



SCHIZOPHRENIA AS AN AESTHETIC DEVICE OF A LITERARY WORK

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ABSTRACT

This study aims to reveal the aesthetic language of schizophrenia that contains in the literary work. The problem discussed is how the emergence of schizophrenia as a new phenomenon in a literary aesthetic is and the application of schizophrenia in literary works. The theory used is the theory of postmodernism. Based on the results obtained, schizophrenia, which firstly is a psychoanalysis term to refer to a disease characterized by the splitting of personality identity in the human mentality, was apparently used in the language of a literary aesthetic. The term is then used as a language aesthetic tool in literary works. Literary works containing schizophrenia are seen in poetry and prose.

INTRODUCTION

As a cultural product that contains values, literature presents in human life. Through a long process of reflection on the essence of life, life then produces literature as a result of the authors' soul processing. Literature writing is written with full of appreciation and spirit touch covered in a deep imagination. Thereby, literature is regarded as guidance to the path of truth as good literature is a literature which is written with full of honesty, silence, sincerity, wisdom, and human nobility. The products of literature are literary works. Not only is literary works useful for the consumption of emotions, but they are also useful for the consumption of intelligence. Through literary works, one can express his thoughts about all aspects of life around him.

The author created a world of imagination in the form of literary works (Panaemalae, 2017). The imagination departs from the self and the environment around the author. The psychological condition experienced by the author relates to the images created by the author. It affects the influence of the story that will be written. Apart from the author's imagination, the author's creative process in describing ideas thought and perceived by the author by using language as his medium is the result of a literary work. According to Sedyawati (2006:124), aesthetic is associated with beauty and experience of beauty. Therefore, literary works have an inextricable relevance to aesthetics because literature itself is one of the aesthetic sources.

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The assessment of a literary work can not be separated from the aesthetic element of literature or beauty in literature. As Sugiarti (2009) said, the unity of the elements in literature is a collection of interrelated and bounded things so that the meaning of literary works is determined by the relationship with all other elements contained in that structure. Literature has a value, namely the value of beauty because the literature contains elements of beauty within itself. Language and beauty that blend in the literary works will be clearly illustrated in the elements of the beauty of literary works. Language is a part and the formation of beauty in literature. The beauty manifests through the form of language. The beauty of language rises through diction and style of language so someone who appreciates the literary work is able to say a word in every line, sentence, stanza, and paragraph with flexibility and freedom.

The literary language will not be beautiful when the poet or author can not pour the form and formation into the language medium which is the result of the author's thought and creativity. Poets or authors who only generate words and save them without contemplative process, then the words will only become words, without soul and just a mere sound. Because of the contemplation process, the beauty of the language is not only from its sound but also from the soul of its poet or author that is capable to express a flexible and free language yet still has a deep meaning. In the present era, the highlighted thing from the beauty of literary works is the aspect of aesthetic language. Recent literary works have a tendency to use the construction of schizophrenic language in presenting an aesthetic language. The aesthetics of schizophrenia are born from the confusion of the markers, the styles, and the expressions in one work which result in contradictory, ambiguous, broken, or vague meanings (Piliang, 2003:205).

Schizophrenia was originally associated with the term psychoanalysis used to describe psychic phenomena in humans. However, the term is today metaphorically used to explain the phenomenon of language, socioeconomics, socio-politics, literature, and religion. According to Nugroho (2011), schizophrenia is a form of the political lifestyle of each political actor in the postmodern era. Meanwhile, Setiyani (2011) said schizophrenia emphasizes on the ability of Muslims and aims to ensure that the faith is a basic aspect, to show that everything considered to be against Islamic teachings will lead to new discourses and is considered as an institutional agitation in the religion. These two basic opinions indicate that schizophrenia can be related to political and religious fields, but in this discussion, the topic will be about how schizophrenia in the literary aspect is. Literature that continues to grow over time has led to a new phenomenon that became an important role in the contribution of literary development at this time. The emergence of schizophrenia as a new phenomenon that has never been found in previous literary aesthetics becomes an important subject for discussion.

