



Defamiliarization of Power Hegemony of the Characters in Ajidarma's *Kitab Omong Kosong*

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Abstract

The intertextual study between Ajidarma's *Kitab Omong Kosong* and Rajagopalachari's *Ramayana* romance hypogram leads us to the defamiliarization of the hegemony of Rama's power, deviating to the heinous, barbaric, and harassing domination of power over the people of the Ayodya colony. In the *Ramayana* romance, the hegemony of Rama's power, as awatara Lord Vishnu, being honored by his people for his courage against Rahwana's wrath. The hegemony of Rama's power goes hand in hand with the moral, the virtues of life, and the *dharma*. Ajidarma's *Kitab Omong Kosong* is marked by defamiliarization motives. The motives form a plot (*sjuzet*) that deviates from the *Ramayana* and creates the wholeness of the story (*fabula*) which is constructed with a unique structure. Rama's character is told by defamiliar motives that (1) deviate not far from convention, (2) balanced between convention and innovation, and (3) free oneself by convention. Ajidarma created the story of Rama with several advantages: (1) deviating the role of the characters, thus avoiding the binary opposition of black and white characters in reaching power, (2) the stories being woven in a unique story structure, alternating between myths, facts, and literary images, (3) as a whole the novel it creates presents a peculiar and unique story (*fabula*), and (4) the novel becomes a plural text, i.e. a text with plural interpretations.

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INTRODUCTION

Analyzing two literary texts from two distinct periods of time, with a much-developed social and cultural background, will certainly lead to many new findings which may be surprising as they deviate from the old literary conventions. The background of hegemonic power in Walmiki's *Ramayana* rewritten by Rajagopalachari as an epic romance and the social and political background of the novel of *Kitab Omong Kosong* written by Ajidarma has certainly changed considerably. Ajidarma creates a novel with a wealth of commentaries on various versions of the *Ramayana* story. Therefore, Ajidarma's *Kitab Omong Kosong* is a compelling literary text as an object of an intertextual analysis.

The novel *Kitab Omong Kosong* written by Ajidarma was previously published as a serial story in Koran Tempo between April 2, 2001 and October 10, 2001 originally entitled *Rama-Sinta*. Of course, the novel was created after undergoing invention and even defamiliarization of the hypogram text. As an unclean reader of the influence of *Ramayana* texts that developed in various versions, Ajidarma keeps the creation process from getting trapped in reproduction.

As a writer, he reinterpreted, with his horizon of understanding as a reader who is very rich of reference, to recreate the *Ramayana* story and not to be separated from the so-called defamiliarisation, the term first used by a formal Russian literary scholar Victor Shklovsky; the normal, the normal, the automatic are discarded and what is used must be peculiar, strange, distorted, and unusual. The defamiliarization initiated by Shklovsky aims to change the reader's perspective to view what the reader knows to become an unrecognized variety (Esmaili, 2013).

Analyzing old literary texts by linking them to the background of hegemonic power is certainly in harmony with Thomas Warton's view. He holds that ancient literature faithfully captures the state of his time in a very beautiful and expressive form, and bequeathed to

posterity a truly original life images. Likewise with the view W.J. Courthope who sought the unity of his subject, in the place where political historians sought it, namely in the life of the nation as a whole. (Wellek and Austin Warren, 2014, pp.12-313).

A literary work has a historical connection with the work of the contemporaries, the preceding, or the later time. The historical relation is either in equality or contradiction. Therefore, it is best to discuss literary works in relation to the work of the contemporaries, the preceding, or the later time (Pradopo, 2003, p.167).

The novel entitled *Kitab Omong Kosong* written by Seno Gumira Ajidarma was full with unusual aberrations when traced from *Ramayana* romance hypogram rewritten Rajagopalachari. Rama's exile in Ajidarma's novel is one of the interesting elements to be examined more deeply. Therefore, the researchers conducted an intertextual study of Ajidarma's *Kitab Omong Kosong* to review the defamiliarization of hegemony and the dominance of power that have been presented by the author.

