

JURNAL PEMBELAJARAN SASTRA

Vol. 4 No. 1 (2022)

DOI:10.51543/hiskimalang.v4i01

Multiculturalism Amid Societal And Cultural Plurality In Indonesia

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PENGANTAR EDITOR

Mundi Rahayu

Puji Syukur, Jurnal Pembelajaran Sastra Edisi 4 Nomor 1 ini bisa tersaji ke hadapan para pembaca yang budiman. Dalam edisi ini kami menampilkan lima artikel dengan tema-tema yang bisa dirangkai sebagai berikut.

Artikel pertama, "Multiculturalism Amid Societal and Cultural Plurality in Indonesia" oleh Djoko Saryono dan Misbahul Amri, menyoroti keberagaman budaya dan masyarakat Indonesia. Sejak sebelum pendirian negara pada tahun 1945, Indonesia telah menunjukkan heterogenitas yang signifikan. Artikel ini menekankan pentingnya pendidikan multikultural dalam menciptakan sinergi dan pemahaman antarbudaya, yang sangat penting di tengah masyarakat pluralis Indonesia. Universitas-universitas di Indonesia berperan penting dalam mempromosikan pendidikan ini, yang membantu dalam membangun toleransi dan kerjasama di antara keberagaman yang ada.

Kedua, "Penerapan Pendekatan Culturally Responsive Teaching (CRT) Melalui Teks Drama 'Sultan Suriansyah'" oleh Rusma Noortyani dan kawan-kawan mengeksplorasi implementasi pendekatan pembelajaran yang responsif secara budaya di sebuah sekolah menengah di Banjarmasin. Melalui analisis drama "Sultan Suriansyah", penelitian ini menunjukkan keberhasilan pendekatan ini dalam meningkatkan pemahaman siswa tentang unsur intrinsik drama serta meningkatkan keterampilan seperti percaya diri, tanggung jawab, dan kerjasama. Ini menggarisbawahi pentingnya pendidikan yang mengakui dan merangkul keragaman budaya dalam pembelajaran.

Tiga artikel lainnya menyediakan perspektif yang berbeda, yang memberikan penekanan pada aspek-aspek berbeda dari pendidikan dan sastra Indonesia, termasuk psikoanalisis sastra, analisis arketipal dari legenda lokal, dan pentingnya kesantunan dalam komunikasi bahasa. Masing-masing artikel memberikan wawasan unik tentang bagaimana keberagaman budaya dan pendidikan di Indonesia saling berinteraksi dan berkontribusi pada pengembangan sosial dan intelektual masyarakatnya.

Artikel berjudul "The Enlightening Madness: Nukila Amal's *Cala Ibi* as a Metafiction through Lacanian Psychoanalysis" oleh Sri Rosyana Ratnaningsih dan Dian Nurrachman menyoroti hubungan antara sastra dan ketidaksadaran manusia melalui analisis psikoanalitik Lacanian terhadap novel metafiksi "*Cala Ibi*" karya Nukila Amal. Mereka mengeksplorasi bagaimana puisi lirik dalam novel dapat digunakan untuk menggambarkan karakter dan konsep tahap cermin Lacan, memberikan wawasan baru tentang interpretasi sastra dan psikoanalisis.

Artikel dengan tema "Struktur Arketipe dalam Legenda Telaga Buret" oleh Cindy Pradina Putri dan Dwi Sulistyorini menyelidiki struktur arketipe dalam legenda Telaga Buret di Tulungagung. Dengan pendekatan kualitatif, mereka menemukan empat arketipe utama dalam legenda ini: persona, bayangan, pahlawan, dan diri. Penelitian ini menyoroti kekayaan budaya dan sastra rakyat Indonesia, serta pentingnya melestarikan cerita rakyat sebagai bagian dari warisan budaya.

