
CARNIVALIZATION IN DANARTO'S *ASMARALOKA*: A STUDY OF BAKHTINIAN DIALOGISM

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ABSTRACT

Asmaraloka, a novel written by Danarto, is a non-realistic novel that contains many voices, ideas, discourses, and thoughts that construct the carnivalesque elements in the novel. Within the context of diversity and various phenomena in the world, the carnivalization of the story shapes the behaviors and the identities of the characters in it.

Drawing on this idea, this study aims to reveal the internal and external elements that contribute to the carnivalization of *Asmaraloka*. The novel's text is examined qualitatively using Bakhtinian dialogism and a sociological approach to dialogic behavior for the purpose of understanding the complete construction of meanings as the reflection of the author's world view.

The study finds that there are two categories of carnivalesque elements in *Asmaraloka*, namely the external and internal elements of carnival. The external carnivalization of the story creates the non-realistic world in it in relation to other texts that contribute to the diversity of ideas/ meanings in the novel. The internal carnivalization of the story generates the following structural aspects: (1) the battlefield as a means of carnival performance, (2) the occurrence of an abnormal human relationship between the characters, (3) the carnivalesque phenomena that are constructed in the story through the dialogues between peace and chaos and between obedience and denial, and (4) the effects of carnivalesque behaviors on the characters' personality.

Keywords: *carnavalesque, novel, dialogism, polyphonic*

ABSTRAK

Asmaraloka merupakan novel nonrealis karya Danarto yang berisi banyak suara, gagasan, wacana, dan pemikiran yang membentuk unsur-unsur karnival di dalamnya. Dalam konteks keberagaman dan berbagai fenomena di dunia, karnivalisasi karya sastra merupakan hal yang dapat mempengaruhi tingkah laku dan pembentukan jati diri para tokoh dalam cerita.

Berkaitan dengan gagasan di atas, penelitian ini bertujuan mengungkap karnivalisasi teks *Asmaraloka* baik yang bersifat internal maupun yang eksternal dan pengaruhnya terhadap pembentukan karakter dari tokoh-tokoh dalam novel *Asmaraloka*. Penelitian ini menggunakan metode kualitatif. Analisis dilakukan berdasarkan dialogisme Bakhtin dan pendekatan sosiologis pada perilaku dialogis untuk memahami jalinan makna utuh sebagai pandangan dunia pengarang.

Hasil penelitian menunjukkan adanya unsur karnival eksternal dan internal yang membangun cerita. Karnivalisasi eksternal membentuk dunia nonrealis dari cerita dan berkaitan dengan teks-teks lain yang berperan membangun keragaman makna dalam *Asmaraloka*. Karnivalisasi internal cerita mengungkap adanya aspek-aspek berikut ini: (1) medan pertempuran sebagai sarana pertunjukkan, (2) hubungan manusia yang tidak normal yang terjadi antar tokoh, (3) fenomena-fenomena karnivalistik yang terbangun melalui interaksi antara kedamaian dan kekacauan dan juga antara ketaatan dan pengingkaran, dan (4)

unsur-unsur karnival yang merupakan dialog antara gagasan pengarang dan fenomena-fenomena sosial di masyarakat.

Keywords: *karnival, novel, dialogisme, polifonik*

INTRODUCTION

Novel is a literary work that has a tendency to produce a variety of discourses, languages, or voices. As a literary work that conveys complex ideas, it can represent a novel object or become an object of representation. Bakhtin (in Todorov, 1984) gives particular attention to the application of dialogic theory in understanding novel genres. On the basis of the theory, the discourse in a novel is divided into two types: one which draws a clear line that separates it from another discourse (linear) and one which dilutes or deconstructs the discourse of closure in another discourse (pictural). In the linear discourse, the social heterology is beyond the novel so the discourse is a monologue (one point of view), which has the traits of seriousness and hierarchy. In comparison, in the pictural discourse, the social heterology is included so the discourse is predominantly dialogues (a lot of points of view). This type is more familiar without any order nor hierarchy, and the relationship between them could be tied freely, similar to that of carnival. Then, carnivalesque literary tradition is first observed by Bakhtin (Suwondo, 2001) who believes that carnival is a behavior that opens the way or gives specific conditions for the birth of a new literary genre that is the polyphonic novel genre. A polyphonic novel is a novel that is characterized by the plurality of voices or the plurality of full-awareness that is dialogical in nature. his study examines carnivalesque behavior as a reflection of socio-cultural phenomena that occur in society. It is represented in the interaction of individuals who are experiencing a vague identity and is expected to engage in the socio-cultural life of the society they live in and various social conflicts that arise within it.