With the various literary aesthetic struggles that occur today, it seems necessary to study schizophrenia on literary works. Hence, we need to describe in advance the definition of aesthetics, language aesthetics of postmodernism and the form of schizophrenia aesthetic language. With the description of the various thoughts, it is expected that an illustration of how the aesthetic operations of schizophrenia in literary works are through the post-modernist point of view.

AESTHETIC LETTERS

The term 'keindahan' (red: beauty) in the equivalent of the Indonesian word is a familiar word in our life. Etymologically, 'keindahan' comes from the formation of the word 'indah' (red: beautiful) and the confix *ke-an*. The interpretation of this formation, the word 'indah' is an adjective group which is always bound by other words, either in groups of verbs or groups of nouns. Meanwhile, in terms of grammatical meaning, the word 'indah' means *cantik* or *elok*, while 'keindahan' means the process of beautifying (red: *memperindah/memperelok*). The term 'keindahan' (red: beauty) in the context of literature means beautifying the words contained in literary texts.

According to Sudarsono (2007:12), there are four limits of beauty in literary work. The first is *unity*; *unity* is an element that can not be separated from one to another in literary works.

The elements of unity include 1) theme, 2) plot, 3) character, 4) setting, 5) style and 6) a mandate in which all elements of the unit cannot be separated from one another. If the six elements of unity are not eliminated, then the story will be interesting. The elements of unity can help one another, the theme can determine the storyline, the storyline can determine the character, the character can determine the setting and so on. The second is *harmony*. '*Harmony*'; the harmony presented in the literary work is a complete representation of the number of items in each intrinsic element of the literary work. For example, setting with the character's character must reflect alignment. Third, *balance* '*balance*'; in writing literature, authors must pay attention to the balance of the way of presentation of literary works so it can support the beauty. Fourth, *resistance* '*contras*'; fundamentally, the story presentation form, at least, can be adapted to the circumstances or local cultural habits. The presentation of literary works that do not pay attention to it will create a negative impression on the work even insults.

Teeuw (1984: 258) said that the aesthetic point is at the tension between the reader and the literary work, between the subject and the object that gives rise to a reflection of both. Through it, the energies the author exploits to find novelty and oddities of literary works trigger the process of aesthetic development to occur. Globalization and glocalization are experienced in the aesthetic reachability so that in the next stage, the aesthetics experience the process of development characterized by the appearance of postmodernism aesthetics.

By Piliang (2013), Postmodernism is a tendency in a variety of aesthetic and cultural expressions in various fields, as a "reaction" to a rational, universal, and progressive aesthetic forms of modernism. It is offered in the more contradictive, ironic, hybrid and eclectic form of aesthetic by celebrating open, plural, inclusive and eclectic traits. Postmodern aesthetics is an aesthetic theory that links text and context. This is because the facts that really exist in the life of society is included in a literary work. Fictional facts are the phenomenon of postmodernism in literary works. According to Nafis (2014), postmodern aesthetics are different from other aesthetics. Pre-modern or classical aesthetics rely solely on meaning, Modern aesthetics rely on their functions and benefits, while the aesthetics of postmodernism rely on play or pleasure. The aesthetics of postmodernism has the ability to accept differences, uncertainties rather than stability and immortality.

One of the most fundamental features in postmodernism is doubt or distrust of totalization which, in science, is expressed in a form which Lyotard calls *a grand narrative*. Doubt and disbelief upon it lead to the openness to the willingness to accept inconsistencies, misalignments between the elements of world builders and diversity. The aesthetics of postmodernism is conveyed through its works which reveal every possibility of ideas more flexible and specifically, freely and creatively and humanistically both in the choice of medium or process, form, outcome, and message or meaning that is desired to be delivered (Sugiarti, 2009).

AESTHETIC LANGUAGE OF POSTMODERNISM

In 1939 Arnold Toynbee sparked the thought of postmodernism for the first time. The term coined by Toynbee is proven by his famous book "*Study of History*". The term postmodernism succeeded in penetrating the European continent in 1960 then many European thinkers became interested in the idea. Meanwhile, Charles Jencks asserted also that the birth of the concept of postmodernism is from the writings of a Spanish Frederico de Onis. The article *Antologia De La Poesia Espanola E Hispanoamericana* (1934), introduces the term postmodernism to describe reactions in the sphere of modernism (Siswanto, 1998).

