Sultan's betrothal to the princess of Majapahit, Raden Galoh, has been absorbed

**Table 2** The principle of absorption in *Tun Perak Paduka Raja*.

<b>Intertextuality Principle</b>	<b><i>Sulalatus Salatin</i> (Early Text)</b>	<b><i>Tun Perak Paduka Raja</i> (New Text)</b>
	Betrothal to princess Raden Galoh	Betrothal to princess Raden Galoh
<b><i>Absorption</i></b>	<p><i>Sebermula, ke Melaka pun kedengaranlah pula peri baik parasnya tuan puteri itu. Maka Sultan Mansur Syah pun berkira-kira akan pergi ke Majapahit, berani rasanya baginda akan galuh Majapahit itu. Baginda memberi titah kepada Bendahara Paduka Raja menyuruh berlengkap; maka baginda pun mengerah segala orang supaya berlengkap perahu, masing-masing dengan kuasanya. Ada lima ratus yang kecil-kecil tiada terbilang kerana pada masa itu Singapura sahaja serratus buah lancaran bertiang tiga</i> (1996:118).</p> <p>[The news of the princess' beauty reached Melaka. Sultan Mansur Shah began to make plans to go to Majapahit; he felt drawn to their princess. He ordered the Bendahara Paduka Raja to prepare; thus, everyone was ordered to prepare their boats, each according to his own means. There were 500 vessels, and, in addition, countless small ones, because at the time, Singapore alone had 100 three-masted lancharas (1996:118).]</p>	<p>“Tuah!” ujar Tun Perak, “Buat persediaan untuk ke Majapahit, meminang Raden Galoh! Tuanku Sultan telah memperkenan rancangan kita bitu!”</p> <p>“Ampun Tun!” ujar Hang Tuah, “Jikalau hendak menambat hati Raden Galoh, rombongan yang saya akan ketuai itu mesti menarik pandangannya yang Sultan Mansur Syah itu adalah raja besar!”</p> <p>“Apa maksud kamu?” tanya Tun Perak.</p> <p>“Pertama, angkatan yang saya kan ketuai itu mestilah besar, yakni merangkumi sekurang-kurangnya 100 buah kapal besar dan kecil, jawab Tuah, “Dan kedua, kapal induk mestilah sebuah kapal yang besar dan indah!” (2017:194).</p> <p>[“Tuah!” cried Tun Perak, “Prepare to depart for Majapahit, to ask for the hand of Raden Galoh! His Majesty, the Sultan, has granted permission for our plan!”</p>

Intertextuality Principle	<i>Sulalatus Salatin</i> (Early Text)	<i>Tun Perak Paduka Raja</i> (New Text)
		<p>“Dear Tun,” replied Hang Tuah, “To be attractive to Raden Galoh, the entourage that I lead must be one that convinces her that Sultan Mansur Shah is a great king!”</p> <p>“What do you mean?” asked Tun Perak. “Firstly, the fleet that I will lead must be big—at least 100 large and small ships,” answered Tuah, “And secondly, the mothership must be large and beautiful!” (2017:194).]</p>

into the new text from the earlier classical Malay text. Affifudin Omar has absorbed and retained the main idea of this event because it is an important event in the history of the Melaka Sultanate. In this event, Affifudin directly showcases Tun Perak’s great character as the Bendahara of Melaka who arranges the preparations for the entourage sent to Majapahit by the Sultan to ask for the princess’s hand. It is Tun Perak’s intelligence and wisdom in carrying out all of the king’s decrees that need to be absorbed into the new text so that a present-day audience may take note of the greatness of this historical character without doubting the facts. For this reason, the event is brought into the novel from the original historical source through the absorption process, so that the memory of the event can be retained, apart from not altering the true meaning of the history.

Compared to the novel *Gajah Mada Makar Dharmaputra*, the absorption principle is highlighted by Langit through the absorption of the character Jayanegara as the second king of Majapahit after Raden Wijaya. Raja Sri Jayanegara is one of the most important historical figures and his name is recorded in histories of the Majapahit civilization (Zuber, 1973). The king’s own characteristic—his selfishness—caused discontent among the aristocrats, especially those that governed Dharmaputra, Majapahit’s administrative centre.

**Table 3** The principle of absorption in *Gajah Mada Makar Dharmaputra*.

<b>Intertextuality Principle</b>	<b><i>Sulalatus Salatin</i> (Early Text)</b>	<b><i>Tun Perak Paduka Raja</i> (New Text)</b>
	Jayanegara as the king of Majapahit	Jayanegara as the king of Majapahit
<b>Absorption</b>	<p><i>Pupuh 47, rangkap kedua Pada tahun Saka sapta-janasurya, Sang Raja diceritakan, menobatkan putranya untuk memerintah di Kediri, Sri Indreswari ibunya, (ia begitu) gagah berani, cakap, dan cerdas, gelar penobatan rajanya (adalah) Jayanagara, tidak seorang pun ragu akan hal itu. (Damaika, 2015:156)</i></p> <p>[Canto 47, verse two In the Shaka year sapta-janasurya, it is said, Sang Raja decreed his son to rule Kediri; the prince's mother was Sri Indreswari, (he was) heroic and brave, capable, and intelligent; his regnal name (was) Jayanagara, and none doubted this. (Damaika, 2015:156)]</p>	<p><i>Satu-satunya anak laki-laki Raden Wijaya itu adalah Kalagemet yang kemudian diangkat menjadi raja menggantikan ayahnya, menggunakan nama Jayanegara (2012:24).</i></p> <p>[The only son of Raden Wijaya was Kalagemet, who was later appointed to become king in place of his father, using the name Jayanegara (2012:24).]</p>