This research rests on the intertextual defamiliarization of Ajidarma's *Kitab Omong Kosong* from the *Ramayana* romance hypogram recreated by Rajagopalachari. The intertextual study includes ten scopes of principles according to Julia Kristeva: (1) transformation, (2) modification, (3) expansion, (4) demystification, (5) haplology, (6) exerp, (7) parallel, (8) conversion, (9) existence, and (10) defamiliarization. Of the ten interconnected principles, defamiliarization is the most interesting aspect in this study. The defamiliarization of the novel includes (1) motives, (2) *sjuzet* (plot), and (3) *fabula* (story).

The Intertextuality of Ajidarma's *Kitab Omong Kosong* is based on an understanding of the preceding text, *Ramayana* romance written by Rajagopalachari as a hypogram. Ajidarma defamiliarizes the hegemonic power of

Rajagopalachari's *Ramayana* romance in his novel.

Based on the above description, this study aimed to solve the following three the research problems. (1) How does Rajagopalachari explore the hegemony and dominance of power of the characters in the *Ramayana* romance? (2) How does Ajidarma explore the hegemony and dominance of the powers of the characters in *Kitab Omong Kosong*? (3) How is the exploration of motives, plot, and narrative story defamiliarization in Ajidarma's *Kitab Omong Kosong*?

The purpose of this research is to conduct intertextual analysis to prove the existence of hegemonic power defamiliarization of Ajidarma's *Kitab Omong Kosong* against *Ramayana* romance hypogram written by Rajagopalachari. The objectives are elaborated into three sub-objectives: (1) analyzing the hegemony and dominance of power of the characters in the *Ramayana* romance by Rajagopalachari, (2) analyzing the hegemony and dominance of power in *Kitab Omong Kosong* by Seno Gumira Ajidarma, (3) analyzing the defamiliarization of motives, plot, and narrative story of Ajidarma's *Kitab Omong Kosong*.

METHODS

This research used hermeneutic method. By tracing the earliest roots of Greek, the originally of the modern words "hermeneutics" and "hermeneutic" are assumed to mean the process of "bringing something to be understood", especially as this process involves language since language is the most perfect mediation in the process. The medium and the process bring the role of "to be understood" as associated by Hermes with the basic meaning contained in herme>neuein and herme>neia in its original use. The verb form of herme>neuein means (1) expressing words, (2) explaining, such as describing a situation, (3) translating, as in transliteration of a foreign language. These three meanings can be represented by the English verb "to interpret", but each of these three meanings

constitutes an independent and significant meaning for interpretation (Palmer, 2003: 15-16).

Simply put, hermeneutics means interpretation. Literary studies also recognize hermeneutics as literary interpretations. In literary research, hermeneutics has its own paradigm. Ricoeur said, hermeneutics strives to understand the meaning of literature lying beyond the structure. Understanding meaning implies that it is not only understanding it as symbol but also viewing literature as a text. Within the text there is a polysemic context. Researchers must dive deeper towards the text and context so that they find the unity of meaning. The task of hermeneutics is interpreting the text. The key idea is the realization of discourse as text. We can start this business and understand the characters of natural language which are quite amazing, a feature that requires the effort of interpretation at the most basic level of discussion. This characteristic is polysemic, a variance in which the word we have has more than one meaning when viewed from outside of its use in a particular context. As a polysemic balance, the word requires careful selection of context to determine the value contained in the word in a particular message that the speaker exposes to a listener in a given situation. That type of assessment activity is called interpretation that is based on the recognition that the speaker's messages possess relatively univocal meaning (single meaning) which is built on the familiar meaning of polysemic lexicon (Ricoeur, 2012, pp.57-59).

Data collection techniques undertaken by the researchers can be described as follows. (a) Reading the novel as a text to be analyzed for data sources repeatedly; (b) recording of data in accordance with their characteristics on data cards; (c) classifying the data according to their types.

