

**LEARNING TO MEAN SEMIOTIC CODE IN  
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**ABSTRACT**

The problems contained in this paper are described about interpreting what semiotic codes are described in gnomics, proaretics, and hermeneutics in the novel Aroma Karsa by Dee Lestari? and how do the three meanings of the code provide an overview of the detailed learning in Dee Lestari's Aroma Karsa novel? The purpose of this study is to learn in detail about learning to interpret the code contained in the novel Aroma Karsa by Dee Lestari, and to understand the function of meaning contained in the myth in detail from the events in the novel Aroma Karsa by Dee Lestari. The data sources for this paper are: the novel Aroma Karsa, while the check-list data collection techniques and data collection guide instruments have been named. The results of this paper on the gnostic code are related to the myth about a Dwarapala village that inhabits in Alas Kalingga. The residents still believe in the descendants of Mahesa Guning. Life relies on God and supernatural powers. The hermeneutic code deals with the riddle or mystery of the mindset of a man who is too greedy and ambition to get wealth by stealing a box in a closet belonging to a royal relative. Learning about what was stolen, he became greedy to get the scent of Puspa Karsa to be known in the Asian region. Raras invites his adopted son, Suma, who has a keen sense of smell, to find Puspa Karsa in Dwarapala Village in the Kalingga forest. The results of this paper are divided into three, namely: The kernel contains a normal story, the kernel experiences back-lighting and the kernel experiences normality and then climaxes and ends. The stimulation stage is at Kernel 7-42, while the criticality is kernel 43-47: Conflict is at kernel 48 and Complicated Kernel is 49, 50. The climax is at kernels 55, 56, 57, 58, while Leraian is at kernels 59 and 60. The solution is in the kernel. 61.

Keywords: learning, meaning, code, novel, gnostic, proaretic, and hermeneutic

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**Introduction**

The world of writing is an expression of free expression, because a person can express his ideas through his work. This freedom is what causes a writer to be able to provide views and ideas freely without having to worry about the grammar he uses. With what is written in literary works, a writer certainly has personal hopes and goals. This is where a writer's point of view is born, as well as a very different interpretation of the meaning or learning message from the readers. In literary studies, especially semiotics, it is very important related to the language system in literature, which is a symbol or sign, so that in literature, the language presented is not ordinary language, but language that is conditional with

meaning through markers and signifieds. This, as a semiotic approach, is an approach that has its own system, in the form of a sign system. The sign in literature, especially written literature, is given in a form of text, both within the text structure and outside the text structure of the work. Signs in written literary works have many interpretations of meaning and have a wide plurality of meanings depending on the reader, when evaluating the text of the work being studied. Every literary reader must realize that he is dealing with a text that is different from other texts. Whether the text implies a global meaning or implies a specific meaning, there is even a learning of meaning behind all that exists.

In the conscience of a writer, there is a mission of meaning to be conveyed through the form of literary works. The form will be interpreted again as a result of perception by the observer. The embodiment of the meaning of a literary work can be said to be successful if the meaning (meaning) that the author wants to convey is through the work that can be understood and accepted appropriately by the reader. It even contains a very universal message, making Grand Naratif very admired by many people.

On a practical level, semiotics can be used as a tool for studying Indonesian literary works, how these works are displayed, how Indonesian literary works are arranged, and storing codes (learning to interpret codes) if at first glance they do not have any meaning. Interpreting the codes in semiotics will certainly provide a broad and very diverse and very varied meaning. Therefore, the researcher is very interested in detailing the contents of the literary work (novel), which was written by a singer-actress named Dee Lestari with the gift of a novel Aroma Karsa.

The problem in this study makes people very surprised, because the content related to semiotics, namely the novel Aroma Karsa, really gives new lectures and something else. The problem can be formulated as follows: how is learning to interpret the semiotic code (Gnomic, Proaretic, and Hermeneutic) contained in the novel Aroma Karsa by Dee Lestari? and how is the description of learning to interpret the semiotic code in detail contained in the novel Aroma Karsa by Dee Lestari? These two things will be covered and described in detail in order to obtain a clear description.