Yang terakhir, Miftakhul Rohana dan Heny Sulistyowati membahas pentingnya kesantunan berbahasa dalam pendidikan, dengan mengeksplorasi kesantunan berbahasa dalam diskusi pembelajaran Bahasa Indonesia di SMP Negeri 3 Peterongan. Mereka menunjukkan bahwa diskusi kelas adalah medium efektif untuk mengajarkan kesantunan berbahasa, dengan fokus pada maksimum-maksimum seperti kebijaksanaan, kesederhanaan, dan penghargaan. Penelitian ini menggarisbawahi pentingnya komunikasi yang sopan dan efektif dalam pendidikan.

Semoga membawa manfaat dan menginspirasi para pembaca sekalian. Selamat membaca. Tabik.

THE ENLIGHTENING MADNESS: NUKILA AMAL'S CALA IBI AS A METAFICTION THROUGH LACANIAN PSYCHOANALYSIS

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Abstract: The similarities of literature and human unconsciousness has been proved by many analysis or interpretation over several literary works. Nowadays, a psychoanalysis over literary works is in great popularity. Even more so for the literary works which is kind of difficult to understand. *Cala Ibi* is a novel with form of lyrical poetry. It has a consciousness as a metafictional to represent its narration. With such a complicated development from the character, Maya, *Cala Ibi* represents the concept of the mirror stage. As the representation of Lacan's conception, *Cala Ibi* presented a reading problem for the reader. Therefore, the reader should read *Cala Ibi* in the light of psychoanalysis. This paper attempt to show the main problem that caused *Cala Ibi* difficult to read. The aim of this paper also to explain how Lacan's conception represented in the form of lyrical poetry. The result of the paper shows that lyrical poetry is an apt form to present the character as a chain of signification that lead the reader to know the main idea of the novel. The development of its complicated narrative has shown the reader that *Cala Ibi* has no beginning or end. Thus, it is a symbolization of the infinity which reflected in Maya and Maia. On the other hands, the concept of mirror stage has formed intersubjectivity as Maya identify herself to Maia and vice versa.

Key words: *Lacanian concept, mirror stage, metafiction, intersubjectivity*

Abstrak: Kesamaan antara sastra dan ketidaksadaran manusia telah dibuktikan oleh banyak analisis atau interpretasi terhadap beberapa karya sastra. Saat ini, psikoanalisis terhadap karya sastra sangat populer. Bahkan lebih lagi untuk karya sastra yang agak sulit dipahami. *Cala Ibi* adalah novel dengan bentuk puisi lirik. Novel ini memiliki kesadaran sebagai metafiksi untuk merepresentasikan narasinya. Dengan perkembangan karakter yang rumit, Maya, *Cala Ibi* merepresentasikan konsep tahap cermin. Sebagai representasi konsepsi Lacan, *Cala Ibi* menyajikan masalah bacaan bagi pembaca. Oleh karena itu, pembaca harus membaca *Cala Ibi* dalam cahaya psikoanalisis. Makalah ini berusaha menunjukkan masalah utama yang menyebabkan *Cala Ibi* sulit dibaca. Tujuan dari makalah ini juga untuk menjelaskan bagaimana konsepsi Lacan direpresentasikan dalam bentuk puisi lirik. Hasil dari makalah ini menunjukkan bahwa puisi lirik adalah bentuk yang tepat untuk menyajikan karakter sebagai rangkaian signifikasi yang membawa pembaca untuk mengetahui ide utama novel tersebut. Perkembangan narasinya yang rumit telah menunjukkan kepada pembaca bahwa *Cala Ibi* tidak memiliki awal atau akhir. Dengan demikian, ini adalah simbolisasi ketidakterbatasan yang tercermin dalam Maya dan Maia. Di sisi lain, konsep tahap cermin telah membentuk intersubjektivitas saat Maya mengidentifikasi dirinya dengan Maia dan sebaliknya.

Key words: *konsep Lacanian, tahap cermin, metafiksi, intersubjektivitas*

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INTRODUCTION

Literature and human unconsciousness have something in common. Several times it was proved by the analysis of Hamlet (Shakespeare) and Oedipus (Sophocles) by Freud. In the next psychoanalysis period, Lacan also conducted several analysis (in this case an interpretation) of several literary works. One of Lacan's most famous interpretation is his reading of Edgar Allan Poe's "The Purloined Letter". In his 'seminar' series, he introduces his thought about Poe's story. He said that Poe's story has an intersubjectivity because the subject adopts mirror position. In his book 'Beginning Theory', Barry said,

"Lacan, by contrast, does not talk about the psychology of the individual author, but sees the text as a metaphor which throws light upon aspects of the unconscious, on the nature of psychoanalysis, and on aspects of language" (Barry, 2002: 107).