The data processing techniques employed by researchers, are as follows. (a) Finding out the intertext elements in the novel as a text; (b) analyzing and describing the defamiliarization of

the novel hegemony with its hypogram; (c) drawing conclusions based on the results of intertextual analysis so as to determine the hegemony of defamiliarization exposed by the author.

The data emerged in this study were in the form of words, the results of this study was exposed using the method of informal presentation because the form of the description was in the form of description using ordinary words. The method of presentation is informal employing ordinary words even in describing technical terminology. Therefore, the results of this study were exposed by utilizing verbal descriptions using ordinary words without symbols.

The exposure of this research results is in the form of analysis of the novel intertexts. The results of the analysis are presented in three parts, namely (1) analysis of hegemonic power of the characters in *Ramayana* roman written by Rajagopalachari, (2) analysis of hegemonic power of the characters in *Kitab Omong Kosong* by Seno Gumira Ajidarma, and (3) analysis of the defamiliarization of hegemonic power of the characters in Ajidarma's *Kitab Omong Kosong*.

RESULTS AND DISCUSSION

Hegemony of Character's Power

Ramayana is a spiritual source of culture and art inspiration for hundreds of years, not only in Indian society but also in the society of the Southeast Asian countries (Prasad, 2015). Each of the characters in *Ramayana* portrays the characters in our lives. The skills, deeds, and processes of the mind and responses to the various situations in each person teach us the values we must follow in everyday life (Rao, 2013). Walmiki describes everything that is best for Rama, a character that is sympathetic to the reader. Rahwana is treated as the antagonistic character. Walmiki creates a binary opposition to show the difference between noble and evil characters (Sharif, 2015). The *Ramayana romance* recreated by Rajagopalachari was written based on Walmiki's version. The romance which was

written with the purpose of enlightening the soul did not include *Uttarakanda* (the concluding book). Following the Walmiki version, Rajagopalachari focuses the story on the hegemony of Rama's power, as the God Vishnu, who has the task of fighting disobedience on earth. In Bayen's view, all the beauty of humanity shows itself to Rama. He is the eldest and dearest son of King Dasarata and Queen Kausalya. He is the symbol of virtue and a coveted child.

The hegemony of Rama's power is expressed in his behavior, attitudes, and morality as in the following extract.

"Many people admire him and want him to be the king because of the qualities Rama possesses, such as elegant and handsome appearance, strength, courage, purity of heart, perfect life, generosity, softness of speech, inner calm, deep wisdom and proficiency.

Dasarata knows and is happy with the people's expectations. Therefore, at the age of twilight, he wanted to convert Rama as Yuwaraja. Thus, he entrusted the de facto kingdom of power. After asking for counsel to the ministers, Dasarata invites the royal council to meet "(Rajagopalachari, 2013, p.81).

Rama is seen in the concept of Gramsci's hegemony being related to a complex set of claims about what can be a coherent view of the world. In this perspective, there is only one coherent perspective of the world, a comprehensive philosophy and morality associated with it, which is hegemonic, encompasses the atmosphere of Rama's power.

As a crown prince, Rama was prepared to occupy the throne of the Ayodya kingdom.

"Like my ancestors, I preserved and cared for this kingdom as a mother to her son. Without dashing I seek prosperity for my people. Now, I am old and weak. Therefore, I raise my eldest son as yuwaraja. Thus, I give the kingdom his responsibility to him. Like the ancestral traditions of my ancestors, I will spend the rest of my life to meditate in the forest. Rama was ready to assume the responsibility of a king. He is qualified in the subject of

statesmanship and royal administration. Nothing compares to his courage. I can entrust the throne to him calmly. I wish this great assembly meeting would not mind my intentions." (Rajagopalachari, 2013, p.82).

The power of Rama has been created by his ancestors through the means to establish hegemonic leadership in civil society. In the concept of "integral state" power, in Gramsci's view, there is an agreement on goals based on a set of ideas and values, a common philosophy most people have based on active agreement and free given consent. Agreement is not manipulated and is not generated by fear of coercive forces. Major Assembly of Ayodya Kingdom functions to give approval to the decision of King Dasarata against the coronation of Rama as the crown prince.

