

ORIGINAL ARTICLES

Dialogic Elements of Bakhtin in the Novel *Siddhartha*

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ABSTRACT

This article analyzes the voices of the characters which are intertwining into dialogic forms. The voices did not demonstrate its own power, but rather let other voices have its own characteristic while remaining there until the end of the story. For example, Siddhartha's parent's voices remained a *Brahmin*. Govinda's voice remained a *Samana*. Mikhail Bakhtin called such characteristic dialogue as *Internally Persuasive Discourse*. Apparently this novel is loaded full of Bakhtin's carnival behavior, because the composition and the plot of the story, or the position of the author as well as the dialogue, a hallmark of *Socratic Dialogue* or *Menippean Satire*. Unveiling Bakhtin's carnival stage, a variety of scandals, eccentric behaviors, ethic violations, sharp contrasts appear. The polyphony nature in this novel is in the form of *counterpoint* models; voices intertwined together without negating each other, similar to the *Welttemperklavier* by Johan Sebastian Bach in the Baroque music era.

Key words: dialogic polyphony carnival counterpoint

Introduction

The aim of writing this article is to analyze the voices of the characters in the novel *Siddhartha*, these voices are actually similar to the sound of music, so hopefully after reading this article people can analyze a literary work by relating it to the field of music. The voices of the characters were described as a dialogue and a dialogic theory was coined by Mikhail Bakhtin. Thus, analyzes in this article used the Bakhtin's approach theory of dialogue. The term "dialogue" by Zaidan, Abdul Rozak. Rustapa, Anita K. Hani'ah (1994: 58) is a literary conversation in between two or more figures that generally reflect the expression of thoughts or opinions of the speaker.

Before describing Bakhtin's Dialogue Theory, consider briefly the developments in the literature stream around the twenties up until the dialog criticism. According to Hogan, Patrick Colm (2000: 219), in the 20th century, literary theory had two main streams based on various forms of continental philosophy, both for language and linguistics. For example, the Russian form of formalism, especially works of Jakobson, and Bakhtinian dialogism. Darma, Budi (2004: 84) argued that Russia structural formalism consider that autonomy of literature includes works of art, so it is not limited to poetry, but also includes a narrative related to the humanities, such as linguistics, anthropology, history and others. Russian formalism was formed in the early years of the twentieth century. Formalism was the first scientific approach, and widely influenced works of literature.

Mikhail Bakhtin a Russian literature expert who actively engaged in the early 1920s was an antithesis from the formalists like Mukarovsky. If the formalism study is the way in which literary language differ from ordinary language used, instead Bakhtin paid attention to it, and appreciated literary works which included what it sees as the diversity and ability of ordinary language. If the formalist view literature as an insulated verbal object, then Bakhtin appreciate literature just as its role in the dialogue. Hogan (2000: 222) asserted that the formalist focus their attention on poetry, whereas Bakhtin devotes himself only to the novel. Some of Bakhtin's work were banned by the Soviet authorities. Bakhtin's works in some ways resembles closer to *deconstruction / demolition* and *New Criticism*.

Faruk (1999: 126) argues, Bakhtin conformed with theories that consider the tradition of Marxist literary studies as the study of superstructures, ideological studies. Marxism also consider the differences and or pay attention to the essential plurality of the ideological "languages". So according to Bakhtin, Marxists must try to control objects and events without losing its unity in life. And there exists a reality that ideological creations were not created by private individuals, but were formed after the social interaction process.

Mikhail Bakhtin also submit the term that is often referred to as poliglosia when it conducts a series of studies on the Dostoevsky's prose, where the results were exposed in a book entitled Problems of Dostoevsky's Poetics. In this book Bakhtin (1973: 4) stated that Dostoevsky had found a new literary genre called polyphonic

novel. This polyphonic novel became very popular, especially thanks to experts such as Medvedev, Volosinov, Marson, Emerson, and Todorov.

According to Suwondo, Tirta (2001: 38), polyphonic novel is not related to the theme, form, content or anything that tells about the reality, but only related to the notion of "social" owned by the composing discourse. Therefore, Bakhtin did not see the genre merely as a category used to distinguish literary genres such as the novel, tragedy, comedy. Bakhtin puts a true understanding of the genre that must have two things. First, genre is simply a way of conceiving reality; thus associated with the genre of literary text and how people describe the world through language. The second sense of the genre according to Bakhtin is, genre is also concerned with the way it connects with other genres.