Unlike the Freudian analysis that explores the author or the character, Lacanian analysis rests on the text itself. Barry (2002: 106) said that Lacanian analysis sees the literary text as an enactment or demonstration of Lacanian views about language and the unconsciousness. They also demonstrate the presence of literary work as the mirror-stage, sometimes the endemic of the signified. Thus, this paper will also apply Lacan's way of reading a literary work as a metatext. The literary work that will be analyzed is a novel by Nukila Amal published in 2003 entitled *Cala Ibi*. This novel has presented a reading problem that is quite complicated because its narration is unusual. *Cala Ibi* is written in the form of lyrical poetry, that the narrative is full of metaphorical language. Moreover, the characters presented have the complexity of identity due to the complicated development of the story similar to the analysis by Rahayu, et.al (2020). The study on the complexities of the woman identity in contemporary literary work is important to study as we can find out in the study on Indian women identity (Rahayu, 2022) that highlights the unusual new image of an indigenous girl.

Cala Ibi has twenty-four chapters where the story opens up with a narration of the first person perspective, Maya. She is an ordinary girl who meets a dragon named *Cala Ibi*. Then, she was taken to the world which is like a dream after experiencing strange events in her room. In that world, Maya felt that she was not herself. Her name changes to Maia, with a letter I instead of Y. Same pronunciation with different letters. She was led by *Cala Ibi*, a couple named Tepi and Ujung, and a baby who could talk, to several places. There are some of the places she already knew like her parent's house. Some of them are quite strange that she had never visited, like a strange prison for strange women. Then, in the following chapters, the narrative is delivered using the second person's perspective, Maia. The next chapter narrates back to the first person, and so on with alternately.

Paradoxically, Maya and Maia are the same figure but different. The narratives they convey differ from each other even though they remain in the form of lyrical poetry. However, sometimes the sentences they convey have similarities despite the points of view they were using are different. Describing *Cala Ibi* will be difficult if the reader just read it in the usual way because it has the power of metaphorical language and the story that knows no beginning or end. Therefore, an interpretation is considered necessary for the reading of *Cala Ibi*.

From the beginning, the readers of *Cala Ibi* have been given difficult sentences to be understood. The sentences that *Cala Ibi* uses in its narration present a strange reality. Bramantio (2008: V) said in his thesis entitled '*Strategi Pembacaan Novel Metafiksi Cala Ibi*' that *Cala Ibi* has an awareness of self as a metafiction. It is the reason that *Cala Ibi* can present reading problems over itself to the reader.

In consequence, this paper attempts to look at *Cala Ibi* in the light of Lacan conceptualization, namely the mirror stage. The reason is that *Cala Ibi* dwells on meaning, the rotation of signification and the change of viewpoint from Maya and Maia. Therefore, the reader should read like an analyst to understand *Cala Ibi*. This paper is then followed by summarizing some of Lacan's theories until then it will be associated with *Cala Ibi's* narrative. Then, some of the questions that will be answered in this paper are: 1) What *Cala Ibi* reflects is through its metaphorical language? 2) How can that be related to Lacan's conception? 3) Are there any

subjectivity changes that occur in *Cala Ibi*? and the last question is 4) How to understand the characters of Maya and Maia after understanding the previous questions?

DISCUSSION

To start this part, it is preferable to return to the well-known Lacan's notion, namely 'the unconsciousness is structured like a language'. It is the fundamental of Lacan's conception of psychoanalysis. Before birth, a human is short of situated linguistically. The parents give a name to the baby. Then after the baby born, the baby starts to cry in order to communicate, what the baby lack is and what the baby need is. Lacan said in his essay,

"Thus the subject, too, if he can appear to be the slave of language, is all the more so of a discourse in the universal movement in which his place is already inscribed at birth, if only virtue of his proper name" (in Nurrachman, 2019: 107).