The purpose of this study is to examine in detail some of the learning to interpret the code contained in the novel

Aroma Karsa by Dee Lestari; and want to understand the description of semiotic code learning contained in the novel Aroma Karsa by Dee Lestari. The benefits of this paper can be used as a theoretical basis for studies who are interested in further deepening the study of literature and can be used as a reference and basis for similar studies. These theories can be used as theoretical applications in enriching the application of existing theories, so that from time to time studies in the field of literature are increasingly developing and rich in literature and many parties are involved in conducting a search for noble literary works in literary studies. Practically these benefits provide new experiences, insights, and understandings for researchers. Through this activity, researchers gain new knowledge and especially about qualitative research.

### Research Method

Studies in literature such as the study of the novel Aroma Karsa are more appropriate and appropriate if they are called qualitative research types with description types. Data in the form of words, phrases, sentences, in the dialogues of the characters in the novel Aroma Karsa, the data can be obtained by reading carefully, thoroughly and repeatedly, so that researchers get what they want in their writings. The data source is a novel text with the title Aroma Karsa written by Dee Lestari. Identity of data source with novel title Aroma Karsa, author Dee Lestari, page number 702, publisher PT Benteng Pustaka Sleman, Yogyakarta, Print 1 March 2018. Novel Aroma Karsa is divided into 61 titles, but each title is not numbered. The data collection technique is text analysis by (1) reading carefully from the research data sources, (2) identifying the unit of events, (3) putting a code on the language exposure.

## Result and Discussion

Learning the Meaning of Gnomics in the Aroma Karsa text

Interpreting this gnostic code (cultural code) there are several underlying things to describe in detail. In this case the researcher is interested in interpreting the gnostic code or cultural code, which evokes a certain knowledge. This code is a text reference to objects that are already known and codified by culture, including myths related to historical elements in the Aroma Karsa Novel whose story theme is about the orchid flower with tendrils of Puspa Karsa. The workings of this theory explore the scopes related to learning to interpret Gnomics will be interesting if it is described in detail. This includes historical myths, when tracing the genealogy of the kings of the Majapahit kingdom where there is no name of a King Mahesa Guning's name, it is possible that he is not a king, but a warrior who has extraordinary supernatural powers. Because the magic and smell of extraordinary characters. Even from so far away, you can smell it, for ordinary people it is very difficult to do that. It is only owned by people who have great knowledge, so they have extraordinary smell.

The following is the story according to the narrative of Mr. Herlambang, a history professor about Mahesa Guning's story as follows:

Once upon a time, the kingdom of Alas Kalingga was connected to the realm of the gods called Batarawana. Animals, flowers bloom all year round including the puspa karsa which has extraordinary allure. Anyone who saw was infatuated and fell to his knees to his will. The bees from afar only come to taste the essence of puspa karsa.

The gods are worried that all the attention will be drawn to the puspa karsa, so that there will be jealousy later.

Wit Yaksa Wulung then conspired to disguise the aroma of Puspa Karsa in cages in the bowels of the forest. Thanks to the magic of smell, a human named Mahesa Guning sniffed the fragrance of Puspa Karsa that was carried by the wind. He had never smelled such a sweet scent before. He was determined to find and mobilize his abilities and magic to be able to penetrate Alas Kalingga and find the source of the sought aroma.

Because of her magic, Puspa Karsa fell in love, she transformed into a woman and Mahesa Guning was lured to ask for her hand and asked Puspa Karsa to leave Alas Kalingga. Initially, they lived in peace, fame, and wealth and were given great offspring. Mahesa Guning became famous in the Majapahit kingdom. His arrogance began to emerge and he took advantage of the scent and allure of Puspa Karsa to gain all his ambitions and desires. It started to cause chaos everywhere. Their lives are surrounded by betrayal, infighting, and the events of a great war.