Postmodernism is a rejection and critique of what is called a great narrative in the literature, culture, art, and architecture of the lifeworld in general. The form of the great narrative is that every narrative whose operation and the formation of self-legitimacy are based on such great foundations as spirit, meaning, subject, rationality, universality, or logos. Postmodernism in its relation to the model of art discourse represents the development of postmodernism's unique aesthetic language. The aesthetic language of postmodernism features the unstable, ambiguous

and pluralistic signs and meanings of art. The cause is the play of sign, the fascination of appearance and differentiation, rather than the eternal and stable ideological meanings. The postmodernism aesthetic language which is hyperreal and ironic includes five postmodernism art (Piliang, 2003).

First, pastiche is a work of literature, art, or architecture that is arranged together from elements borrowed from various authors, artists, or architects from the past. It is to imitate the past work in order to appreciate art. Pastiche has a negative connotation as poor originality in works containing borrowed elements. Pastiche presents in an imitation form with no burden of criticism and war against progress and history because history cannot be repeated. Pastiche is also referred to as the use of dead expression language masks.

Secondly, parody is a composition in literature, art, or architecture in which there is a distinct tendency of thought and expression in an author, artist, or architect in a particular style imitated in such a way as to make it humoristic or absurd. The distortion or plot of existing phrases produces funny effects and the absurdity usually produced by parodies. Through this context, the re-use of past works is loaded with criticism space by emphasizing differences rather than qualities. The point of parody's departure is a criticism, satire, and condemnation as an expression of dissatisfaction or simply-digging humor sense from a serious reference work.

Thirdly, the *kitch* is rooted in the German *verkitchen* 'make cheap' and *kistchen* means picking up trash from the street. Kitch in the aesthetic language of postmodernism is often interpreted as artistic rubbish or often also defined as a low taste because of the weakness of the size or aesthetic criteria. The kitch strategy is to copy stylistic elements of high art or everyday objects for its own sake. Its production is based on the spirit to bring high art into the mass.

Fourthly, the camp is a form of *dandyism* which means no sexual identity, and hence flattering high vulgarity. Decorations, textures, sensual surfaces, and styles at the expense of the content are often emphasized by the camp. According to Sontag (1991), camp relations with the past are sentimental, although the past is not the only camp's inspiration. The recycled past is not its ideological, ritual, or spiritual meaning but the nature of artificiality, *androgynous*, and elegance.

Fifth, schizophrenia is defined as the breakup of the signification chain, namely, the marker of syntagmatic sequence that links and form a phrase or meaning. In its context, all words or markers, images, texts, or objects can be used to express concept or marker (Piliang, 2003).

FORMS OF SCIENTIFIC LANGUAGES SCHIZOPHRENIA

Schizophrenia was originally a psychoanalytic term used to describe psychic phenomena in humans, derived from Freud's psychoanalysis. The term is used to refer to a disease characterized by a fragmented personality identity, namely in a mismatch between intellectual functions and affective functions. Patients with schizophrenia who have not been severe, within certain limits, can still interact and communicate with the community in their daily life. Of course, society must be a little patient and tolerant in understanding utterances that are often illogical, inconsistent with the general logic of society. The grammar used by schizophrenics may be correct but the fill categories are often confused or otherwise.

Jakobson (1983), a Russian-born linguist, applies the Saussure language model to people with schizophrenia. The result there are two models of applied language errors: the first is a deficiency in the "paradigmatic" substitution will take the path to metonymic expression and the second is a deficiency in the "syntagmatic" combination that will align specific words or metaphors. In the first case, the patient can still use the correct grammar but the category is random. For example, when identifying "black", it will be answered with "death". Meanwhile, in the second case, the patient has difficulty in fostering grammar as a whole. Patients align several different words for purposes that are difficult to understand in communication. For example, to describe a person who is ill, the patient will say "cow, pushchair, nurse, floor, syringe, ouch!"