The author of *Asmaraloka*, Danarto, is considered an author who provides a renewal for Indonesian literature through the literary qualities of his works (Sitepu, 2009). He is a skillful author with the ability of narrating social conflicts using non-realist elements such as those in fantasy and

legends. Several examples of non-realist elements in *Asmaraloka* are the angel of death who brings Arum's husband's body, animals and objects that could talk, and the unity with legendary characters Setyawan and Savitri. Carnival is an alloy of various elements that shows something beautiful that generates many variations and nuances. Carnival in literature describes the literary symbolism of the appearance of large masses. Carnival is not the abstract expression of the opposite but pretty behaviours that exist in life or togetherness. Therefore, carnivalesque behaviour is able to penetrate all aspects of life including literature in which it shows a strong influence (Suwondo, 2001).

Carnavalesque literature itself is the pioneer of the polyphonic novel that has developed through the process of transformation that involves various elements, especially the comical elements and the carnival attitude. Carnavalesque literature has three characteristics, namely: 1) the point of departure to understand or evaluate and formulate the reality resulting in a change of time and value in the artistic depiction, 2) although associated with legend, it does not convey meanings using legend but using imagination, and 3) their variation and multiplicity thus rejecting the stylistic unity of tone in epic, tragedy and lyrics, and vice versa, but accepting various other elements such as good-bad, serious-funny or sacred-profane, with dual voice occupying the main role (Bakhtin, 1984).

Those three basic characteristics of carnivalesque literature have a major significance for the development of prose dialogue in western literature. The development reached its peak in Dostoevsky's polyphonic novel. Some dialogic works can be found in two literary genres of seriocomic: the *Socratic Dialogue* and *Menippean Satire*.

The carnivalesque behaviors in *Socratic Dialogue* genre are characterized by the following components. The first is dialogic truth that serves as a basis for literature so the conflicts of the ideas give birth to new ideas (This is built on a dialogical relationship between individuals which also works

as a collective relationship). The second is two basic devices to be found, namely syncrisis and anacrisis. Syncrisis is a dramatic juxtaposition of various points of view on a particular subject matter so opinions are adjusted with greater interest. Anacrisis is a provocation in the form of words, phrases or urgent situations that serves to press the interlocutor (the other person expresses opinions and thoughts so the new truth can be concluded). The third is characters in dialogue that consist of the main character and the interlocutor. They are the ideologues, which are human creators of ideas with an ideological event performs the polling and testing of a truth. The fourth is the anacrisis as a provocation to urge others to get fully involved. The fifth is the idea that is organically attached to a personal portrayal (transmitter) (Suwondo, 2001).

The genre of *Mennipian Satire* is defined by fourteen characteristics that have brought about the emergence of polyphonic novel (Bakhtin in Suwondo, 2000). The first characteristic is that the genre contains comical elements. The second is that although the fictional characters in the genre are generally derived from historical narratives and legends, they are not static, but dynamic and fantastical. The third is that in this genre elements of fantasy and adventure work as a motivation to create philosophical ideas. The fourth is that it creates an organic combination of free fantasy and symbolism. The fifth is that it also combines fantasy with philosophical and ideological universalism such as "ending questions" about the world of the dead. The sixth is that it features three stages of syncrisis, representing a transfer from Earth to Olympus, and then from Olympus to the underworld. The seventh is the presence of fantastic and bizarre experiments. The eighth is that the presence of moral-psychological experiments of appearance such as abnormal human, split personality, dreams during the day time, or suicide. The ninth is the creation of scandalous scenes and eccentric behaviors. The tenth is the use of contradictory combinations or oxymorons such as emperor-slave, patrician-bandit and the rich-poor, and unexpected contrasts. The eleventh is the presence of an element of utopia in the form of a dream or a trip to the middle of nowhere. The twelfth is the use of a lot of other text genres such as letters, speeches, prose, poetry, and so on. The thirteenth is the construction of a dialogical behavior through the presence of other works and the diversity of tone and style. The fourteenth is that there is an element of

publicity or journalistic communication associated with contemporary ideological (the present). 12) use a lot of other text genres such as letters, speeches, prose, poetry, and so on; 13) forming a dialogical behavior at the presence of other works and diversity of tones and styles; and 14) there is an element of publicity or journalistic associated with contemporary ideological discourse (the present).