For this reason, Ra Kuti and his comrades launched a rebellion to overthrow the king of Majapahit. It is for this reason that the Jayanegara's name cannot be omitted from this historical novel. This character must be remembered and his fate must be brought from the original text into the new text. The absorption of the character of Jayanegara from *Kakawin Nagarakretagama* into *Gajah Mada Makar Dharmaputra* is summarized in Table 3. There is another principle of intertextuality that is employed by the writer of *Tun Perak Paduka Raja*, that is the principle of quotation. This principle is employed by Affifudin in the adoption of excerpts that record

**Table 4** The principle of quotation in *Tun Perak Paduka Raja*

Intertextuality Principle	<i>Sulalatus Salatin</i> (Early Text)	<i>Tun Perak Paduka Raja</i> (New Text)
	Tun Perak's Final Advice	Tun Perak's Final Advice
<b>Quotation</b>	<p><i>“Hendaklah kamu semua tuliskan kepada hatimu pada berbuat kebaktian kepada Allah Taala dan Rasul Allah salla ‘lallahu ‘alaihi wa salam; dan jangan kamu sekaliannya melupai daripada berbuat kebaikan; kerana pada segala hukum, umpama dua buah permata pada sebetuk cincin; lagi pula raja itu umpama ganti Allah dalam dunia, kerana ia zillu ‘ullah fil’alam. Apabila berbuat kebaktian kepada Allah Taala, serasa berbuat kebaktian kepada nabi Allah...berbuat kebaktianlah kamu akan Allah, dan rasul-Nya, dan akan raja, inilah wasiatku kepada kamu semua. Hendaklah jangan kamu sekalian lupai, supaya kebesaran dunia akhirat kamu semua peroleh.”</i> (1996:190).</p> <p>[“You should inscribe in your heart to do good for Allah Most High and His Messenger salla ‘lallahu ‘alaihi wa salam; and do not ever forget to do good; because these are of equal weightage, like two jewels on a ring; moreover, a king is the vicegerent of Allah in this world, because he is zillu ‘ullah fil’alam. When you do good for Allah Most High,</p>	<p><i>“Hendaklah Tuanku dengar dengar nasihat orang yang tiada sebenarnya; jikalau Tuanku berbuat nafsu jangan banyak raja-raja yang dibinasakan Allah SWT kerajaannya, sebab menurutkan hawa nafsunya!”</i> (2017:504).</p> <p>[“Your Majesty should not listen to the advice of dishonest people. Should Your Majesty wish to do anything, do not follow your whims and fancies, because Allah Most High has destroyed the kingdoms of a great many kings who followed their whims and fancies!” (2017:504).]</p>

<b>Intertextuality Principle</b>	<b><i>Sulalatus Salatin</i> (Early Text)</b>	<b><i>Tun Perak Paduka Raja</i> (New Text)</b>
	it is as if you are doing good for His Prophet... therefore do good for Allah, and His Messenger, this is my final advice to all of you. Never should you forget this, so shall you attain greatness in this world and the next.” (1996:190).]	






the will of Tun Perak. Before Tun Perak breathes his last, he expresses his wish to leave a testament to his people about several matters concerning the importance of religiosity, loyalty to God and king and the like. Affifudin quotes the testament of Tun Perak from the original text, and it is adopted in the new text, *Tun Perak Paduka Raja*. This use of the principle of quotation is shown in Table 4.

However, the principle of quotation is not used in the novel *Gajah Mada Makar Dharmaputra*. Langit mostly employs the principles of transformation and absorption in his works as compared to Affifudin, who employs quotation. This is because each writer uses his own creativity, imagination and method to create the storylines of each respective historical novel. The use of the principles of intertextuality by both authors is summarized in Table 5:

Based on Table 5, there are three principles of intertextuality that are employed by Affifudin in his novel *Tun Perak Paduka Raja*, namely transformation, absorption and quotation, whereas Langit only employs two principles of intertextuality, which are transformation and absorption in order to create the novel *Gajah Mada Makar Dharmaputra*. Based on the analysis performed, it is evident that both writers do not use the last principle, that of transposition, in their works. Although Affifudin uses more principles of intertextuality than Langit, this does not mean that he possesses greater creative powers or a better authorship than Langit.