When Rama was exiled to the Dandaka forest at the request of Dewi Kaikeyi, the civilians who loved his leadership hegemony objected to removing him from the kingdom.

"The townspeople are in droves following Rama's carriage. They tried to stop him. "Do not go to the forest. Come back to town," they exclaimed.

"I go to the forest to fulfill my father's vows," said Rama, "you do not have to be sad and do not block me."

But people did not listen to his words. They kept shouting, "Do not go to the forest, do not go to the forest!" Finally Rama stopped the carriage and talked to them. His gaze radiated a genuine love, "O people of Ayodya, I know how much you love me. You should show your love to my successor, to my beloved sister, Bharata. That's all that will make me happy. Bharata is a kind and virtuous person. It has all the qualities of a king. He is also worthy of your love. So, please him. Though young, he was wise. He was soft-hearted and officer. He has the power to protect you. He is your king. You must be faithful and show love to him." (Rajagopalachari, 2013, p.139).

The hegemony of Rama's power involves the love of civil society which implies other organizations in a social formation. The main

means of communication that are not under state censorship, or political control, can also be seen from the civil society section. The role of civil society continues to be negotiated, nurtured, and constantly adjusted from time to time. Rama became a figure who gained hegemony as the leadership of people of all classes. In Gramsci's terminology, it can be said that the "nation" and Ayodya ethnic identities were formed in "civil society".

When Bharata was asked to replace Rama as king of Ayodya, he refused. He did not want to be greedy, and against the hegemony of Rama's power supported by the widespread public approval such as the following quote.

"Does it deserve a knight to usurp the property of someone far more noble and more worthy than himself? Is it proper that the son of Dasarata dreams of things that are not his right? This royal throne, I and others all belong to Kanda Rama. He is the eldest son, the Dasarata noble son, the dharma-enforcer. He is comparable to Dilepa. His wisdom is not inferior to Nahusha before he became king. He is the rightful heir to the throne. He is worthy of being the third ruler of the world. I salute Kanda Rama who is now in the forest. I am not king, but he is the one who deserves to be king!" (Rajagopalachari, 2013, p.179).

No one wants to seize the power of Rama from Ayodya's royal throne, including Bharata, whom his mother Dewi Kaikeyi wants to replace Rama's position. The hegemonic leadership of Rama includes the act of moral consent of all the major groups within a nation. This also includes an emotional dimension, because political leaders are seeking to achieve hegemonic leadership must pay attention to the sentiments of the nation's society (Bocock, 2007, pp.40-41).

Defamiliarization of Character's Hegemony

One of the intertextual principles of Julia Kristeva is defamiliarization, the formation of extraordinary elements in the work by making some changes to the text that has been read such as deviations from the aspect of meaning or

changes in the role of character in a work. The change, deviation, and exile of the role of the character of the novel *Kitab Omong Kosong* by Seno Gumira Ajidarma is focused on the hegemony and domination of Rama's power with the Ramayana hypogram by Rajagopalachari.

Rama's character in *Kitab Omong Kosong* is seen as the inspiration of Lord Vishnu who must fight against the asuras (the enemy of the gods). As a knight, Rama who performs all actions with affection, honesty, courage, and dharma, experiences a change in the role of character and behavior in exercising his hegemony of power. The great Rama also commits a cruel, ambitious, and barbaric act, with a dominating power that harms the people. The character of Rama is experiencing defamiliarization, with acts which are beyond the limits of humanity. A loving rite comes with a military crime, while performing a horse offering ceremony which is followed by the armies of a million horsemen destroying and plundering from other weak states. Rama and Ayodya forces always "gain power to lead, how they extend their power" (Brown, 2009).

The defamiliarization of Rama's character's role in the face of power appears in the following quotation.