To strengthen the passage above, Sarup (2003: 6) also said in his book that language is the determinants of knowledge about the world, Others, and self. He said that a child will be accustomed and shaped by language without realizing the process. A dialectic of I-Thou occurs which defines the subject. Then there was an opposition which created the concept of subjectivity.

The changes of Maya to Maia (with I substitute Y) in this case will be considered as a signification delivered by the text of *Cala Ibi*. Maya and Maia, in this case, were subjects where each of them had different narratives in the world that were considered different. Maya narrates using the first person point of view.

"Aku makhluk rasional, seperti Bapakku. Hingga datang mimpi itu, sebuah mimpi yang kuingat dengan jernih, berkali-kali mengoyak naik ke alam sadar, mengingatkanku" (Amal, 2003: 9).

She acknowledged herself as a rational being so she said that all this time she had experienced a dream. This excerpt is in the first chapter titled 'Bapak Menamaiku, Ibu Memimpikanku'. One that must be marked is, in the first part, Maya has admitted that she already had dreamed, which means that the dream happened before this part began. However, the part of Maia of the story just happened in the second chapter titled 'Lara Ini' which indicates that *Cala Ibi* has no beginning or end.

When in the dream world, the narrator changes her perspective to the second person point of view. The narrator is Maia who realized that she might be in a realm of dream.

"Karena ini mimpi. Dan dalam mimpi semua bisa terjadi, memungkinkan segala yang tak mungkin. Senyummu melebar menuju pipi. Kau tersenyum, untuk wajah mimpi malam ini, akhirnya kau mencapai tepi. Dan walaupun bukan mimpi, siapa yang peduli? Untuk pertama kalinya malam ini, kau tertawa" (Amal, 2003: 34).

Maya and Maia can be considered as different subjects because the point of view used is different. However, Maya identified Maia as her yet as others. Maya considers Maia to be a reflection of herself yet she is not.

"Terdengar suara berat, tegas, suara Bapakku. Ia berbicara dalam bahasa aneh yang tak kumengerti. Lalu dunia memisah. Semua benda jatuh ke segala arah. Aku bukan lagi segala dan semua. Kudengar sebuah nama...Maia...panggilan yang lembut, mungkin ditujukan padaku. Maia...kian keras, menuju padaku, mungkin namaku, Maia...berganti teriakan. Maia!..."

...Nama itu, terdengar seperti namaku sendiri, tapi bukan penyaku. Ada huruf lain, huruf hidup, yang tak ada dalam namaku. Maia. Huruf-huruf yang tertera, seperti tertulis, seperti datang dari seberang sana. Dan aku mnegeja, membacanya, suaraku pelan berubah kian keras, meneriakkannya. Tapi seperti bukan suaraku" (Amal, 2003: 9).

Lacan writes in his essay 'The Mirror Stage as Formative of the I Function as revealed in Psychoanalytic Experience',

"We have only to understand the mirror stage as an identification, in the full sense that analysis gives to the term: namely the transformation that take place in the subject when he assumes an image" (Lacan in Leitch, 2001: 1286).

The importance of the mirror stage is to identify between subject and the Ideal-I. Subject (Maya) rejects Maia's presence and on the other hand, admits it. It is supported by the opinion of Dogra (2015: 64),

"this identification is important and gives the subject a sense of unity, and at the same time the self becomes something that's outside, external, alienating".

The unconsciousness is the one who takes an important role, which is produced from Maya herself, the narrative is an identification of self which is considered as Other.

Cala Ibi reflects the mirror stage concept through figures of Maya and Maia using the chain of signification. It was stacked with signs. It is a performance of signifier which forms signifying chain as a whole. The absence of Maya and Maia is a unified signifier. This signifier is to represent the subject for another signifier. In his essay, Lacan said,

"What this structure of the signifying chain discloses is the possibility I have, precisely in so far as I have this language in common with other subjects, that is to say, in so far as I have this language, to use in order to signify something quite other than what it says. This function of speech is more worth pointing out than that of 'disguising the thought' (more often that not indefinable) of the subject; it is no less than the function of indicating the place of this subject in the search for the true" (in Nurrachman, 2019: 114).