On the whole, the comparative analysis of intertextuality principles above clearly shows how writers combine their creative powers with their own methods. The selection of each character, setting, plot and the like is done by each writer in detail in order to create history that is presented in

**Table 5** The principles of intertextuality in the novels Novel *Tun Perak Paduka Raja* and *Gajah Mada Makar Dharmaputra*.

<b>Intertextuality Principle</b>	<i>Sulalatus Salatin</i> (Early Text)	<i>Tun Perak Paduka Raja</i> (New Text)
<b>Transformation</b>		
<b>Absorption</b>		
<b>Quotation</b>		
<b>Transposition</b>		

an interesting form in a fictional way based on their own creativity and imagination. Overall, the idea to highlight the historical character, Tun Perak, should be commended because Affifudin successfully holds up this character in a work of fiction in order to make it easier for readers to get to know about this historical figure in more detail. Affifudin highlights the character of Tun Perak in his work, for which he referred to the Malay history of olden-day Melaka, by creating historical events within this olden-day setting to be presented to the present-day generation.

Even so, Affifudin's writing style in the novel *Tun Perak Paduka Raja* is flat and bland when compared to that of Langit. This can be shown more clearly through Affifudin's treatment of each historical event in his novel with the same tone, without adding in any elements that might attract the reader's attention. The pattern of Affifudin's writing is still tied to his reference towards the texts from classical Malay literature. As a result, it is difficult for Affifudin to spread out his creativity, and he is more prone to give greater elaborations without using fictional creations to further beautify the historical events.

Apart from this, Affifudin also prefers to fit in too many historical events from his historical sources to the extent that the story loses momentum and thus the attention of the reader. This also causes the reading process not to be

satisfying for the audience in terms of enjoying the beauty of language and aesthetic value. The novel *Tun Perak Paduka Raja* is therefore somewhat “harsh” or stiff as he limits his own creative powers in his effort to stay true to all the events in historical sources.

This is not the case with Langit. The writer of *Gajah Mada Makar Dharmaputra* is far more selective when it comes to historical events. In creating a historical novel about the greatness of Gajah Mada, he focuses only on the rebellion by Ra Kuti in Majapahit. Langit takes this event and transmutes it into his work, unlike Affifudin who tries to tell Tun Perak’s entire life story, from birth until death. Langit uses his own creativity to bring to life a single event in the context of a bigger tale. This is more obvious when the writer details each event in scenes that follow one upon the other in order to create continuity in the narrative.

Focusing only on the event surrounding the rebellion of Ra Kuti, Langit is able to develop the storyline in much detail through beautiful storytelling. He cleverly manipulates characters and events by creating elements of tension that are reflected by Gajah Mada and all the Bhayangkara when Majapahit is attacked by the aristocrats from Dharmaputra. Every critical point elaborated by Langit through the character of Jayanegara also makes the readers wonder what the ending of the story will be, apart from making the reader appreciate this historical novel. It is this that Langit projects as compared to Affifudin, to the extent that the former has his readers spellbound through his creatively-developed narrative. Langit’s writing is interspersed with surprises and the like which bind the reader from the beginning to the end of the novel.

Based on the comparison of the two writers, there is a similarity between the two of them, which is that they both maintain the characteristics of the historical novel as suggested by Lukacs (1962) in his concept of writing a good historical novel; it should be based on fact in terms of setting of time and place, and should be about real historical characters. Both Affifudin and Langit Kresna have, in their novels, maintained historical facts collected from certain sources, and have transmuted these in a different form based on their own creativity. An analysis between the two writers can be summarized as showing that the writer of *Gajah Mada Makar Dharmaputra* is superior in that he combines creativity and imagination to the maximum as compared to Affifudin, who is content with retelling history in a flat monotone.



## CONCLUSION

The result of this discussion shows that the creative powers of Langit, as evident in his historical novel *Gajah Mada Makar Dharmaputra*, are more dominant than those of Affifudin. This is because Langit cleverly selects and rearranges small historical events and expands them into a greater fictional work. The narrative and writing style of Langit is flavoured with interesting fictitious elements that enliven the incident of the rebellion of Ra Kuti in Majapahit. Although Langit gathers his creative powers to the maximum, he still continues to maintain the concepts and characteristics of the historical novel. He beautifies history with detailed elaborations and explanations without straying from the facts of history.

The writer of *Tun Perak Paduka Raja*, as shown by the present research, also puts his creative powers to work; however, his writing is flat and somewhat bland. The fiction that he tries to create is still influenced by the writing style of classical Malay literature. Affifudin's writing style is also not yet evolved enough to break through writing conventions and create new fiction that will be pleasing to readers. In *Tun Perak Paduka Raja*, the writer has the tendency to compact as much historical fact as possible into the plot to the extent that there is little fiction, which would beautify the piece. Therefore, Affifudin's writing style should be improved upon by other contemporary local writers of historical novels so that the community at large will continue to have an awareness of history through well-written historical novels.

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