Puspa Karsa's tendrils regret their decision to become human and live in the midst of society. Puspa Karsa asked the authorities in Alas Kalingga, namely: a woman Wit Jumentara Rekta to take him back to the forest on the condition that he had to sacrifice his human form or victim to become a flower again by being killed (Gurah Rudira). Furthermore, at the end of his life Mahesa Guning was killed in the war that raged in his kingdom, because he was no longer accompanied by the power of Puspa Karsa. A woman Wit Jumentara Rekta leaves a little bit of Puspa Karsa essence to the new ruler of the kingdom so that people will always remember it so they don't repeat mistakes or glorify powers outside of themselves.

The loyal descendants of Puspa Karsa are secured at the foot of Mount Alas Kalingga. There a woman named

Wit Jumantara Rekta teaches magic to the residents, namely: Wong Banaspati. They are expected to be able to protect Alas Kalingga with the magic knowledge that has been taught by Wit Jumantara Rekta. Dwarapala village in the forest is getting farther and farther from being separated from the realm of human crowds. That's how Wong Banaspati guards the forest (Alas Kalingga) while keeping the Puspa Karsa orchid from being touched by humans who have personal desires or are greedy.

Learning to interpret the gnostic code contains elements of culture-myths that exist around us, including places like those described in the Alas Kalingga forest in the Karanganyar region, Central Java. Those who reveal the figure of a character with his supernatural powers depend on a wife who has magical knowledge. Inappropriate actions in etiquette, so that the wife returns to her original form by offering *gurah ludira* (suicide) as a ransom for herself.

Learning to interpret Hermeneutic texts (puzzle code)

Hermeneutic code deals with puzzles that arise in a text. To discuss it all must be detailed so that the puzzle code is answered clearly. The way this theory works is tracing a storyline related to mysteries or things that are less common in society, including: interpreting the figure of Abdi Dalem-Woman Thief

A woman named Janirah is the daughter of a courtier who has lived in the palace for 300 years from generation to generation. He lives freely in and out of the Yogyakarta palace. With a greedy soul and not accepting life as it is, Janirah dares to try to open the cupboard and take the contents in the cupboard. It turned out that it contained lontar sheets which he himself could not read at that time, because he was only 15 years old,

so he studied while peeking at the children of the palace studying in the living room, so that he could read.

... With steel determination, Janirah then secretly watched the private tutor who was brought in to teach the children of the nobility in Keratin. From a distance Janirah joined in practicing writing, reading, and arithmetic (p.8).

Even after four months, Janirah was able to read a series of *hanacaraka* characters by being lit by an oil lamp. This type of human named Janirah is very diligent in trying to learn creatively. After a few years Janirah became an adult, she left the palace and did not want to be a courtier and wanted to open a herbal medicine and scrub business for women. His extraordinary efforts and determination made him dare to expand his business in the form of herbal medicine and body scrubs in the Yogyakarta area. Because his business was growing rapidly, he moved to the capital city, Jakarta, by setting up a factory.

After a few years Janirah died and the herbal medicine and scrub business was replaced by her son, Raras Prayagung. Before he died, Janirah gave a message to Raras and handed him the key to the cupboard (safe). After seven days of Janirah's death, Raras went to the location his grandmother had mentioned. The box is kept in a bank vault, paying the rent every year. The box contains the story of Puspa Karsa's vines that have powers that exceed all magic, give off a scent to the person they want, and are said to appear in the lapse of hundreds of years and each appearance changes the order of the archipelago. This can be seen in the following quote.

That's where Grandmother Putri told me about Puspa Karsa, a flower whose shape and place of her body were kept a secret. What is known from Puspa Karsa is a power that exceeds all magic

and supernatural powers. Puspa Karsa is said to have appeared in the lapse of hundreds of years and each appearance changed the system of the archipelago (p.10).