Bakhtin (1973: 4) said, in a polyphonic novel, character voices are not under the authority of the author, it is free, independent, able to stand on its own, able not to agree or even to be rebellious to the author. Given such characteristics, a polyphonic novel contains a plurality of voices. While Dialogic is "a relationship that does not control others, but respects others" (Suwondo, 2001: 8). Based on the nature of the novel *Siddhartha* plurality theme of this paper will seek diversity of voices in the dialogue of the characters in the novel. Based on the views of Bakhtin to understanding this genre, is how conceptualizing reality in polyphonic novels gives freedom to individual temperaments with other discourses, and can completely undermine other authoritative, automatic and monological concepts (Suwondo, 2001: 39).

Polyphonic novel consists of characteristics described by Bakhtin as *carnival* elements. *Carnival* is a behavior that treats the world as belonging to everyone, so anyone in the world can establish a free dialogue, unhindered by the social order. Characteristic *carnival* was originally developed in (oral) carnivalistic people stories, then affects the serio-comic genre in works of classic literature, including *Socratic Dialogue* and *Menippean Satire* (Suwondo, 2001: 7). So it can be concluded when discussing dialogic theory of Bakhtin, it certainly will discuss carnival characteristics and polyphonic novel. These characteristics were the reason in analyzing in the *Siddhartha* novel on the basis of dialogue theory.

While understanding in the field of music, verses are also composed in the form of melodic music sentences. Sentences can be melodically assembled into a song form. The forms of the song are made up of from the principal sound (eg soprano) accompanied by lower sounds as harmonization. Prier SJ, Karl-Edmund (1996) named this music style *homophony* when there exist only one principle sound with other sounds acting just as musical accompanist (p.102). Besides homophony music, there are *polyphony* music. Polyphony music means that there are other independent sounds not arranged simultaneously. Sounds pursue each other after the sound that started the first, and mimicking the melody motion of the first sound. The incorporation of many sounds cultivated at distances that are pleasant to hear.

From the novel title *Siddhartha*, people will instantly connect it with the Buddhist prominent personage, so it is likely that more people will scrutinize the philosophical approach. This was emphasized by the clearly written preface of the novel *Siddhartha* that it was an inspiration of Hermann Hesse (author) about the coming spiritual thirst of a new religion in the European continent. This will provoke readers to criticize the novel in terms of philosophy or spiritual terms. On the basis of this assumption, people rarely examined *Siddhartha's* novel in terms of dialogical. Supported by one of the *Socratic Dialogue* characteristic, were the main characters and the interlocutors dialoguing were ideologists, the creator of the idea of human beings. The whole event generated into ideological search and testing of truth. Coupled with some of the characteristics in *Menippean Satire* (which affects the birth of polyphonic novel), where a combination of religious elements interact with elements of the dark world (brothels, gang of thieves, and others) and emergence into ethical violations. So this article tries to analyze the novel *Siddhartha* by Bakhtin's theory of dialogue criticism about three things, that is the characteristic dialogue element, the carnival behavior, and the polyphonic characteristic. These three analysis topics act as a single unit that is used to define the basic characteristics of polyphonic novel genre.

Bakhtin Dialogic Theory:

According to Todorov, Tzvetan (1984: 16), the Bakhtin's Dialogic Theory is a coherent conceptual structure, including anthropological philosophy, epistemology humanities, literary genre theory, into literary works. Bakhtin distinguishes humanities with natural sciences. It said the objects of the natural sciences are inanimate objects, while the objects of the humanities are the "spirit" or humans, thus involving issues of reception, issues of development, and issues of deployment as well as discourse interpretation of others. Due to the nature of such objects, understanding humanities can only be carried out by fully understanding the dialogue.

Furthermore, Bakhtin said that the humanities especially highlights the thoughts, meanings, significances that derived from people who simply can appear into the text. The written and text are the main data of the entire discipline. Without text there is also no object questions and thoughts. Thus, the object of the humanities are not merely humans, but positioning human as the producer of texts (Todorov, 1984: 17).

Bakhtin stated a large difference between the two types of speech (discourse). The first, is the "*discourse of authority*" / "speech of power", i.e. speech that can not be questioned from the people in power, and the ruling

opinion (religion, morals, politics, science, etc.). According to Bakhtin this is related to the work of the "epic" of literature. "Epic" in Bakhtin's opinion, may include work that need not to be long poetic speeches. "Epic" needs more to be defined as a sequence of other property. So epic, according to Bakhtin, has established itself as a definite and fixed meaning, that determines completely. They refer to the circumstances happened in the past that are not affordable. A history of the past that has nothing to do with the current state, and not at all foreign to contemporary readers, but delivered as a power that can not be questioned. The work is mostly dependent on sacred tradition and respectful manners that can not be imposed to ordinary people and themes, and displays the official views of the ruling elite. Finally, they have a solemn tone and language style. These epic traits can be found in Milton's *"Paradise Lost"*. This work described traditional topics of sacred and solemn tones in flattering words. The message was clear and decisive; completely "justifies the ways of God's treatment to man" (Hogan, 2000: 223).