To every country in the subcontinent, there has been a decision: Ayodya undertakes Horse Offering. There is no more cruel way than this to destroy and plunder the other weaker nations, for every inch of any land passed by the horse must be subdued, submissive, and surrender to Ayodya. Otherwise the army of a million mighty warriors of the mighty Ayodia will destroy it. After all, among all the countries of the subcontinent, which country can withstand the Ayodyas? No country will ever be stronger than a country led by Rama, the centuries-old rogue knight of Rahwana has never been defeated. How might they win against him? How is it possible even just to keep up? (Ajidarma, 2013, p.8-9).

With rhetorical sentences, Ajidarma defamiliarizes Rama who tend to dominate

power for greed, impermanence, and unmatched military superiority. Ajidarma not only presents Rama as a distinction from Rama in Rajagopalachari's *Ramayana* but has incorporated elements of contradiction by imaging figures who possess characters, actions, and behaviors that contradict the myth of Rama as the awatara of Dewa Vishnu. Ajidarma has done defamiliarization or the process of making something extraordinary (ostranenie). Known as a moral king, Rama acts with *dharma*, and put the hegemony of power upon the approval of the people. In the work of Ajidarma, Rama conquered the military conquests with the Horse ceremony, looting, and persecution.

The dominance of Rama's power and his brutal force of the armies has spread open resistance, hatred, fear, and cruel slaughter like the following passage.

In a short time the name of Sri Rama previously so fragrant, as the conqueror of the country Alengka, turned into a very scary name. From Magada, Ayodya's army continues to sweep through the lands of Anga, Campa, Mantura, and Proud to the beach. The beautiful city of Malini turns into a sea of fire for holding a resistance. Ayodya's horsemen hunted down the desperate people to the shore. That's where the cruel massacre took place. Those who had surrendered, raised their hands with half their bodies in the sea, remained mercilessly killed so that the beach was full of dead bodies.

Under the rosy twilight sky, Ayodya's army crossed the coast all the way to Kalingga, from their shores rushing into the interior and destroying every city it encountered. They do not need to go to Pandya, because the country has given up. Beyond Pandya is Alengka, Ayodya's ally, so the mighty army is now threatening the Daksinapata Mountains where there are Widarba and Gandawana countries. Both countries are not willing to give up. Everywhere the people resisted, they intercepted the Ayodya army in the forests and hills. The large riding troop was stunted. In the woods and hills, it is very difficult for them to move. The guerrilla forces of Widarba and Gandawana

have long trained themselves in combat in the forest. With their toxic blowgun weapons they moved the tree. Victims fell on the side of Ayodya (Ajidarma, 2013, p.10).

According to Indian mythology, the hegemony of Rama's power lies in the path of dharma, the nobleness, the greatness of the heart, and the toughness of the knight in eradicating the arrogance. On the contrary, in the imagination of Ajidarma, the dominance of Rama's power becomes a literary work with a "strange" or "foreign" storyline: the device of making it strange. Ajidarma has deotomatized or defamiliarized the hegemony of power of Rama. The hegemonic deviation of Rama's power in Ajidarma's *Kitab Omong Kosong* includes two aspects. Synchronically the literary work deviates from the language of Ramayana that worships Rama; it becomes a sarcastic and rhetorical language to imagine the power-hungry figure of Rama. Diachronically, Ajidarma also defamiliarized the hegemony of Rama by recreating it as a figure with changes in character which is different from that in the previous works. The value of Rama - in the hands of Ajidarma - lies in its deviation, exile, and originality.

The defamiliarization of Rama in the Ajidarma's novel achieves several purposes. First, Rama changes his character into power-hungry figure. His leadership also changes when he mobilizes the Ayodya forces to attack the surrounding kingdoms. So many commoners become the victims of the massacre by the Ayodya army in the name of Rama. Secondly, open-fighting kingdoms, or underground wars, faced the Ayodya army. They were conquered by military violence until battle and bloodshed appeared. Thirdly, the country which is an ally of Ayodya, as Alengka (governed by Wibisana) need not be attacked. The hegemony of Rama's power has reached the consent of the leader and people of Alengka. Ajidarma conjures up the *Ramayana* text with the effect of alienating and releasing it from automation. In the process of the reader's enjoyment or perception, the effects of deotomatization are perceived as weird and

defamiliar. The defamiliarization process alters our response to Rama's myth as the inspiration of the loving God and the protection of humanity.