#### Interpreting the Paralyzed Woman Raras Prayagung

Raras's curiosity was very high, so he tried to find the whereabouts of Puspa Karsa. He tried to meet friends of the late Janirah named Prof. Soedjatmiko, many stories from him, so he tried to organize an expedition about the search for Puspa Karsa with his own funds. The result of this activity has killed Prof. Soedjatmiko on the slopes of the ravine of Mount Lawu.

For ordinary people who climb Mount Lawu with the intention of looking for Puspa Karsa crime, they will have to deal with the residents of Dwarapala Village who are invisible to the naked eye. The arrival to the village will always be supervised by Wong Banaspati. However, even though the expedition killed Prof. Soedjatmiko, there is someone named Anung (a father) and two sons and daughters from the villagers.

After a few years, it turned out that Anung (a father) could still understand Old Javanese, then Raras tried to show him the place where Puspa Karsa was, but Anung said he couldn't, only Randu (a little boy at that time was still with his foster mother named Ambrik). With Raras persuasion to Anung then he wants to take his wife Ambrik and his two children (Malini + Randu).

As Banaspati humans, Pucang + Sinom were given good and sincere advice for the departure of Anung + Ambrik + Malini and Randu. Randu was allowed to join Anung's departure, with the hope that Empu Smarakandi would later be able to protect Malini in the future.

“They injured and arrested Anung, Empu. What happens if we lose Anung?” One of the men, who was taller with flowing white hair, said.

“We've lost him, Sinom. His mind was already starting to break down.”

“Losing Anung is the same as losing Ambrik. Missing Malini,” said Sinom. “It's really dangerous if Ambrik escapes from this forest,”

“Nothing is a coincidence. Maybe this is the way it is,” muttered Empu Smarakandi as if talking to himself. “Let them go,” (p.569).

Actually, Empu Smarakandi's wish was not to want anyone to go to war. However, Sinom + Pucang continued to attack without his knowledge. This was done to give a proper lesson to the leader of the Puspa Karsa search expedition, namely: Mrs. Raras. Bu Raras herself ran with Anung + Ambrik, only Bu Raras was hit by a poisoned arrow in the waist. He fell on the brink and the attack was stopped. This can be seen in the following quote.

In the chaos, Raras still remembers to take Ambrik's hand and make him run as fast as he can. His pace gradually slowed down against his will. While Ambrik continued to run carrying the baby in a sling, Raras tumbled and rolled into the gaping ravine beside him.

His world turned dark, silent, and painful. A moment later. Raras doesn't remember anything anymore (p.573).

Raras fell on the edge of the Alas Kalingga ravine, the expedition team helped him and took him to the nearest hospital. There he was given an intravenous drip and treated, but his ambition continued to burn to have Randu and Malini's babies. Pak Khalil was confused by Mrs. Raras' stories, which the naked eye could not see where the village of Dwarapala in Alas Kalingga was.

Kholil and 4 people boarded a minibus looking for traces of Anung, Ambrik, Malini, and Randu. They approached the hut in the middle of the rice fields along with troops with guns. After arriving at the hut, there were the bodies of Ambrik and two babies. Pak Kholil says take the baby girl, the boy stays. After Pak Kholil left, he thought about the baby boy, finally Pak Kholil returned to the hut. It turned out that there were a lot of police in the hut and the baby was gone.

He was suspicious of someone who passed through the middle of the rice fields and then headed for the jackfruit tree. There, the person parked the motorbike. After the incident, Pak Kholil came to Bu Raras' house while looking at the baby he was raising. The baby was named Tanaya Suma and Pak Khalil resigned from the Kemara cosmetics company. He wants to open his own business at home. According to Bu Raras' people, information about the baby boy (named Randu) is with Nurdin Suroso. A scavenger who lives in Bantar Gebang.