The second type of speech that Bakhtin isolated *"Internally Persuasive Discourse"*. This is the speech that convinced us, a speech which we inclined to accept it as basic of our thoughts and actions - not because of a power source (government, Pope)-, but because of what was said. In connection with this, *"Internally Persuasive Discourse"* is a speech in which we are involved, not because it was applied to us from above (Hogan, 2000: 224).

Everyday speech always involves dialogue, both "external" and "internal". External, as it is always a response to the speech preceding it, and lead to subsequent utterances. Internal, because every speech are connected to the purpose related to it; the "voice" of many others as a solid relationship. Hogan (2000: 225) gave the example that when he says something about recent Bakhtin and past Bakhtin, his discourse about internal persuasive discourse also includes contemporary linguistics, cognitive science, and other sounds delivered to express his own opinion. So someone needs to talk about Bakhtin in such a way that some changed, some challenged, partially supported, someone engaged in "dialogic interaction" with Bakhtin's voice. Moreover, one can consciously use these interactions. Someone can use Bakhtin to comment on the opinions of Shakespeare. In this case, he or she uses Bakhtin speech into a new content, put it on the new material, put a new situation, with the intention to raise new answers other than Bakhtin's own opinion.

It was concluded that speech is *naturally dialogic* and it can be continued and strengthened by it. Only speech of the prime can suppress this dialogue, by making it a *monologic* dialogue. In other words monological utterances happened when no other voices were found at all except the author's voice. Monologic speech can be found in poetry. Novel and all the works that are made novel, according to Bakhtin, are dialogic. Instead, epic masterpieces are monologikal. Bakhtin stated that almost all speeches between someone and others are a process of mutual challenge, or imitating each other. Delivered speech is an arrangement, and it is considered more complex and dynamic (Hogan, 2000: 354-55).

Carnivalisasi And Composition:

Carnival is not an abstract idea about freedom, nor in relation to any matter or entity, but rather a behavior in a beautiful performance experienced in life. In the novel, *carnival* behavior is reflected in the composition and plot situations. Carnival behavior in a novel are identified by the characteristic *Socratic Dialogue* and *Menippean Satire*. Five characteristics of *Socratic Dialogue*. (1) The basic of the literary work is dialogical truth; for creation of a dialogue truth, truth should be contrasted with another truth to give birth to a new truth. (2) It contain two basic devices, namely *sinchrisis* and *anachrisis*. *Sinchrisis* is interpreted as dramatic equalizing diverse viewpoints of a particular object, the equalization was something of greater interest in adapting a variety opinions. *Anachrisis* is interpreted as a provocation, which is a mean in the form of words, phrases, or situations to serve urging the speaker to express their opinions and thoughts so that new truths can be drawn from them. *Sinchrisis* and *anachrisis* transform those thoughts into dialogic relationship between individuals. (3) The characters having the dialogue (the main character and his opponent) were ideologues, the main creator of the idea; so the whole event was a ideological examination of truth. (4) In addition for *anachrisis*, these provocations served as the creator of an extraordinary situation that urged others to get totally involved. (5) the idea is biologically attached to the concepter's figure (Suwondo, 2001: 49)

According to Bakhtin (1973: 101) carnival behavior can be understood through the following four categories. First, the presence of beautiful performances on stage, with no division of roles as a player nor spectator. In these performances anyone can join and become active participants. All laws or restrictions that determine the structure of normal life is suspended; hierarchy systems and all forms of fear, shame, piety, and etiquette are covered, and distance between persons are eliminated. Thus, in a contact-free carnival show, anything is possible. Second, half of the drama in the show are developing a new mode of human relations in contrast to normal life human relationships (noncarnival). From this would appear eccentricity, the behavior is limited in terms of authority and hierarchy. Organical eccentric behavior related to the familiar categories of contacts and through the eccentric behavior, hidden human nature will be revealed. Third, all the familiar behavior (values, ideas, phenomena, objects, and the like) were isolated by hierarchical behavior brought into a

contact and carnivalistic combinations. Their carnival unite and combine two opposition pairs (holy-apostate, arrogant-humble, big-small, wise-foolish, and so on). Fourth, the combination of the various contacts and combinations finally formed some sort of disrespect to God (blasphemy carnivalistic) and illuminate or clarify the existing authority symbols.