On the basis of works in the genres of *Socratic Dialogue* and *Menippean Satire*, Bakhtin concludes that carnivalesque behavior falls into four categories. The first one is wonderful performances without a stage, without any division of roles between player and spectator. All can be active participants because there are no carnival performances, not even plays, but the participants live by the laws of the carnivalesque life (unusual life). There are also the following situations: laws and prohibitions that govern the moral life is suspended; the hierarchical system is confronted with all forms of fear, shame, piety and ethics delayed; and distance between individuals is eliminated. Free contact allows the occurrence of various things. The second one is the category in which, in the middle of the drama, another mode appears in the relationship between humans in normal life (non-carnivalesque) by bringing eccentric characters that allow hidden side of human nature to be revealed. The third one is the category in which all the appropriate behaviors and the existing custom that are isolated by hierarchical behavior are brought into contact with combinations of carnival. Carnivalesque brings together two opposing sides in pairs such as good-bad, sacred-profane, arrogant-humble, etc. The fourth category is the one in which the combination of different contacts or blasphemy results in carnivalesque profanation that serves to illuminate or clarify the existing symbols of authority (Suwondo, 2001).

Bakhtin introduced two important concept that can also be considered as methods, namely the heteroglossia method and the carnivalesque method in the 1930s and 1940s (Manshur, 2017). The heteroglossia method is a way to reveal "environmental" discourse which is characterized by polyphony, language, dialect, jargon, and discursive genres. The carnival method, according to Bakhtin (in Suwondo, 2001) is an individual's way of working in understanding behavior whose roots are embedded in the primordial order and way of thinking and develops in conditions of class society. In such conditions of

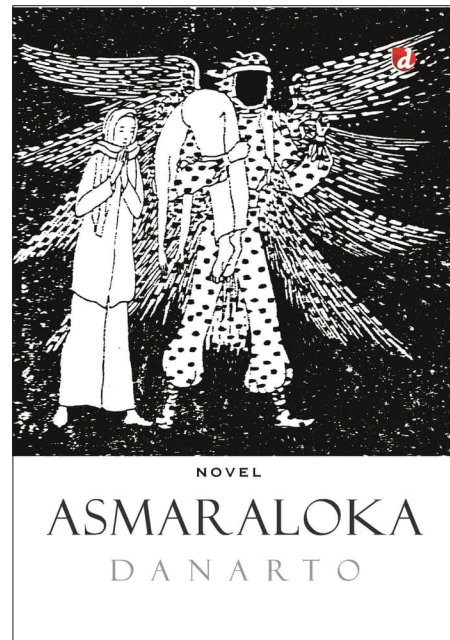
society, individual behavior tries to treat the world as belonging to everyone so that they (whoever inhabits this world) can establish contact (dialogue) freely, intimately, without being hindered by social order, dogma, or hierarchies. So, in this research we will focus on Bakhtin's carnivalesque methods. The article presents a qualitative study with a descriptive method of interpretation. This study uses a sociological approach to literature and Mikhail Bakhtin's theory of carnival. The focus of the study is the representation of ideas in Danarto's *Asmaraloka* as the formation of ideology through dialogues as a freedom of expression.

The data were collected through library research in which all relevant information was taken from the resources that are connected to the focus of research. The analysis of data was carried out on the basis of Bakhtin's theory of carnival (Faruk, 2012). The first step in the process includes reading and recording. The text of the novel was read closely and scrutinized in search of dialogical relationship within the novel. The second step was analyzing internal and external elements of carnival in the text using Bakhtin's theory of carnival. The purpose of this analysis was to reveal the representation of ideas or ideology in the novel. The last step is drawing conclusions from the results of the analysis.

The elements of the carnival in *Asmaraloka* were examined and interpreted to describe the carnivalization of the novel. Bakhtin's theory of carnival was adopted in its connection with Bakhtin's concept of dialogism to understand the specific relation between the novel and social reality used in sociological literature method (Damono, 2010). The present study is based on the assumption that the elements of carnival in the novel reveal the author's dialogue to convey his ideas to the society.

FINDING AND DISCUSSION

Asmaraloka presents a creation of a carnivalesque world in which an unusual life is portrayed since the beginning of the story. This was reflected in the external and internal carnivalesque behaviours in the novel. External carnivalization is made up of superficial aspects and the written expressions, whereas internal carnivalization is to be found in aspects in the story that reveal new ideas.