In the beginning, Cala Ibi has presented a mirror narrative (in this case, literally a real mirror). Cala Ibi plays with language, try to give some signs with metaphor or metonymy. Sarup (2003: 20) said that nature (in this case, realm), basically always mediated by language, therefore nature is difficult to understand. Cala Ibi mediates its realm through language, it is a metaphorical language.

"Aku bermimpi, cermin digantung tinggi-tinggi di dalam rumah. Seperti dulu kala, ketika aku belum menatap matakmu di dalam cermin, dan dunia masih sempurna. Hanya ada raba, rasa, wangi, bunyi di udara. Ibuku. Wajah tak terlupa, wajah yang berbisik menenangkan, menyanyi dan mengagumi. Dan wajah lain, kadang muncul di balik punggungnya. Suaranya lebih berat, lebih jarang terlihat. Wajah mereka berdua bundar menatapku, wajah mereka wajahku, mereka adalah aku adalah sekelilingku adalah semua. Nun jauh di atas kepala mereka yang menatapku, ada sebuah cermin, jatuh melayang tiba-tiba, menghadang tepat di depan mata. Aku menatap matakmu pertama kali, wajahku, diriku. Terasa lucu. Aku tertawa. Apa-apa jatuh ke mana-mana" (Amal, 2003: 9).

The excerpt above is the explanation about what Maya faced. In the excerpt above, a mirror stage concept is illustrated and shows the subjectivity and identification process of consciousness by unconsciousness. As Lacan said,

"the mirror-image would seem to be the threshold of the visible world, if we go by the mirror disposition that the imago of one's own body presents in hallucinations or dreams, whether it concerns its individual features, or even its infirmities, or its object-projections; or if we observe the role of the mirror apparatus in the appearances of the double, in which psychical realities, however heterogeneous, are manifested" (in Leitch, 2001: 1278).

For Lacan, image is all about language and subjectivity. Sarup (2003: 07) said, Lacan's concept of the mirror stage is in three stages. First, a child will jumble his shadow with an adult beside him when in front of a mirror. Second, children recognize the concept of the image and realize that the image in the mirror is not real. The last is the child realizes that the image is their own image and different from Other. These three stages are apt to the Maya's narrative above.

On the other hand, Maya and Maia several times shared identical narratives yet with different perspectives. In the first part, Maya narrates her mother's dream,

"Ibu datang mengusap rambutku, keping dua berpita, bajuku seragam TK hitam-putih. Aku sedang makan bunga, masuk sekuntum demi sekuntum melewati bibirku, bunga warna-warna, sari madu terhisap sedap terkulum mulutku. Ibuku heran melihatku makan bunga. Tapi Ibu terperanjat ketika melihat lenganku. Banyak tato hijau biru. Batu, burung, pohon, awan..." (Amal, 2003: 8).

Then, in the chapter 'Rumah Siput Berpaku', Maia throws an identical narrative.

"Mai, kenapa ya aku sering memimpikanmu akhir-akhir ini, mulai awal tahun ini, rasanya gencar sekali. Ada satu yang lucu, kamu makan bunga, badanmu banyak gambar tato hijau biru-biru, seperti kriminal, ibumu bicara sambil melingkar-lingkarkan benang pada jarum" (Amal, 2003: 80).

The language they were using is different because as Sarup (2003: 38) says that language determines the subject. Lacan considers unconsciousness as nothing but the discourse about Other. Although the speaker is his mother, yet the diction selection determines subjectivity. Maya in her narration mentions that her mother was shocked to see herself tattooed, while Maia narrated that the tattooed Maia is something funny in her mother's eyes.