Polyphonic Novel:

Particularly in terms of literary studies polyphonic novel is closely linked to Mikhail Bakhtin, because the term is often also referred to as polyglotia. Understanding polyphonic novel by Bakhtin can be described as a song that has a lot of sounds arranged in *counterpoint*, which mean that different voices were presented simultaneously or sequentially. This *counterpoint* characteristic is an analog to syncretism. Meanwhile, anacrisis is interpreted as a specific element that functions to encourage modulation.

The polyphonic novel plot job is only to organize and unite narratives that are opposing one another and irregular events. So the plot is merely secondary, because the polyphonic novel structure has not changed, but are present together, and interactions happened (Suwondo, 2001: 97). It can be concluded that the core of polyphonic novel is a conflict between voices with the character of encouraging each other to become another voice, which resembles a modulation event or changes in music tone.. Modulation relationship is not created as a cause-effect relationship, but existed in tandem.

So in the polyphonic novel character voices are not under the authority of the author, it is free, independent, able to stand on the side, able to disagree with the author, even rebellious to the author. Given such characteristics, a polyphonic novel contains a plurality of voices (Bakhtin, 1973: 4). Heteroglossia polyphonic novel tends to be a situation of "language" reflecting a festive carnival, which tries to resist automatism and single truth (Suwondo, 2001: 93).

Dialogic Theory Application:

Before exposing the analysis of the theory, a composition of this novel *Siddhartha* had to be described. This novel consists of two parts as follows Table 1.

Features Of Dialogic Elements Among The Author And The Literary Figures In The Novel Siddhartha:

Analysis of the characteristic elements of dialogue between the characters is described by Bakhtin's Theory of Dialogue, that highlights two contradictive dialogues, which is *discourse of authority* and *internally persuasive discourse*.

Discourse Of Authority Dan Internally Persuasive Discourse:

To distinguish between the discourse of authority and internally persuasive discourse, this paper examine in terms and position of the author of the novel *Siddhartha*. How does the author positioned himself : as a storyteller, or as a by-stander in monological discourse, or blend with the characters? Jan van Luxemburg (1986: 131) says that in a story, event elements are presented to the reader in a certain way. In addition, the author also presents his vision of the series of events. The relationship between the elements of the events and visions that are presented to the reader is referred vocalisation. It was also said by Luxemburg, people or the environment from where the event was examined is deemed the subject of vocalization, and called vokalisator. This means vokalisator can tell something when it has a vision for what we want to tell, or analogous to the narrator. On a basis of the difference between *discourse of authority* and *internally persuasive authority*, it was used as a tool to describe the properties of Bakhtin's Dialogic.

A. Discourse Of Authority:

The author tells the nature of *Siddhartha* character, which took place unilaterally, or in accordance with the theory of Bakhtin called the characteristic discourse of authority "/" speech in power ". As shown in the opening sentence in section I (The Brahmin Son) as follows:

"In the shadow of the house, below the light of the sun falling on the river bank along the side of the boat, in the shadow of the sal forest, behind the shadowy pine tree, *Siddhartha*, the handsome son of the Brahmin, the young eagle, grow up with his best friend, *Govinda*. "(Hesse, Herman. 2007: 13)

Storytelling by the author in the above manner is a monological hallmark. Monological is a way describing a non communication situation, a characteristic speech according rule, the rule author. All the features of *Siddhartha* are set by the author and can not be denied. In the above sentence, the author serves as a primary narrator.

B. Internally persuasive discourse:

When presented the view of the parents of their son Siddhartha, and his friend Govinda opinion of Siddhartha, the author in this case acts as a secondary narrator, telling indirectly with another voice. This can be seen because the word "see".was used, like in the following sentence

"(1) A proud feeling glows in the heart of the father, seeing his son desire for knowledge. He saw a great wisdom and faith grow within him, a prince among the Brahmin community. (2) A happy feeling flashes in the his Mom's chest to see – the walking, sitting, and standing - Siddhartha, the mighty, and beautiful, walking with elegant footsteps, shaking the hand of his mother with vengeance. "(Hesse, 2007:14)

Viewed at a glance the above fragment looks like consisting of just one voice, that is the voice of the author, but it is not. Consider sentence (1), although it did not include quotes, but with the verb "see" ,the sentence is already showing a view of others in a different voice. In sentence (2) this appears again in another voice that in Siddhartha;s mother. Furthermore, after telling the author's presentation, it was followed again by his friend Govinda feelings about Siddhatha's personality. As shown in the following fragment.