External Carnivalization

Asmaraloka is a novel that contains the elements or the behavior of a dominant carnival. The first noticeable element of carnival in the novel that is external in nature is the illustration on the book's cover. It depicts a woman with a headscarf in the company of an angel of death.

Angel of death is described as a tall figure with eight wings who carry the body of a man. This description shows a fantasy that is unique and unusual, even tend to make a chilling impression. The winged figure in the above illustration is an angel of death that is taking away a man's dying body from the woman illustrated next to the figure whose name is Arum. However, she is not afraid of the angel; she even demands that the angel returns his husband to her. Her request signifies her hope that her husband would be brought back to life, but the angel of death must carry out his duty and thus take her husband away. Besides, humans cannot fight death.

The cover page with the picture of an angel of death holding Arum's husband's body shows a visual symbolic illustration of how human interacts with death. It functions as a non-realist element that embodies a carnivalesque representation of human's relationship with God's other creatures.

The carnival element has been implied in traditional literary works, especially in legends. In

legend, the element of carnival is shown sacred-profane elements and fantastic performances (Faruk, 1999). Such illustration is intertextually related to other similar texts that are also featured in *Asmaraloka*, namely the story of Satyawana and Savitri. The story is associated with the legend *Mahabharata* because King Aswapati, Savitri's father, was an ancestor of King Salwa. King Salwa is a brother of Madrim, who is the second wife of King Pandu Dewanata. Madrim is the one who gave birth to Nakula and Sadewa. The story of Savitri and Satyawana is one of other texts that is incorporated in *Asmaraloka*, and in this manner of inclusion, this story serves as an external carnivalization of the novel that signifies a wife's love for her husband expressed in her fighting for her husband's revival from death.

The story goes that Savitri had to fight for her husband who was destined to die after a year of their marriage. When death was coming for her husband, Satyawana, Savitri immediately grabbed Batara Yamadipati (god of death)'s clothes. With a painstaking struggle of following the god of death and her determination to bring her husband back, she finally made the god revive her husband.

The story of Arum, a woman with a head scarf who pursues her husband's body that is taken away the angel of death, has a similar pattern with the story of Savitri who is going through the same struggle. Trying the same struggle of following the death angel anywhere he goes, she hopes that she will be able to eventually get her husband back. However, unlike in the legend, people coming back from death is an impossible occurrence in reality especially for an ordinary person like Arum although she remains determined in her pursuit of the angel of death to the battlefield. She stops when her twins children are born.

"Perkawinan Setiawan dan Sawitri telah berlangsung khidmat di kelir ki dalang. Gamelan yang mengiringi kedua mempelai merayao masuk ke pelaminan Busro dan Arum. Malam ini telah berlangsung dua perkawinan. Yang satu permulaan dari perjalanan manusia yang dilangsungkan oleh beberapa puluh tenaga, yang mengundang beberapa ratus tamu. Sedangkan yang satunya adalah perjalanan sepasang kekasih yang masyhur dari dunia dongeng yang dilangsungkan oleh satu orang saja, yaitu ki dalang. Ia memainkan belasan

wayang kulit begitu piawai, yang mengambil lakon perkawinan kesatria Setiawan dan putri Sawitri. Antara yang ditanggap dan yang menanggap sama-sama hidup dan saling melengkapi (Danarto, 2016: 28).

In addition to this story, there are several other texts involved in the story of *Asmaraloka*. One of them is the story of a Jesuit Father from the Roman Catholic Church (1534) who was fighting for the cross. The priest was carrying the cross as a metaphor of the order's struggles. Another text that appears in *Asmaraloka* is the story of Abidah El Khaliqy, a muslim novelist whose one of her works is titled *Perempuan Berkalung Sorban* (2001), who becomes a citizen of a new peaceful world. In addition, there are also the appearances of an Indonesian government agency such as the Meteorology, Climatology, and Geophysical Agency (BMKG) and the House of Representatives (DPR) along with their human clone soldiers. These appearances imply that the story is set in the present, and their blending with other multidimensional elements of imagination constructs its carnivalization on the surface or the external part. The blending of these diverse elements of imagination or representation produces a kind of human relationship that is different from its normal occurrence in the real world. It also includes the blending of the past and the present through prominent figures and icons as well as the supernatural and the invisible.