After 26 years, Bu Raras initiated a search for Puspa Karsa again, because Jati and Suma as natives of Dwarapala Village would be younger to get Puspa Karsa orchids in mind. Mrs. Raras's ambition and determination then she left with her team.

They (the expedition team) discussed the journey to Mount Lawu, from Kali Purba to Base Came (2 km) and from Tahura office to Cemoro Kandang (15 minutes). Captain Jindra and Pak Lambang argued with each other about the existence of firearms that were brought up Mount Lawu. Pak Herlambang said that if you could climb Mount Lawu, you should not have weapons.

The caretaker of Gunung Lawu (Mbah Jo) comes to Villa Besar. He was greeted by Mr. Herlambang while

introducing him to other expedition friends. Mbah Jo is the head of the Karanganyar Regency SAR Team. He is the son of Mbah To. Mbah Jo told the Expedition Team that the guard (Dayang) Wukir Mahendra Giri was not allowed to ascend to Mount Lawu.

The people who were members of the expedition team were all confused by Mbah Jo's words, because the expedition team was not given the opportunity to explain their wishes. After Mbah Jo said "not allowed to go up to Mount Lawu" he immediately asked to leave again down to the city of Karanganyar.

The expedition team kept trying to ask to be allowed to climb Mount Lawu, but Mbah Jo still wouldn't allow it to go up. Because Dayang Gunung Lawu did not allow the group to go up just looking for Puspa Karsa. Mbah Jo gave an excuse to them that it was still unacceptable, then he was so annoyed that he asked for permission to go home.

"If anything happens, in the end I will also help with the evacuation," Mbah Jo seemed unaffected by the reactions of the people around him, "Sorry, I can't stay long. Thank you very much," (p.494).

Early in the morning, the group was forced to climb to Mount Lawu with the help of sticks in front of Cemoro Village, Raras released his team members one by one and reminded Suma.

"Don't go far from Jati," continued Raras.

Suma's face changed. "I can take care of myself, Mom." (p.508).

Raras stroked Suma's shoulder and gave a smile that a mother might give to understand a child's wild imagination. Raras inched closer to Jindra while saying:

"There's a reason why I still believe in sending you guys out," said

Raras. "Not the caretaker who can guide you to find Puspa Karsa. Teak that can. He's the real key."

I hope that's true, ma'am," Jindra commented briefly. He draped other things that could still be transported, then went after the others (p.509).

After Jati had been missing for two days, he was finally found again, while the group went down to the Villa to discuss their next activities while Jati rested. There was a report from Mr. Lambang that he said there were people from Mount Lawu who moved super fast. With pleasure, Mrs. Raras uttered:

"That's the place you should look for," said Raras.

"Let Jati rest tonight. Tomorrow, we will dig up more information. Wherever Jati went the past two days, he has been closer to Puspa Karsa than any human has ever been." (p.542).

Unbeknownst to anyone, Jati leaves at night. Jati's departure makes Bu Raras suspicious that Jati will look for Puspa Karsa himself because the location has been found. Even though it is not so, because Jati's departure will look for his biological father and mother who gave birth to him. Raras was so angry with the expedition team that Mbah Jo (Mbah To's son, deceased) was ordered to search again for the missing Jati.

... "I don't want to know how. You persuaded Mbah Jo to come along. Not just looking for Teak. He must help you break through Dwarapala."

The coat of arms nodded doubtfully (p. 580).

At the monitoring post for Kampung Cemoro, it has been almost seven days since the search for Teak has not been found. Mrs. Raras waited for news from the expedition team, but there was no information at all. He was tired

and tired so he tried to drink herbal medicine. When he wanted to drink it happened that the water wasn't hot enough in the tremos, so Firman looked for additional hot water and went to Tahura's office. While Mrs. Raras was waiting for the hot water to be taken by Firman, Suma came in dirty and shabby. In an unexpected situation, Suma showed a small arrow brought from Dwarapala Village. At that moment he immediately stuck his adoptive mother into the nape of the neck and he immediately could not move at all except his mouth to speak while stammering.

