

ABSTRAK

Karya sastra merupakan hasil dari sebuah perenungan panjang seorang penulis dalam merepresentasikan keresahannya, tak terkecuali Han Gagas, penulis asal Solo yang *concern* menulis tentang kegilaan. Novel Orang-orang Gila, merupakan karya keduanya, berisikan kisah perjalanan kehidupan Marno dan Astrid yang selalu diselimuti produksi justifikasi wacana kegilaan. Justifikasi kegilaan itu hadir bekerja di bawah kekuasaan rezim yang mengaku sebagai sebuah ‘kebenaran’ sehingga berlaku sewenang-wenang terhadap tokoh tersebut. Dalam penelitian ini, penulis membongkar dan memaknai kembali wacana kegilaan yang berkembang baik di dalam narasi novel Orang-orang Gila maupun konteks di luar teks novel tersebut. Ketika penelusuran terhadap pengertian kegilaan tersebut menemui titik temu, penulis memaparkan bagaimana kinerja produksi wacana kegilaan tersebut terus menerus dikonstruksi di dalam masyarakat. Berdasarkan novel tersebut, penulis mengklasifikasikan produksi wacana kegilaan tersebut dalam tiga bagian dominan, yakni direpresentasikan oleh rezim medis, rezim politik, dan rezim bahasa. Ketiga rezim tersebut berperan besar memengaruhi kemaslahatan hidup tokoh Marno dan Astrid. Dari sudut pandang tokoh, kajian tentang tragedi dan refleksi atas perlawanan terhadap narasi kegilaan juga turut dibahas. Penulisan ini juga mengaitkan konteks di dalam novel tersebut dengan konteks keindonesiaan di luar teks novel tersebut, keterkaitan tersebut menambahkan wacana kritis bagi wacana kegilaan yang berkembang di masyarakat Indonesia. Dalam menguak kasus di atas, penulis menggunakan metode Analisis Wacana karya Fairclough dalam tiga tradisi yakni analisis tekstual, *discourse practice*, dan *sociocultural practice*.

Kata kunci: kegilaan, novel Orang-orang gila, kekuasaan rezim, wacana

ABSTRACT

Literatures are the results from a long contemplation of a writer to represent his fretful reflection about life, including that of Han Gagas; a Solo-based writer who is concerned about madness. The *Orang-orang Gila* novel, which is his second book, tells a story about Marno and Astrid's life journey which continuously covered by the justification of madness. The justification of madness itself is present and working under the regime's rule which claims to be the 'truth', resulting in the abuse of power against the characters. In this research, the author of this thesis dismantles and reinterprets the discourse of madness which develops both within the narratives of the *Orang-orang Gila* novel and outside of their contexts. When the search of the definition of madness finds a meeting point, the author of this thesis shows how the production of such discourse of madness continues to be constructed in the society. Such production is represented by several regimes, namely the medical regime, political regime, and language regime. The three regimes have a huge role in influencing Marno and Astrid's life. Additionally, from the character's point of view, a discussion on the tragedy and reflections regarding madness as a narrative will also be conducted. This thesis also associate narration in Novel *Orang-orang Gila* with context of Indonesia in outside the text. Such correlation adds critical discourse for the discourse of madness which is developing in Indonesian society. In order to solve the case above, the author uses Fairclough's Discourse Analysis into three traditions, namely textual analysis, discourse practice, and sociocultural practice.

Keyword: madness, novel *Orang-orang Gila*, power of regime, discourse