Defamiliarization of Motives

The motif defamiliarization of Rama is developed by Ajidarma in *Kitab Omong Kosong* by means of narrating behavior which is deviation of the power hegemony in Rajagopalachari's *Ramayana* romance. The hegemony of Rama's power, according to the Walmiki version of the *Ramayana* myth, is on the path of *dharma*, with the nobleness, the greatness of the heart, and the toughness of the knight who eradicates the arrogance. Conversely, Rama's domination of power in the imagination of Ajidarma becomes the "weird" or "strange" story motif: "the device of making it strange".

The defamiliarization of Rama's character in Ajidarma's novel is characterized by three motif irregularities. First, Rama's character in the novel changes to the character of a power-hungry king. Ruling over the Ayodya throne, Rama changed his leadership mode as a king who mobilizes the Ayodya and Goa Kiskenda forces to attack the surrounding kingdoms in the *Aswamedha* ritual. So many commoners become victims of the massacre by the Ayodya forces in the name of Rama. Secondly, open-resistance kingdoms, or underground wars, were suppressed by the Ayodya forces. They are conquered by military violence, until battle and bloodshed appears. Third, the countries which are Ayodya allies, such as Alengka (governed by Wibisana) is not attacked. The hegemony of Rama's power has been in agreement with the people of Alengka under Wibisana's rule. The defamiliarization process of the motifs alter the role of Rama as the inspiration of the loving God Vishnu and gives protection to human beings who glorify the authority of his power.

Ajidarma has featured a motif of Rama's character with an abominable power domination, which denies the character in the *Ramayana* mythical version of Rajagopalachari.

Ajidarma's defamiliarization of the hegemony of Rama's power into domination of power with violent military abominations has created "motives" no previous author has ever created. Rama's even more vicious temperament than Rahwana in the Rajagopalachari's *Ramayana* has opened a new interpretation of the authoritarian powers of the leader. Ajidarma not only rewrote Rama's character, but created Rama's character is a new narrative, which is different from the characters we have known in tradition, mythology, and *dharma* (religion). Rama's character in Ajidarma's novel shows that the elements of the old narrative are recreated with narrative improvisation pervading the latest literature that always offers something new, fascinating, and surprising.

The defamiliarization of Rama's motives is centered on the domination of his post-fighting power against Rahwana. Reigning in the kingdom of Ayodya, Rama practiced the domination of the power precisely causing extreme poverty among the commoners in the empire's royalty. Ajidarma creates motives about the dominance of Rama's power on the basis of *Uttarakandha* after performing a horse offering ritual that has been interpreted to be a vicious conquest of the kingdoms around Ayodya. The defamiliarization of Rama's motif in Ajidarma's novel is paradoxically interpreted with the Rajagopalachari's *Ramayana* motif based on the story of Walmiki who sees Rama as the prince of Lord Vishnu, who was born to "combat Rahwana's wickedness." The dominance of Rama's power, the atrocities of the Ayodya and Goa Kiskenda army that create the destruction of humanity and civilization cause the people to survive by pillaging, which is "unusual" acts that goes beyond Rahwana's abominations. Hence, the dominance of Rama's power in this novel is interpreted in two ways. First, read Rama's motives in *Kitab Omong Kosong* and Rama's motives in Rajagopalachari's *Ramayana* side-by-side at the same time. Secondly, read the *Kitab Omong Kosong* with the background of the *Ramayana* texts and other myths. The defamiliarization of Rama's hegemony of power

in *Kitab Omong Kosong* develops in motives about the massacre of soldiers, the disappearance of the colonized expertise, and the perished culture due to the myth of the horse offering, has marked the novel to be marked by motives from various hypographs, allowing it to become a plural text, without limit.