Schizophrenic pronunciation models are then adopted by postmodernist thinkers in search of alternative language logic. Lacan (1986), a psychoanalyst of postmodernism, defines

schizophrenia as the breaking of the chain of marking, the syntagmatic sequence of markers that are linked together and forms a phrase or meaning. Someone has used the language in his subconscious unconsciously. This means that in the process of the brain, there has been a process of language, or there is a structure similar to language. Criticism or perhaps the collapse of the binary-language opposition model of Saussure is characterized by thoughts of schizophrenia. Furthermore, the bankruptcy of the logic of structuralism is characterized by the presence of schizophrenic language, which is then replaced by post-structuralism.

Correspondingly, Piliang (2013) states that schizophrenia is another tendency of deconstructive post-modernism. Schizophrenia is understood as the breakdown of the chain of markings that builds a language expression. Schizophrenia causes an inability to produce a definite meaning, because of the overlap of different categories of marks within a text. So an expression no longer refers to a definite concept, but an infinite 'multiplicity of meaning'. The relationships within the sign structure (markers and markers) are interrupted, or even disconnected altogether resulting in unclearly-meaningful fragments of marks.

It disputes Saussure's structural linguistic thought which suggests that meaning is the logical connection between 'penanda' signifiers and 'petanda' signified. *Petanda (Signified)* is only the effect of meaning to poststructuralist thinkers, i.e. the effects of movement or dialogue between a signifier and other signifiers. When the relationship of the signifier and the signified, or the relationship between these signifiers is disturbed, that is, when the connection of the chains is cut off, what appears is the expression of schizophrenia in the form of a series of signifiers unrelated to each other. This schizophrenic language emphasizes the opposition values: the contradiction, ambiguity, and ambivalence which are often symbolic codes which are their aesthetic value as well (Piliang 2003: 203).

Understanding the code using Roland Barthes' Theory will make it easier to assess the level of the connotation of schizophrenia. According to Barthes (1976), in the text, at least, operate five basic codes in which all textual signifier can be grouped. Each or every text can be included in one of these five codes. These codes create a kind of network, a *topos* through which the text can "become". The basic codes are significantly understood in the syntagmatic and semantic aspects as well, namely how the parts are related to each other and connected to the world outside the text. The five types of codes include hermeneutic codes, semantic codes, symbolic codes, proairetic codes, and cultural codes.

Piliang (2001) says that the term schizophrenia is not in the understanding of mental illness, but as a self-liberating movement of various rules, codes and conventions (social, ethical, cultural, religious), in order to release the nonhuman qualities of man: passions, desires, powers, transformations, and mutations which in this case arise in the context of language. The language of schizophrenia is also difficult to distinguish between one marker and another, between the past, the present, and the future, in both thought and sentence. Schizophrenia is reflected in the totality of a fragmented and vague personal experience so that one can see himself as "I" and not "I" simultaneously. Postindustrial societies characterized by abundant communication, production, and consumption are also reflected in schizophrenia. Therefore, on the other hand, are all kinds of signifiers and meanings open, but they can no longer be reflected back in the spiritual life. Hence, the postmodernism schizophrenia language is a language born from the confluence of markers, styles, and expressions in one work resulting in contradictory, ambiguous, split, or vague meanings (Piliang, 2003:205).

AESTHETIC SCHIZOPHRENIA IN LITERATURE

Literary works move according to his time. The development that occurs in the community affects the development of literary works where literary work is determined by literary writers in the field of literature in accordance with the era. These developments are characterized by the literary works that never finish searching for new operational forms of

language. Departing from literary works produced by today's literature, a schizophrenia aesthetic language manifested and became a device for aesthetic formation in literary works.

Recent Indonesian literary works have a tendency to use the construction of schizophrenic language in presenting the aesthetic language, as well as in expressing meaning. The literary genre that uses the construction of schizophrenic language is poetry and prose. Poems that produce the construction of schizophrenia language can be seen from the verse quoted of Evi Vianti's poem "*Hujan*".