Formation of the unconsciousness and appearance of the subject into symbolic structures are related things. The process experienced by Maya cannot be separated from the chain of signification that the text *Cala Ibi* gives to describe and simulate the concept of the mirror stage, with metaphor and metonymy. Maya's narration about losing her mother presents the Imaginary, the Symbolic and the Real. *Cala Ibi* is a place for Maya to be and/or was created, the place to interpret and being interpreted.

"Subjektivitas sepenuhnya bersifat relasional; subjektivitas hanya muncul melalui prinsip diferensiasi, melalui oposisi dengan 'yang lain' atau 'kau' dan 'saya'. Dengan kata lain, subjektivitas bukanlah esensi, melainkan rangkaian hubungan" (Sarup, 2003: 36).

Cala Ibi works just like a dream. Each part is a series of signifiers that force the reader to be trapped in the world of signifiers. The text itself is an alternate image. It shows the unconscious that works with metaphor (condensation) and metonymy (displacement), just like a work of dream.

"Lacan's discussion of the dream as a system of writing, at the very beginning of this section, in order to proceed to those mechanisms of the dreamwork in which he discovers metaphor and metonymy. What concerns us here are those processes that Freud called condensation and displacement" (Weber, 1991: 67).

Condensation is done by *Cala Ibi* with the form of lyrical poetry, it is full of metaphors. *"Bapakku bening air kelapa muda. Ibuku sirup merah kental manis buatan sendiri. aku Bloody Mary"* (Amal, 2003: 4). While the narration which combines various kinds of signs can be said as a displacement. Therefore, it will be easy if *Cala Ibi* is interpreted properly like analysts on the

analysand. Trying to read the text like the Psychoanalyst does to their patients. To read every single sign given by the text.

“The content of the dream is given as it were in the form of hieroglyphs whose signs are to be translated one by one into the language of the dream-thoughts” (Freud, 1999: 211).

To understand Maya is to understand Maia also *Cala Ibi*. Maya and Maia is a reflection of continuity. *Cala Ibi* who does not have a beginning and an end is a metaphor of parent and child relationships. In the first part, Maya hated her own name because her name has a meaning 'hallucination' in Indonesian language. Yet in the end, she could accept that. Bramantio (2008: 89) said that *Cala Ibi* which does not have a beginning and an end is an infinity of Maya and Maia which forming the number eight (symbol of infinity). They reflect each other. Both can start the beginning or give the end to each other.

“Pada mulanya adalah alif, awal semua huruf, sebuah garis lurus sederhana, yang lalu memecah menjadi huruf, kata, kalimat, cerita. Huruf hidup pengakhir huruf mati dalam namaku. Namaku atau Namanya. Bagaimana kutahu, mana yang lebih nyata: aku atau ia, mimpi atautkah kenyataan. Aku merasa tak perlu mempersoalkannya. Di akhir, seperti di awal malam-malam ganjil itu, aku tak tahu” (Amal, 2003: 253).

CONCLUSION

Cala Ibi is a representation of the psychoanalysis theory. The reader of *Cala Ibi* who knows the theory will immediately understand what was conveyed by it. *Cala Ibi* is a metafiction, it has consciousness in delivering its narratives. Its narrative is full of metaphors. Thus the readers are more likely to act as analysts over analyst and to understand *Cala Ibi*. Like a dream works, *Cala Ibi* has a signifier for other signifiers which form a chain of signification. It conveys to the reader with a condense and displacement ways. Maya is one of the signifiers given by *Cala Ibi* to capture the Lacanian concept, the mirror stage. As a result, subjectivity changes as well as the subject and the point of view. The infinity of Maya and Maia is a signifier for readers to form their own signified. *Cala Ibi* is a world, needs to be interpreted and understood in order to know how to treat it appropriately. For the reader, the point needs to be underlined is the world cannot be separated from language. The world is filled with signs and purposes, as well as *Cala Ibi*. There is always a metaphor when something is difficult to express.

“Metafora-metafora untuk realita, diantara keduanya membentang ruang leluasa penuh makna, seluas mimpi, tanpa pasti definisi, tanpa sesak kata-kata (mengapa, mematri bahasa, ketika puisi mesti tinggal tak terkira)” (Amal, 2003: 60-61)

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