Internal Carnivalization

According to Kristeva (in Lechte, 2006), the internal carnival element will present carnival figures, such as clowns, who are on the border between art and life, who experience a kind of madness, and the 'mask' figure, who is not hidden but reveals himself. All of this illuminates the ambiguity, all embraces the logic of carnival. Then in *Asmaraloka*, the internal part of the carnivalization is created through conflicts and wars that affect the atmosphere of the story. The wars break out because of dispute between tribes, adherents of different religions, races, and classes, and the wars are made more chaotic by the appearances of many provokers and also adolescents so that carnivalization occurs in the story. The characters' behaviours are abnormal as compared to normal behaviors in real life. They show many kinds of very unusual behaviours. They act, go on adventures, fantasize and confront

others freely. In the *Asmaraloka*, all characters play in the carnivalesque spaces or settings, with the biggest carnivalesque space situated in the battle field. This is evident in the following quotation.

Bala tentara yang bermusuhan dengan bala prajurit sebenarnya satu bangsa. Mereka tinggal di satu Negara yang tidak dipisahkan apa pun. Tetapi, begitulah kebijaksanaan sejarah. Perang hanya pecah oleh sesama saudara. Mula-mula hanya percekocokan biasa, lalu timbul perbedaan pendapat. Ketika muncul seorang pakar ekonomi menguraikan tentang tersedotnya kekayaan daerah ke pusat pemerintahan, hingga daerah yang kaya itu hanya mewariskan kemiskinan bagi warganya, nah, dari sinilah bibit perang itu tumbuh. Berkembang menjadi perang antarsuku, antaragama, antar-ras, antargolongan. Bendera-bendera bulan bintang, salib, obor, cakra, dan tanda-tanda gambar agama dalam panji-panji berkibar-kibar di seantero medan perang. Bahkan Pasukan Malaikat pun menebah dari langit (Danarto, 2016: 147).

Normally, people would be gripped by fear or anxiety in a war situation that affects their life. In *Asmaraloka*, their reaction is entirely different, even bizzare. People in the story live in a strange modern era where they can enjoy the ongoing war as a kind of entertainment. With the advanced technological development, they watch the war from television. There are even journalists who cover the war live so that their audience can watch it through a live streaming on their mobile phones. It is not at all like a war situation in reality as we know it because it is a carnivalization of war and battlefield.

Biarlah yang berdagang melanjutkan dagangannya, biarlah yang berperang berangkat ke medan pertempuran. Mungkin karena tak saling ada hubungannya itulah, perang bisa lama. Tergantung kebutuhan. Sedang masyarakat luas tak ingin diganggu. Selama ini masyarakat biasa berbondong-bondong ke medan perang, hanya untuk menonton jalannya pertempuran. Biro-biro perjalanan mengatur piknik ini. Peminat cukup banyak. Bahkan ada yang datang dari luar negeri. Sudah dapat ditebak bahwa ada saja para penonton yang jadi korban. Tapi

barangkali disitu letak daya pikatnya sehingga perang terus memanggil-manggil siapa perang siapa pun untuk menikmatinya.

Siaran pandangan mata perang lewat televisi paling diminati. Persis siaran pandangan mata pertandingan sepak bola. Sering terjadi, wartawan yang sedang menyiarkan pandangan mata jalannya pertempuran itu tiba-tiba lenyap dari layar TV digantikan tanah dan benda-benda yang berhamburan ke udara. Wartawan-wartawan baru dimunculkan dan diperkenalkan di layar... (Danarto, 2016: 49-50)

Another unusual behavior shown by people in the story is that they come in a large number to the battlefield only to watch the war. This situation gives the impression that these people have no empathy or even a sense of humanity. They do not care about the war or feel the urge to do something about it. They only care about it as an entertaining show, and they are just the audience. As a consequence, the war doesn't stop; it even gets worse. There is no system to control it, to decide who can participate, perpetuate, appear on television, or go to the battlefield. Politicians and economic experts who discuss about the war say: "apparently broke the war, but in fact there is no war. If there is a battle, it merely artificial (Danarto, 2016: 51)". So, carnivalization happen at all levels of society as a resistance against history, traditions and hierarchy in society.

The text of *Asmaraloka* also includes high rank figures such as Kyai Mahfud, Kyai Kadung Ora and Queen Soba as the participants in war-related stories. They participate in battles to fight for their ideology. Firdaus and Arum, the main characters, are the spectators of the war. When they want to join the war, they go to the battlefield only to find a safe hiding place. Arum even gives birth amid the noise of gunshots and the bodies of war victims lying around.