"But his friend, Govinda a Brahmin's son, loved him more than anyone. He loves his gaze and melodious voice, he loves his walking style, and all-hearty adore every movement of his body. He loves all the deeds and words of Siddhartha ... "(Hesse, 2007: 15).

The fragment above indicates another voice of Govinda. Siddhartha presented his opinion in a question form, as if asking himself. Such events can also be classified as a dialogue. As seen in the following sentences.

"Sacrifices and prayers to the gods are beautiful, but is it only limited to that? Did sacrifices bring happiness? And what about the gods themselves? Is Prajapati really the creator of the world? ... "

So in Part I of "The Brahmin Son" although not include dialogue signs between the characters, but five voices are already present, of the author, Siddhartha, Siddhatha's father, Siddhatha's mother, and Govinda. The voices are intertwined together one after another to build a dialogue. These voices present an *Internally Persuasive Discourse*.

As what "sound" is meant here, embraces the sense of Lunacharsky (in Suwondo, 2001: 9) meaning "point of view of the world". The author deliberately take the sound of water, the perception to what the world is based on the properties of water. This proves the novel is dialogic because it holds a lot of philosophy of life. *Internally Persuasive Discourse* here can be proven on a fragment of a conversation between Vasudeva and Siddhartha about their worldviews. "That there is water everywhere at the same time-at the source,, at the upstream, at the waterfall, at the crossing ferry,, in the flow, in the sea, in the mountains, everywhere at the same time. And therefore there is only the present, not the shadows of the so-called future. "(Hesse, 2007: 158). The plot of what Siddhartha experienced is like water, not the past, not the future. This can be seen in the following sentences.

"Siddhartha's birth was also not the past, and his death and return to Brahmin was not a future. There is no past, no future, everything has its existence and being in the present. "

This sentence proved that this novel as a way of life embraced a lot of *Internally Persuasive Discourse* dialogues. The subsection *The Son*, also encountered this kind of dialogue that is not compelling, when little Siddhartha hated and revenged his father, and did not obey any Siddhatha's behavior as a *Samana*. When this father-son conflict reaches its peak, the boy fled with Vasudeva's canoe, Siddhartha finally let him find his own identity. As shown in the following sentences.

"Then he returned home in silence towards the forest with Vasudeva and returned home by boat. None of them are talking about what happened that day, no one has mentioned the name of the boy and his escape (Hesse, 2007: 188).

Carnival Behavior In Siddhartha's Novel:

Analyses are based on carnivalis characteristics of Bakhtin which is built on a combination of the five characteristic traits of *Socratic Dialogue* and *Menippean Satire*, as well as an understanding of the four carnival behaviors according Bakhtin.

A. Bakhtin's carnival stage:

The novel starts with a free open forest, it resembles a novel to be played on a big show as a carnival. Carnival features were reaffirmed by the sentence that stated often holy ablution bath ceremonies were held here (Hesse, 2007: 16). The author started the story by using a situation where many people gathered, which shows a characteristic behavior of Bakhtin's carnival.

In subsection *With the Samanas*, the forest area was used for describing life of Siddhartha. It further continued adventures of Siddhartha following Gautama which is also using the open space. When Siddhartha

changed direction to make a love scandal with Kamala, it also used the Jeta park, and a carnival atmosphere of the meeting they used. This event can be seen in section II, the subsection *Kamala*. (Hesse, 2007: 71)

The other characteristics of the carnival, which align the position of the figures, as a *Samana*, Siddhartha who do not view money as something important, with a whore like Kamala and a wealthy merchant named Kamaswami. This event can be seen in subsection *Kamala* (Hesse, 2007: 71) and *Among Ordinary People* (Hesse, 2007: 96). A characteristic sense of carnival was also clearly illustrated by the author in subsection *Samsara* (Hesse, 2007: 113), meaning a recreation stage. It was proved in this novel that this stage characterizing a carnival, where all personages with their variety of characters appear together.

Carnival behavior can also be found when Siddhartha has found his identity after studying the sound of the river. Siddhartha did not consider whether they are foreign to ordinary people, rich or poor, he looked upon them all as friends. Like in the following expression. "As he escorted people crossing the river - traders, warriors, women - they no longer look strange to him, as he felt before." (Hesse, 2007: 190). Formerly when Siddhartha was a *Samana*, he always assume other people living beyond the life of s *Samana*. This implies a social equality, one of the *carnivalis* traits.