"After waiting for a while, Suma pulled out the arrow on Raras' nape. "Mom's half body was once paralyzed by this arrow. Now it's half again." On the arrow wound earlier, Suma rubbed a pinch of dry tempeh "The traces of the wound will disappear, Mom. No poison." (p.669) .

Using the arrowhead, Suma tore the tip of his own index finger. A drop of blood rose like red dew on the tip of his finger. Suma then took the glass containing the thick herbal medicine that was on the table. Into the half-full glass, Suma dripped a drop of his blood (p.669-670).

As soon as Firman returned to the Kampung Cemoro post, he was unexpectedly surprised to see Bu Raras dead. Firman's heart is confused, dizzy, afraid, and nervous. After that incident all the bodies that died on Mount Lawu, namely: Prof. Iwan, Captain Jindra, and Mrs. Raras were taken to the Karanganyar Hospital, Central Java to get an autopsy first so that the reports to the police are not confusing. After all the bodies were returned to Jakarta and returned to their respective homes and families. They only regret actions that have passed and it can be used as a

lesson not to always be ambitious and greedy in navigating this mortal life. Before Bu Raras' body was taken to the final resting place, there were many flowers in the deceased's residence and many of Kemara's acquaintances and employees mourned the death of Bu Raras as their leader.

Meaning of Jati Wesi (The Mouse Nose) and Suma (epilepsy)

The baby, whose life was full of hardships 26 years ago, is now the boy named Jati Wesi. He lives in a garbage heap in Bantar Gebang. Jati was educated by Nurdin until junior high school, then Nurdin did not want to send him to school anymore. Teak's determination still wanted to go to school, so he was financed by Pak Kholil, the owner of the perfume shop.

One day, Jati is somewhat surprised to hear that the owner of a perfume shop, Attarwalla, has been arrested by the police. Because Jati, one of Attarwalla's employees, became afraid, and not long after, Jati was also arrested by the police. At the Jati prison, Nurdin Suroso visited the orchid owner who lived in the Bantar Gebang TPA. In prison, Jati is accused of imitating Kemara cosmetics' perfume, so he is interrogated by Commander Mada.

Thanks to the kindness of the owner of Kemara cosmetics, Jati and Pak Kholil were released, instead Jati wanted to become Kemara cosmetics employees. A sunny morning, accompanied by Fendi Siregar and Commander Mada, Jati went to Jakarta to Raras Prayagung's house. When going to Mrs. Raras Jati's house, she was mostly silent while admiring her surroundings.

"It will be here soon," said Fendi after more than an hour of their driving. Fendi pointed a path. "Go in there, it's the Kemara factory."

Jati looks at the wide asphalt road with a sign that reads "Jl. Come on."

Fendi passed the road. "We don't go in there?"(p.120).

Together with other SPG employees, Jati follows the orientation of introducing perfume while seeing the forerunners of Kemara's progress and the products produced by Kemara cosmetics. Jati also studied spa and salon, and Jati became a patient model who was used as a massage practice. Jati feels that there is a hardness (resistance) in the laboratory, which is where Jati was introduced to the Puspa Ananta perfume, but in her mind, Jati is more capable of surpassing the Puspa Ananta perfume (Teak's proposal).

From then on, Teak was sent to Grasse--France by the Head of Kemara, to deepen the variety of fragrances in the French Olfactorium by studying perfumer. Even though Suma was a bit angry to hear that Jati wanted to be sent to France, Jati still wanted to go to France. To France, Jati was not alone, but she was accompanied by Indah and Raras. After arriving in Cannes France, Jati lived alone, while Indah and Raras returned to their homeland, Indonesia.

