

## INTISARI

Penelitian dengan judul *Realisme Magis dan Narasi Defokalisasi dalam Novel Kereta Semar Lembu Karya Zaky Yamani* ini mengungkapkan realisme magis, narasi defokalisasi, dan konteks sosial budaya yang dilatarbelakangi penemuan dan perspektif yang menciptakan banyak pertanyaan yang magis dan yang realis. Metode penelitian ini adalah paradigma konstruktivisme-interpretativisme (berdasarkan Chilisa dan Barbara Kawulich) dan pendekatan humanis (berdasarkan Faruk), temuannya bersifat deskriptif-kualitatif dengan teori realisme magis dan narasi defokalisasi Wendy B. Faris.

Fokus analisis pertama adalah lima elemen karakteristik realisme magis di antaranya *irreducible element* (elemen tak tereduksi), *phenomenal world* (dunia fenomenal), *unsettling doubts* (keraguan tak berakhir), *merging realism* (penggabungan dua dunia), dan *disruption of time, place, and identity* (gangguan/merusak waktu, ruang, dan identitas). Fokus analisis kedua adalah kemunculan tradisi masyarakat sebagai narasi defokalisasi di antaranya praktik perdukunan, kenduri arwah, dan punakawan sebagai malaikat pendamping. Fokus analisis ketiga adalah konteks sosial dan budaya.

Hasil analisis mengungkapkan ditemui lima elemen karakteristik realisme magis dan lebih lanjut diidentifikasi tiga narasi defokalisasi sesuai Faris, juga ditemui tiga belas konteks sosial dan budaya. Novel *Kereta Semar Lembu* karya Zaky Yamani sarat semesta kereta api (jalur kereta api bukan sekadar jalur transportasi, tetapi juga tahap perkembangan watak Lembu dan alur peristiwa), sejarah Indonesia (sejarah pra-kemerdekaan hingga sejarah pasca-kemerdekaan dan sejarah pergerakan nasional), arwah-arwah (tradisi masyarakat Jawa, kepercayaan sebelum empat puluh hari, melepaskan kepergian arwah ke alam baka dengan kenduri dan selamatan), punakawan (Semar, Bagong, Gareng, dan Petruk dalam empat masa aneka macam rentang penderitaan sejarah Indonesia), pewayangan (menggabungkan *Kakawin Sudamala* penggambaran ruwat (ngruwat/ruwatan) Dewi Uma atau Batari Umayi mencirikhaskan tantrisme di Jawa), dan praktik perdukunan (mendatangkan berkah).

Penampilan sejarah dengan segala permasalahan realisnya bersamaan penampilan fiksi dengan segala permasalahan magisnya, menyampaikan ihwal kehadiran cerita dan penceritaan yang jelas dapat dirunut dalam sejarah Indonesia yang menjadikan alasan bukan sekadar hal-hal yang memang magis dan tidak langsung justru memverifikasi dan memvalidasi permasalahan realisme magis.

**Kata kunci:** kereta api, sejarah Indonesia, punakawan, arwah-arwah, pewayangan.

## ABSTRAK

This research entitled *Magical Realism and Delocalization Narratives in the Novel Kereta Semar Lembu* by Zaky Yamani reveals magical realism, delocalization narratives, and the socio-cultural context based on discoveries and perspectives that create many magical and realist questions. This research method is a constructivism-interpretativism paradigm (based on Chilisa and Barbara Kawulich) and a humanist approach (based on Faruk), the findings are descriptive-qualitative with magical realism theory and Wendy B. Faris's defocalization narrative.

The focus of the first analysis is the five characteristic elements of magical realism, including irreducible elements, phenomenal world, unsettling doubts, merging realism, and disruption of time, place, and identity (disruption/damage to time, space and identity). The focus of the second analysis is the emergence of community traditions as narratives of delocalization, including shamanic practices, spirit festivals, and clowns as accompanying angels. The third focus of analysis is the social and cultural context.

The results of the analysis revealed that five characteristic elements of magical realism were found and three defocalization narratives according to Faris were further identified, and thirteen social and cultural contexts were also found. The novel *Kereta Semar Lembu* by Zaky Yamani is full of the train universe (the train line is not just a transportation route, but also the development stages of Lembu's character and the flow of events), Indonesian history (pre-independence history to post-independence history and the history of national movements), spirits-arwah (Javanese tradition, belief before forty days, releasing the departure of spirits to the afterlife with a feast and salvation), punakawan (Semar, Bagong, Gareng, and Petruk in four various periods of suffering in Indonesian history), wayang (incorporating Kakawin Sudamala depictions of the ruwat (ngruwat/ruwatan) of the Goddess Uma or Batari Umayi characterize tantrism in Java), and shamanic practices (bringing blessings).

The appearance of history with all its realist problems, together with the appearance of fiction with all its magical problems, conveys the presence of stories and storytelling that can clearly be traced in Indonesian history which makes the reasons not just things that are magical and indirectly actually verify and validate the problems of magical realism.

**Key words:** trains, Indonesian history, clowns, spirits, wayang.