The motives of Rama's dominance of power were the development of the interpretation of *Ramayana* myths with deviations and weirdness, so that Rama's abominations could surpass Rahwana's abominations. The dominance of Rama's power which deviates from Rajagopalachari's Rama myth can be understood from other contemporary as well as other myths. Ajidarma expresses the hegemony of Rama's power by perceiving some myths. He is very expert to alienate the myth of Walmiki's Rama power hegemony and mix it with the domination of Rama mythical figures from various regions.

Defamiliarization of the Plot (Sjuzet)

Defamiliarization of the plot (sjuzet) of *Kitab Omong Kosong* by Ajidarma devolved with the presence of Satya and Maneka characters. They are not available in Rajagopalachari's *Ramayana* composition. Other novels that picked up the story of Rama-Sinta did not bring up the characters of Satya and Maneka. The characters created by Ajidarma came from among the commoners who "infiltrate" into the path of Rama's power. Satya becomes a victim of Rama's domination of power in a horse offering ritual which destroys the countries around Ayodya with military power. They are the victims of the fate of Walmiki, the author of *Ramayana*, but he is entitled to free himself from the fate of destiny and has the right to determine his own life.

Ajidarma developed his novel path from defamiliarizing the motives he created. There is a development of the flow of Rama's life that is still centered on the convention, revealing the Rajagopalachari's storyline of *Ramayana*. In other sections, he creates a path showing a balance between convention and innovation,

especially when the character he creates revolves around the fate determined by the *Ramayana* myth. The plot that flows with innovation evolves on Ajidarma's fantasies which give us consciousness to the sociological realities, deviations from the domination of the hegemonic power of the state leaders.

Defamiliarization of the Fabula (Story)

The entire novel of Ajidarma's *Kitab Omong Kosong* was created by disregarding the chronology of events, by inserting other mythical, being developed with fantasies that free itself from the *Ramayana* convention. The result is a story that alienates the hegemony of Rama's power as the Vishnu *awatara* and inserts various myths and the fantasy of the author. The novelty of the novel Ajidarma's *Kitab Omong Kosong* includes a number of aspects: (1) alienating the story that tells about the change of hegemonic power of Rama in *Aswamedha* which is full of military abominations; (2) alienating the story that tells about the person who is the victim of Rama's domination of power; (3) alienating the story that frees itself from Walmiki's hegemony of power.

The defamiliarization of the *fabula* (story) by Ajidarma is expressed through his authorship creed in the epilogue of the novel, "Saya, Togog, hanyalah tukang cerita bodoh yang tidak diberkati para dewa" ("I, Togog, am just an ignorant storyteller who is not blessed by the gods"). Paradoxically, Ajidarma named himself Togog, a storyteller who refuses to perpetuate the ideology of a god-sacred leader. He has deviated the mythical *fabula* of the hegemony of Rama's power (the gods) by telling about abominations, savagery, and military crimes as the Asuras (the enemy of the god) did.

The hegemony of Rama's power as the Vishnu *awakara* and the dominance of Rahwana's power as an *asura* nation gain comparable roles of characters in Ajidarma's *Kitab Omong Kosong*. Ajidarma created the story of Rama who applies the dominance of power in a cruel way in *Aswamedha* ritual. In the Sindhunata's novel entitled *Anak Bajang*

Menggiring Angin the dichotomy of Rama's character, as the *awatara* of Vishnu, and Rahwana, as the giant king of the asuras, coloring the story in novel which is in harmony with the convention of black and white characters. The ending of Sindhunata's novel is similar to the *Ramayana* romance written by Rajagopalachari: Sinta proves her innocence by burning fire and being saved by Brahma. The defamiliarization of the story (*fabula*) done by Seno Gumira Ajidarma is precisely preceded by the exile of Sinta into the forest when she was pregnant and gave birth to Lawa and Kusa, and was against the dominance of Rama's power by being swallowed up by the earth.