Petir seolah **berteriak** meminta kepastian
Bergema dengan dahsyatnya
Ah, sayang...

The mentioning of the lines *petir seolah berteriak meminta kepastian* in verse quotes above confirms two language errors. First, the diction "petir" comes to replace the "manusia" diction, for "berteriak" (to shout) is an action that is only executed by humans. Or conceptually, the "petir" diction is human. Second, the diction "berteriak" presents in the place of the diction "menggelegar", because the lightning, which is not a living thing, can only sound but can not speak or shout like a living being. Meanwhile, the diction of "berteriak" is thunderous because thundering lightning sounds like the sound of a cannon or bomb dropped so that it can vibrate the houses around it.

Based on a study on the Saussure binary opposition model, the line *petir seolah berteriak meminta kepastian* is an acute paradigmatic odd. Diction "petir" plays as the subject and "berteriak" plays as a verb. Means, syntagmatically the two dictions are interconnected. But paradigmatically, the diction "petir" with diction "berteriak", when attached together, cannot produce understanding. These two dictions are ultimately positioned as metaphors, dictions that represent other dictions is even more than diction. This is in line with Piliang's (2001) opinion, in the language phenomena, the term schizophrenia is, of course, only used as a mere metaphor to illustrate the confusion of language and sign in the literary work.

Meanwhile, prose that has a successful schizophrenic language tendency can be seen in the novel "*Buku Merah*" by Nirwan Dewanto. Here is a quote containing the schizophrenia language.

Ia lahir dari rahim perempuan sekaligus rahim bumi, demikianlah Eyang Putri berkata. Seperti sudah terjadi Sembilan puluh Sembilan kali sebelumnya, pada suatu hari Jenaka membajak ladang, hendak menyiapkan sesaji pada tanah agar ia beroleh keturunan yang ditunggu-tunggu oleh seluruh negeri.

The clause in the novel passage above is compiled through clauses with broken relationships and broken communication. There is a discontinuity or discontinuity characteristic of schizophrenic speech on the quotation in each clause. Like a speaker or storyteller who tells a story that is beheaded, it does not create a linear groove. The discontinuity pattern is defined as an attempt to reject the linear separation. And as a whole novel text, of course, the aesthetic language operation is an intention to create an aesthetic impression in literary works.

According to Suyatno (2017), agentive issues in schizophrenia correlate with anomalous and anonymous identities, which can be interchangeable and refer to the identity of anyone. Therefore, schizophrenic literature presents a narrated narrative that creates empty holes the reader must produce by himself. The process of reading a literary work becomes an activity of filling the empty holes so that it becomes the whole text as the story. The process is like an elementary school exam in the form of incomplete sentences while students are asked to fill in the blanks. However, on an exam problem, the truth of the filling is determined by the examiner because there has been a specific answer as a single criterion. But unlike the literary works that have a schizophrenia tendency, the truth of filling the holes depends on the reader. The author

has released the literary text to the public and to the public, is the fate of the text determined. The gamble only occurs in the way the public builds a paradigm in order that the completing could be more universally understandable to others.

CONCLUSION

Literature is able to reveal something that has not been commonly revealed. The work, therefore, has a quality or aesthetic quality. It can be acknowledged that aesthetic language in literary works will be able to provide an interesting experience for the reader in accordance with the literary function as something pleasing and useful to the reader. In addition, the existence of literary works that contain the aesthetic side with the use of the language of schizophrenia is very important to provide enrichment experience that is comprehensive enough for humans because literature is able to penetrate into the basic human life through the aesthetic side.

Schizophrenia in the literary language of literature means to legalize the language as a separate evaluation model, aligning with or replacing the binary Saussure binary opposition model which merely legalizes a single interpretation. A literary work always creates a new aesthetic in the sphere of era development. This creates a schizophrenic language that can be seen from poetry and literary prose. What then upheld by schizophrenia is the liquidity of the sign, that is, its freedom to multiply in any direction without any control from standard codes and conventions.

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