The second category of carnivalization according to Bakhtin is the one which contains unusual relationships between humans in normal life. In this context, there is an angel of death coming along to take the body of Arum's husband, Busro, on their wedding night. This supernatural being shoulders Busro to take Busro with him. Arum, who refuses to let it happen, pursues the angel closely. The presence of the angel of death, which is considered sacred and a miracle, is a form of abnormality, and therefore it contributes

to the carnivalization in the novel. Here's an excerpt that describes it.

Di jalanan yang lengang, di tepi sawah yang penuh batang tebu, Malaikat Maut itu berhenti di bawah pohon trembesi. Ia menyandarkan tubuh dengan empat pasang sayapnya terkatup pada batang pohon yang besar rimbun itu. Seketika pohon trembesi itu tersengat tubuh Malaikat hingga bercahaya-cahaya bagai pohon hayat yang memberi kehidupan, mengatasi terang benderangnya matahari. Mengatasi jalan perempuan yang mengikutinya itu. Si kebaya lusuh dengan tubuh langsung itu. Dan terpana memandangi rimbunan daun sebagai sekumpulan bola lampu yang triliunan jumlahnya menyala-nyala. (Danarto, 2016: 17-18)

The excerpt above reveals that the angel of death is carrying out his duty, but Arum cannot accept the departure of her husband since they are newlyweds, and she is in the early stage of pregnancy. For that reason, Arum is following the angel who is carrying the stiffening body of her husband. This part of the story portrays a wife's desperation in hoping that her husband can be brought back to live although it is impossible because her husband's body and soul have been taken by the angel of death to bring him to God. So no matter how hard she tries to chase the angel, she will never be able to catch him.

In addition to the angel, there are also people who have eccentric characters like Kyai Kadung Ora and Kyai Mahfud. Kyai Kadung Ora is a Kyai (an expert in Islam) who has the idea that he is actually a "God," and because of this claim, he is considered guilty of blasphemy by Indonesia Ulema Council (MUI) and Islamic boarding schools including the school he founded, the place where Firdaus is studying at. In comparison, Kyai Mahfud views that everything has been preordained by God, including the time of his death, so he chooses to surrender.

Kyai Mahfud is considered an obedient servant of God, so he receives a message that later when he dies, Firdaus will be the one who takes his position as the principal of the Islamic boarding school. That is the reason why the angel of death even postpones his death.

"Baiklah. Akan saya cabut nyawanya sekarang juga."

"Tunggu dulu," kata mata, telinga, dan kulit bersamaan. "Ia memang sudah siap. Tetapi pesantrennya membutuhkan orang yang menggantikannya sebagai pemimpin."

"Siapa yang bisa menggantikannya?"

"Hanya Allah yang tahu?"

"Jika kalian bisa mengira-ira, siapa gerangan orang yang bisa menggantikannya?"

"Mungkin seorang anak berusia dua belas tahun, yang saat ini sedang berada di medan perang." (Danarto, 2016: 138)

With this responsibility of passing on the message to Firdaus, Kyai Mahfud goes to the battlefield to look for Firdaus. However, Firdaus is chasing after Arum since he is falling in love with her. The problem is that he is much younger than Arum; he is not even an adult yet. Generally, a relationship between a minor and an adult is considered strange and even taboo. So, Firdaus's feeling for Arum is unnatural but Firdaus still wants to continue following Arum and declines Kyai Mahfud's offer for him to be his successor as well as the future principal of the school. He also refuses Queen Soba's offer to become the crown prince in the Kingdom of Jingga, Kingdom of Satan, who dub themselves as the force of victory. Their task is to lead humans into temptation.

Another abnormality in the text of *Asmaraloka* is Arum's capability to communicate with all things on earth. This ability seems to develop since her childhood or maybe it is also because she is impacted by the power of the angel who is carrying her husband's body. As a result of penance and self-restraint from temptation that Arum has always been doing, she is finally blessed with the advantages of communicating with the universe and seeing death. However, from psychoanalytical perspective, she could be diagnosed with mental illness or hallucination.

"Ini ada-ada saja," seru kaleng susu sambil melirik Arum yang berhenti merangkak.

"Neng kesasar ya? Kalau mau dengerin pengajian bukan di sini."