CONCLUSION

How thin is the distance between the hegemony of power and the dominance of power played by the characters Rama and Rahwana in the Ajidarma's *Kitab Omong Kosong*. The glorified Rama in the *Ramayana* myth also exercises the dominance of power with violence against the people of the Ayodya colonies in *Kitab Omong Kosong*. Rahwana who is told as the king of anger from the *asura*, at the level of the reality of life in Alengka, is a man who has civilization such as people in other nations. From an intertextual study of the hegemonic power of the characters, Ajidarma develops (1) defamiliarization of motives, (2) defamiliarization of the plot (*sjuzet*), and (3) defamiliarization of the story (*fabula*).

Seno Gumira Ajidarma created *Kitab Omong Kosong* characterized by the defamiliarization of the motifs of change of Rama's character, deviation of plot, and unique stories, combining myth, imagination, and facts. The motifs form a plot (*sjuzet*) that deviates from the *Ramayana* and create the unified story (*fabula*) which is rich in interpretation, which deviates from the sanctity of the myth of Rama's glory because of the leap of images and the infiltration of facts. Rama's character is recounted with a defamiliar motif that (1) is developed based on convention, (2) is balanced

between convention and defamiliarization, (3) deviates from the convention.

The defamiliarization in the story of Rama was developed by Ajidarma by means of narrating the role of characters that deviates from the hegemony of power in the Rajagopalachari's *Ramayana* romance. The hegemony of Rama's power deviates to a dominating power, by denying: *dharma*, nobility, dignity, and toughness of a knight who eradicates mercilessness. The dominance of Rama's power in the imagination of Seno Gumira Ajidarma becomes a "strange" or "weird" motif.

The character of Rama in Ajidarma's novel is characterized by three story (*fabula*) deviations of power hegemony. First, Rama is the great king who has great power over the country of Ayodya, who experienced a change in the character to become a power-hungry king reigning with the domination of the heinous power. Secondly, Rama becomes a declining leader in the legitimacy of power, for suppressing an open resistance kingdom, or an underground war. Third, Rama glorifies the allied state, such as Alengka (which is governed by Wibisana) is subject to the hegemony of his power.

Through the defamiliarization of Rama's hegemony of power, Ajidarma has created a story that takes us out of the way of seeing the sacredness of Rama-Sinta's myth. Ajidarma deflects and transforms the *Ramayana* narrative to facilitate the understanding that typically arises when interpreting the story by convention in the atmosphere of our daily lives.

Surprises in the *Kitab Omong Kosong* were created through the motifs and plot (*sjuzet*) that dismantle the hegemony of Rama's power and the domination of Rahwana's power, infiltrating myths other than *Ramayana*, facts, and images. All of the conditions required in the defamiliarization are fulfilled by Ajidarma, by creating the story of Rama who became alien, structuring a strange plot (*sjuzet*) with anachronism of other myths and facts, and changing the role of Rama's character. Ajidarma

has abandoned the conventional and ordinary story into a story that attracts the readers' curiosity, with the unexpected ending of the story. Ajidarma refined his role as the creator of the latest novel who did not give up on convention, who always restlessly creates the plot and story that infiltrate myths, facts, and bizarre images.

The infiltration of Satya's character in the dominance of Rama and Maneka in Walmiki's power hegemony creates the plot (*sjuzet*) and the story (*fabula*) deviating from the convention, by bringing up other myths, facts and images developed by Ajidarma. He created the story of Rama with several advantages: (1) perpetuating the role of characters, thus avoiding the binary opposition of black and white characters in achieving power; (2) the story being woven in a unique structure, alternating between myths, facts, and literary images; (3) as a whole the novel he created presents a strange and peculiar story (*fabula*); (4) the strange and unique story (*fabula*) enhances the aesthetic function; (5) the novel becomes a plural text, a text with plural interpretation. Defamiliarization has prompted Seno Gumira Ajidarma to create a distinctive novel, not just to reproduce, to pour back one version of myths, or to be trapped by a convention.

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