B. An excellent reflecting of historic figures (Menippean Satire):

Hermann Hesse's novel entitled into one word "Siddhartha", caused readers who see or read it, instantly associate it with the originator of the Buddhist figure "Siddhartha Gautama". But looking any further explored the differences in the lives of "Siddhartha Gautama" and "Siddhartha" in Hermann Hesse's character. The Siddhartha figure in Hermann Hesse's essay was very fascinating reflected by undergoing dramatic changes in his life. At first, as the son of a *Brahmin* who identified him as a follower of the Brahma religion in India, turning into a *Samana* follower. (Hesse, 2007: 22).

Followed by a continuous unsatisfied desire with what he had learned, Siddhartha adventured to an ordinary human being, not a priest, not a *Samana*, hungry for secular love, and a desire for sexual relationship. These events can be seen in section II, subsection *Kamala* and *Between Ordinary People*.

C. Sincrisis and anacrisis relationship between individuals (Socratic Dialogue)

As is known sincrisis characteristics of *Socratic Dialogue* interpret the existence of two different views, while each other mutually adjust to produce a new view. Such behavior appeared when Siddhartha had the idea becoming a *Samana*, while his father opposed it. Followed by Siddhartha behavior by "standing with his hands crossed in front of his father room" (Hesse, 2007: 27). With this attitude Siddhartha eventually acquire a new deal from his father by agreeing to become a *Samana*.

When Govinda after meeting with Gotama. Govinda was initially a *Samana*, then changed direction to follow Gotama. Sincrisis behavior also occurred within *Kamala*. She was prostitute, but since befriended with Siddhartha, she no longer served the guests. Similarly, when Siddhartha met Vasudeva at the boat, he was following the advice of Vasudeva by listening to the sound of water, and found awareness.

D. Using other genre or text:

In the Siddhartha novel there are wonderful performances from variety texts taken from the understanding of a particular religion, there are the writing of verses in the holy scriptures - the Upanishads scriptures- as appears from the sentence "Your Soul is the whole world" (Hesse, 2007: 19). when the author describes that Siddhartha was not satisfied with what he had learned about life. When Siddhartha and Govinda meditated under the banyan tree, sentences were also served in verses and texts that are often used in a particular religion. This feature can be proved in the following sentence.

"When he sat down, prepared to say OM, Siddhartha muttered the following verse: Om is the bow, the arrow is the soul, Brahman is the target. One must achieve it without hesitation." (Hesse, 2007: 19).

The word "Om" is a word often used in a particular religion, and verses of a particular religion is also included. This proves the existence of a charge of another text.

When Siddhartha argued with Govinda about their goals to meditate following the Samanas, an inclusion of Upanishad verses, such as the following. "He who meditate with a pure mind will be absorbed into the Atman. What is not said in words, is a joy in the heart." (Hesse, 2007: 38). Religious terms such as: Yogaveda, Atharvaveda were also displayed, that can strengthen other text characteristics in a *carnivalis* nature (Hesse, 2007: 66).

E. Various scandal content, eccentric behavior, ethics violations:

Such behavior can be found in the words of Siddhartha devoted friend Govinda (in Hesse, 2007:33) "No, that is not what I think my friend. What have I learned so far from Samana, oh Govinda, I could just learn it, from my friends in every inn of the bitches at the intersection, of the coachmen, and dicers." This narration proves an eccentric behavior of Siddhartha, how could meditation quoted with prostitution and gambling. These characteristics can be identified as elements of Socratic dialogue on religious elements combined with profane elements, an expression of wisdom opposed by evil..

When Kamala asked Sidhartha to make a poem, the poem describes a beautiful woman. As shown in the last line of this poem "... It is a tribute to the beautiful Kamala." (Hesse, 2007: 89), even it is known that a *Samana* is forbidden to think about woman. This proves the existence of a love scandal that deviate from the misery life of a *Samana*, far from sexual events. Even mundane events becomes more severe when mentioned about Siddhartha nascent esteem. He was embarrassed bringing a bowl to beg for meal. As illustrated in the following sentence. "Self-esteem rose suddenly in him. He became no longer a *Samana*. It was no longer feasible for him to beg. He gave the rice cake to dogs, without eating it." (Hesse, 2007: 92). This can be considered a breach of ethical behavior, by insulting even a fundamental teaching of a *Samana*.