Mendengar omongan ini, yang lainnya tertawa terbahak-bahak. Arum sendiri menelungkupkan wajahnya untuk menahan dengan kuat ketawanya, supaya tidak ketahuan bahwa dia bisa berkomunikasi dengan benda-benda." (Danarto, 2016: 225)

The third category of carnivalization is characterized by the combination of two opposing elements of imagination. This kind of carnivalization in *Asmaraloka* is represented in the part when Firdaus is thrown into another dimension through a ditch. Firdaus feels like he is visiting another world that is peaceful and soothing. It is the world that is totally different from his original world that is full of wars and conflicts. The peace he is witnessing in this strange world is an eternal peace and joy, unlike peace in the world he comes from that is created through war. He also meets with a character named Abidah El-Khaliqy of Kelanggengan Nurullah family. The following excerpt shows this encounter.

“Arum dan Fir disambut keluarga Kelanggengan Nurullah, istrinya, Abidah el-Khaliqy, dan dua bayi kembarnya putri dan putra, Zahra dan ZamZam. Kelanggengan menimang bayi kembarnya tersenyum melihat keduanya datang lalu mereka saling beruluk salam. Sambil memperkenalkan Firdaus, Arum menerima bayi kembar itu lalu menimangnya.”

“Apakah Firdaus juga baru saja datang dari dunia rusuh di sana?” tanya Kelanggengan.

“Begitulah,” jawab Arum dan Fir bersamaan.

“Kalian memang orang-orang hebat yang bisa datang kemari dengan badan dan nyawa tetap menyatu.” (Danarto, 2016: 210).

In that peaceful world, the visitors from the chaotic world and the inhabitants of the strange world look at each other in bewilderment. This situation produces a combination of or an interaction between two contrasting dimensions. It gives the characters a pleasant sense of peace without war, although it is only temporary. The strange world can be seen as a metaphoric image of ‘heaven’, a place where there is no chaos and war, where people live, get along and share harmoniously. Being in such a peaceful world and having the possibility of seeing Arum again certainly make Firdaus feel very happy. He is a teenager who is in his journey of finding his identity and finding love. He is hopeful although he was once heart broken because Arum rejected him.

The fourth category refers to the various contacts and combinations of carnivalesque elements that create a form of profanation. Profanation acts to bring out the existing carnivalesque symbols in the text, including those represented in the final fate of the

characters. Unfortunately, Firdaus, the main character who refuses to run the school and refuses to be the crown prince of satan, is eventually defeated by the troop of the kingdom because he doesn’t have a strong control in the battlefield. He gets caught and is greatly spoiled with the pleasures of the world.

Indeed, there are various troops joining the war; they include legions of angels and armies of satans which call themselves Victory Force (Pasukan Kemenangan or PaKem). The victory force’s duty is persuading people to submit themselves to the kingdom and join it. In the story, Firdaus represents as a member of the young generation of the nation and Muslims who neither like to listen to his parents’ advice nor follow God’s path or the religious way. Because of his indifference and disobedience, he becomes vulnerable to Satan’s trick. Firdaus is caught in the trap set by the troops of Queen Soba from the Kingdom of Jingga, and he finally enjoys all the luxuries, beauty and glory that the kingdom provides him with the cost of, but at the terrible cost of being an ally of Satan. Firdaus enjoys the wealth and has about 37 wives who are always ready to serve him. He has dozens of children with them. When he finally realizes that he has been in the wrong path, it is already too late. Firdaus is facing a tragic end, being chased by vultures.

Ya Allah, Tuhan Yang Maha Kepujian, Pencipta alam semesta seisinya. Kenapa hamba jadi begini? Apa yang salah dengan hamba. Mengapa Engkau biarkan hamba tersesat sejauh ini. Tanpa hamba sadari, hamba telah hidup bersama dengan umat setan, o, Pemilik Segala Kerajaan. Ampunilah dosa-dosa hamba. Selamatkanlah hamba. Musnahkan ekor hamba. Biarlah hamba kembali menjadi anak kecil yang tak punya apa-apa. O, Yang Maha Menerima Ampun, kabulkanlah permohonan hamba.

Aneh sekali memang, setelah beberapa tahun tinggal di Kerajaan Jingga dan punya anak puluhan jumlahnya, Fir baru sadar sekarang bahwa di pantatnya tumbuh seutas ekor yang menandakan ia termasuk anggota kekuatan setan. Sekarang Fir meronta-ronta menangis, ia ingat kata-kata Kyai Mahfud sekarang. (Danarto, 2016: 336).