When Jati returned from France, he absorbed a lot of knowledge in his mind, but he did not share knowledge about perfume. In fact, what was discussed at the dinner table was about Anung, a man in prison. Suma Anung assumes that his father is Jati. Suma knows all because Suma has read the eight books that Jati had hidden in the bed.

Unlike Suma, he lives in abundance because he is cared for by Bu Raras, the owner of the perfume factory. Suma's nose is very sensitive when he smells certain odors. Thanks to Jati's invitation, the practice of smelling can be controlled, so that he starts to feel normal in his sense of smell. He recovered from illness because he tried to follow Jati without taking medicine,

but the effect was even worse. As a result, now Suma recovered and normal.

They talked a lot about perfume, whether there was Puspa Karsa or not and changing the world with Puspa Karsa perfume. Before leaving for Central Java, Mount Lawu. Jati meets Anung in prison again. Jati has found a bright spot if Malini is Ambrik's child with Anung, while he (Jati) is not clear. Jati meets Mada commander at the police station before he wants to go up to Mount Lawu.

After several years, Jati was invited by Bu Raras to join the Pusa Karsa search expedition, but without success, part of the expedition team was killed. Finally, they returned from Mount Lawu in the Karanganyar area without any results. They were returned to their respective homes in Jakarta.

At Bu Raras' burial ground, Jati only reminds Pak Kholil of the incident 26 years ago, when he worked at the Kemara cosmetics factory, suddenly leaving his job. He looked down guiltily in front of Jati, saying:

"I don't have the slightest bad intention, Jati."

"Everyone will say so, Sir including Mrs. Raras."

"Raras has already dumped you. I asked you to be tracked down. I moved to Bekasi to be able to watch over you—" (p.679)

"To finally be fed to Kemara?" said Jati.

Puspa Ananta is not an accident. Imitating Puspa Ananta is the final test before I become a tribute to Raras Prayagung." (p.680).

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For this incident, in him, Jati did not hate Pak Kholil, but he could not forgive him. Pak Kholil was silent as he watched Jati's back leave without turning his head. He was unable to restrain and summoned him.

At the Bogor Hospital, Jati is stunned to see Anung in a neat free shirt, sitting facing the open garden accompanied by Suma. Fendi Siregar (Kemara's lawyer) and Commander Mada who took care of the transfer from prison to hospital in Bogor. There Sarip also met Jati who praised Jati's greatness and said to Jati. After that, Commander Mada specifically spoke in the car while handing over a plastic package sealed with a small knife engraved on the end.

"The Anung case has long been closed. Technically, this item is no longer useful for us to keep," said Commander Mada, "but are you sure you want to take it?"

Jati nodded (hlm.683).

Commander Mada's car left the hospital parking lot and Jati looked for a quiet place while opening and seeing the mystery of the knife while smelling the aroma of iron, Ambrik's blood, and Puspa Karsa. There was happiness just

before going home to the late Bu Raras. They, Jati and Suma, are fighting over each other to have Anung as their father.

"Now? Tomorrow? Next week?" Suma gave a mischievous glance.

"Teak shook his head. "I'm still unemployed."

Suma laughed while pinching Jati's cheek. "You are still listed as an employee of Kemara, my Wesi." (p. 684-685).

Thus, Jati and Suma have each other's fathers, they get Anung because of his affection. When he is old and absent without his son (Suma) at home, he has to live alone in the hospital, because he is considered to need special treatment.

At the mall, when Suma was promoting Puspa Ananta perfume, Jati was a bit surprised when a woman called him Pak, because a month ago they got engaged. There were also many photographers who wanted to take pictures between Ms. Suma and Mr. Jati, but Jati refused.

"Come along, sir?" Galih asked.

"Please. I'm just here."

"They don't know, Puspa Ananta's brain is actually here." Galih smiled as he raised his glass, toasted Jati, then walked towards the stage. (p.689).