Violation of ethical behavior also occurs when Siddhartha associated with Kamala. Their relationship is not based on love but they would like to have a couple, even Kamala is willing to bear his children. As shown in the following sentences. "Someday I want to have a child from you. Despite all, my love, you are still a *Samana*, you do not love me. You do not love anyone, isn't it?" "Perhaps", Siddhartha answered (Hesse, 2007: 112). This dialogue proved their relationship as a violation of ethics.

When Siddhartha involved with gambling scandal. It was narrated that Siddhartha behaviour now fall into serious gambling, he even has the heart to collect debts owed by the merchants, for the sake to play a bigger gamble. This event appears on the following. "He gambles because of the need that comes from within him -by wasting money in gambling, wasting food, wealth has been brought him into the sad evil pleasures." (Hesse, 2007: 119).

F. Content of many sharp contrasts

In the subsection *Along with the Samanas*, many written words contrasting with one another. For example, the sentence "Everything as if proceeding beautifully and happy, but this is all just rotten and carcass." (Hesse, 2007: 29). In the sentence the word "beautiful", "happy" is contrasted with the word rotten and carcass. Similarly, the phrase "Siddhartha had one goal ahead – to be depleted, empty of thirst, empty of passion, empty of happiness and sadness feelings.". This sentence also mentionen two contradictive words of happy - sadness. "Every time a speck of ego is dominated and destroyed, when all desires and pressure within him perish, then awareness arouse, ..." (Hesse, 2007: 30). In this sentence the word "perish" is contrasted with "arouse".

In part II, subsection *Among Ordinary People*, ease of living in the world is contrasted with the difficulties of life. As in the phrase "this worldly life is easy, thought Siddhartha. There are no difficulties in it. Everything is hard, and finally without hope when I live as a *Samana*." (Hesse, 2007: 92). In this sentence the author deliberately used two contradictory words to prove a change in Siddhartha's soul. Living in a world that becomes easy after Siddhartha began paying attention to the situation around. It shows that formerly as a *Samana* he never pay attention to earthly things, just looking for something abstract, causing difficult living.

In section II, subsection *Among Ordinary People* can also be found contrastion of loving feelings and insult, as described by the author of the causes why Siddhartha does not focus his tactics learning trading. It was said that he had become a *Samana*, as seen in the sentence. "And the thing that separates him is because he once was a *Samana*. He witnessed people living along with behaviours like children or animals, and he's loving and at the same time insulting them." (Hesse, 2007: 107).

In subsection *Samsara*, events were contrasted between gambling defeat to gambling winnings, reaping profits by dumping millions of his money to gambling. As in the following sentence. "He made millions of profits, wasting millions, gambling money, jewelry, villas in the countryside; then get winning and losing again." (Hesse, 2007: 119)

Polyphonic Novel Characteristic:

When traced the parts of the story from part I starting from *The Brahmin Son*, where the figures presented Siddhartha as actually deserves to be a *Brahmin*, suddenly appeared a discourse that Siddhartha wanted to become a *Samana*. Then in subsection *Along with the Samanas* after an unfinished meditation process to forge a knowledge of the *Samana*, Siddhartha suddenly has the urge to seek enlightenment to another soul and to follow the Buddha Gautama. Still not satisfied with the search of his standpoint, suddenly Siddhartha sank into worldly life filled with love and gambling scandals. Until one day suddenly Siddhartha escaped from his girlfriend Kamala. back into the forest. At last Siddhartha lived together with the ferryman Vasudeva before he finds awareness of what he was searching for..So are the themes sequencing in the story.

When examined more profound of the story theme, the beginning displayed a voice of Sidhartha's worldview that was always dissatisfied with what he had learned. Since the passage of *The Brahmin Son - Joining the Samanas - Gautama - Enlightenment*- Sidhartha voice is not broken or lost but continues. In the midst other sounds are popping, a sound of Govinda's worldview that originally followed Sidhartha character sound traits, but on the next trip Govinda got a characteristic sound that differ as a follower of Buddha. It also appears that Sidhartha's parents have sound traits other than Siddhartha and Govinda, as a Brahmin, they wanted Siddhartha also be Brahmin. The process of sounds emerging in the dialogue is like a counterpoint which is characteristic in a polyphonic novel.