At the end of the story, Firdaus repents. He regrets that he has ignored his teacher’s advice. Kyai

Mahfud has been a good teacher for him, so does Kyai Kadung Ora although he has committed a heresy. Both Kyais are trying to protect him. Even Arum, a woman who can restrain herself from lustful behaviors, has given him advice. He is late to learn that advice from people who care for him should be heard and followed and that the temptation of lust should be avoided.

The next part of carnivalization is related to the identity crisis that is experienced by the characters. The identification of one's roles, such as for example teacher, parent, member of a society, and adherent of a religion, may lead to a judgement whether one has a good character or a bad character in those roles. The carnivalesque situations and chaos in the storyworld of *Asmaraloka* can create great trouble for an individual who is in search of identity.

Carnivalization of identity in *Asmaraloka* is constructed by the carnivalesque situations experienced by the characters. These situations symbolically signify the current socio-cultural phenomena such as ideological and physical wars, disobedience and resistance to religious teachings, conflicts between tribes and members of different cultures, incessant fulfillment of carnal desires, and juvenile delinquency. All of these reflect problems of modern life today.

Unrealistic war in *Asmaraloka* is the illustrative description of modern life conflicts in society that arise from specific problems but escalate to a major crisis. Besides war aspect, there are elements of carnivalization that reflect the plurality of human beings in terms of their contradictory but related characters. In this context, *Asmaraloka* features Kyai Mahfud and Kyai Kadung Ora with their different perspectives, Firdaus and Arum with their different attitudes towards life and the human army who continues to fight in the war, but the forces of demons cause them a great damage. The carnivalesque events in *Asmaraloka* have turned the characters in the story into a more responsible individual.

Carnivalization in the novel also symbolizes the end of the world. Although the world of carnivalization is strange and unusual, it is created as a fantastical and adventure-like symbol of various phenomena. The carnivalization of *Asmaraloka* makes it a polyphonic novel that contains many voices and ideas presented through wonderful performances.

CONCLUSION

Carnival is actually an alloy of various elements that produce diverse and beautiful atmospheres shaped by the symbolic behaviors of the characters, the plot, and the settings. Behaviours or elements that are uncommon in nature and the unusual symbolic representations are blended in such a way that the carnivalesque behaviors are capable of penetrating many facets of life and representing various ideas about them. All of these can be found in *Asmaraloka*.

As a literary carnival, *Asmaraloka* presents two dimensions of carnival, namely external and internal dimensions of carnivalization. The external dimension is generated through the graphic illustration on the cover of the book that shows an angel of death carrying the body of a man being followed by the man's wife, and through the appearance of other texts in the forms of famous figures such as Father Gajah Wong, Abidah El-Khalieq, the Meteorology, Climatology, and Geophysical Agency (BMKG) and the House of Representatives (DPR).

The internal dimension of carnivalization in the novel is constructed through four categories of carnivalesque elements. The first is a wonderful show without a stage that occurs in the battlefield with various kinds of troops joining the war including angels, demons, human clonings, and people of different types. The second is the presence of eccentric behaviors that are demonstrated by the characters: Firdaus who acts with no self-control in his search of identity such as dropping out from the Islamic boarding school; Kyai Kadung Ora who commits heresy; Kyai Mahfud with his unquestioning obedience; the angel of death in carrying out his duty, and the victory force with demons as its members. The third is the combination of two opposing aspects in the following parts: the event when Firdaus and Arum experience a distortion of space and time that throws them into a strange peaceful place that is almost like heaven and is entirely different from the real world which is chaotic; the differences in belief; and the opposing options of becoming a future principal of an Islamic boarding school and the crown prince in the Kingdom of Orange, which is Satanic Kingdom. The fourth is the comparison of the morally right and wrong different choices. Firdaus chooses to live among the devil that leads him to a tragic end, whereas Arum chooses to remain faithful to her piety and prevent herself from

falling into sinful temptations. Arum lives properly and raises her twin children well.

The carnivalesque elements in *Asmaraloka* symbolize the socio-cultural phenomena and crises in the real world. Carnivalization in *Asmaraloka* illustrates the search for personal identity in today's world that is fraught with dangers and temptations. Those who remain obedient to God's will live a good and happy life like Arum, whereas those who succumb into temptation and don't listen to other people's advice like Firdaus will suffer a remorseful life. Character education from early age affect how one develops one's personal and social identity and whether one is going to be a good or bad human being.

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