In the middle of the course, Siddhartha's sound is also inter-connected with Kamala's and Kamaswami's voice. In the end came the voice of the ferryman Vasudeva. All those sounds occurred in dialogues that never mastered each other. They have their own standpoint, ranking equal, not inferior to each another; an *Internally Persuasive Discourse*. This equal characteristic can be found when Siddhartha expressed his views to Govinda in this sentence:

"A beautiful whore has long been my teacher, also a wealthy merchant, and some dicers. I used to be a follower of Buddha who was also be my teacher ... the ferryman Vasudeva. He is a very humble man. He is not a thinker, but he knows the essence of life as well as Gotama. He is a perfect being, a saint." (Hesse, 2007: 206)

So we can conclude this novel has a main voice of Siddhartha desire that runs continuously without a break, because he was never satisfied with the quest for enlightenment of his soul, until the end of the story when he was satisfied and decided his life. In this soul-searching process, Siddhartha's voice underwent changes what in musical terms is called modulation (Holland, Dulce. 1983: 38). In other words, part I is the main voice (A), and is shown continuously to subsections *Gotama*. When entering subsection *Awareness* (Hesse, 2007:63), this section showed a transition to another modulating voice of Siddhartha, but still in the same color. Siddhartha's voice happened to be modulated to the voice of a worldly moral priest, listed in section II. The A voice became A1, because the sound now do not exhibit holiness but mundane. Siddhartha is now learning how to kiss a woman, and sexual desire arises in his mind, even action has been taken. This is evident in the following sentences.

"Siddhartha bowed his head to Kamala's face, and landed his lips upon her open-cracking-figs-like lips. Kamala kissed long, and with a million astonishment Siddhartha felt his teaching, his wisdom, his power - rejecting him, teasing him - and he felt that behind this first long kiss, a guaranteed waiting of rhythmic kisses are awaiting him, each kiss different from the other." (Hesse, 2007: 89).

It is clearly written in subsection *Samsara* that Siddhartha began feeling fed up, he felt worldly life boring. Siddhartha decided to leave the city and return adventuring as a *Samana*. This can be found in the following sentence. "At a very late night, Siddhartha left his friend, left town, never to return." (Hesse, 2007: 128).

Siddhartha's sound modulation process, namely his behavior within the whole story, if displayed into a chart would look like this Figure 1.

Evidently the Siddhartha novel of Hermann Hesse was charged with polyphony with the main voice of Siddhartha, his world views during his search for awareness. Outside it, other voices intertwined with each other to build a characteristic counterpoint which resembled a polyphonic novel (Prier SJ, 1996: 103). The other voices are Siddhartha's mother and father, voice of Govinda his friend; voice of Gotama; voice of Kamala; voice of Kamaswami the merchant; voice of Vasudeva the ferry man, voices of his son. It can be seen that modulation of Siddhartha's voice had a character of a Brahmin, a Samana, a love player, drunkard and gambler, a man with a new identity. Because the final voice of Siddhartha as a saint; in Fig.1 the above the image remains a circle shape and color changed slightly bright, but still equally blue. Circle, oval or square shapes mimicked perfectness.

Conclusion:

From the first part of the novel Siddhartha comprising subsections are already filled with voices intertwined in dialogue. The voices did not demonstrate its power, but rather let the other has its own voice while remaining until the end of the story. For example, Siddhartha's mother and father's voice remained as a *Brahmin*. Govinda voice remained as a *Samana*. Gotama voice remained as a teacher, Kamala voice remained as an ordinary women. Kamaswami voice remained as a merchant. His son maintained his own personal voice. The ferry man voice remained as Vasudeva. This process is characterized by the so-called *Internally Persuasive Discourse* according Bakhtin.

The novel is also loaded with a cargo of Bakhtin's carnival behaviors. It can be proved that the composition and the plot of the story, or the position of the author as well as the dialogue between characters always resemble a hallmark of Socratic *Dialogue* or *Menippean Satire*. Like in Bakhtin's carnival stage, historical figures are fantastic outstanding; sin crisis and anacrisis of an interpersonal relationship; using another genre or any other text; contain various scandals, eccentric behavior, ethics violations; many sharp contrasts. Of these characteristics, the most prominent is the love affair between Siddhartha and Kamala. Followed by the holy

contrasted to a prostitute. The polyphony nature of Siddhartha novel by Hermann Hesse is in the form of counterpoint models intertwined together without negating each other; very similar to the *Baroque* era music written by Bach, Johan Sebastian. entitled *Weltemperklavier* (Bach, 1974: 1-123)

Opportunity to analyze the novel Siddhartha is still available in other scopes, such as the many deconstruction elements, like the sacred world and the mortal world, both the good and bad form of binary opposition, so it can be analyzed based on the deconstruction theory. Or, as has been mentioned in the introduction chapter, it can be analyzed as an element of his philosophy as an originator of enlightenment, analyzing the philosophical content in this novel.

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