In the midst of the Puspa Ananta fragrance mixed in the air, Jati suddenly smells another fragrance, namely: genuine, undistilled agarwood. A woman with white hair wearing a brown kebaya, batik cloth, and a shawl then approached beside Teak. Jati was a little surprised to see him. The presence of Empu Smarakandi to meet Jati of course has a specific purpose, including Empu Smarakandi informing that,

"Puspa Karsa is proliferating. We found new buds. Which means only one. The drip was successful."

"Impossible," Teak hissed. "I saw for myself—"

"What do you see?"

"Teak stammered. His brain replayed fragments of memories from the events in the cave. He choked with horror when he came to the conclusion that he had barely seen anything (p.692).

How dangerous is Puspa Karsa, no one can bend his will. He does not grant other people's wishes, but he has his own will and he can make tools like what happened to the beautiful woman Bu Raras.

"Don't ask me to hurt him. I won't be able to." Teak's voice shook.

In this world, he is your responsibility alone. In Alas Kalingga, he is our responsibility. It's up to you, Jati Wesi. To endure alone or together."(p.693)

After saying that, Empu Smarakandi adjusted his scarf and prepared to leave, leaving Jati who looked stunned at the mall.

"Kuntum Puspa Karsa will grow as it succeeds in preying on your world. This is just the beginning. They all realized it when it was too late. May you be wiser." (p.697).

Jati approaches Suma and pulls her hand away. For a moment Suma was surprised by the sudden pull of Jati. Jati took him to a small waiting room with various items to promote the Puspa Ananta perfume. In his heart, Jati is confused to see the starting gate of the fight for the person he loves. "Wherever, by any means, I will win you over." (p.696). At first glance, that determination is like the seduction of an overly in love man who is infatuated with love. However, all of Jati's determination believes in the words that landed a drum threat for the War against Puspa Karsa.

Learning to Understand the Proairetic Code (logic of action)

Interpret narrative or proairetic codes, namely codes that contain stories, sequences, narratives or anti-narratives. The way this theory works is the same as what has been described previously, namely: tracing the sequence of stories based on the large and small framework of the story, then described in a narrative (discourse). Of course, narrative is concerned with the sequence of stories in the text. In a simple and thorough way, from the study, first find major and minor outline points in the story, so that as a whole the text looks very logical.

Interpreting the Narrative: The order of the stories in the text. The order of stories in the text is to load kernels based on the story as it is in the text of the novel *Aroma Karsa* by Dee Lestari. The following shows the kernels in the novel *Aroma Karsa*. The chronological order can be traced by sorting the kernels by plot stages from situation to completion. The order in the *Aroma Karsa* text is arranged as shown in the results of the kernel and satellite analysis below. This is based on the fact that kernels and satellites are found in the text, not in the story. The order is based on the text of the novel *Aroma Karsa* starting with kernel I (1)--LXI (61). This is all done to get a detailed picture so that learning is clear and not confusing, starting from the framework of the story to the flesh of the story so that it is clear.

Meaning of narrative: Chronological order in the novel *Aroma Karsa*. The chronological order of a story is the order of the kernels based on the time of occurrence. Chronological Sequence of a story is a sequence of kernels based on the time of occurrence. The chronological order in the *Aroma Karsa* text is arranged as shown in the results of the kernel and satellite analysis above. In fact, kernels and satellites are

found in stories, not in discourse. The following shows a simple chronological order. Kernels 1:1-2, Kernels 2:51-54, Kernels 3:3-61. Chronologically kernel 1: there are 2 kernels, kernel 2: there are 4 kernels, while kernel 3: there are 55 kernels. Kernel 2: actually moved from kernel 3. After the stories are sorted chronologically, kernels 51, 52, 53, and 54 are moved to kernel 2

## Conclusion

### CLOSING

Learning to interpret the gnomonic code is related to the myth about a Dwarapala village that inhabits in Alas Kalingga in the Karanganyar region and interpreting the hermeneutic code is related to the puzzle or mystery of the mindset of a human being who is too greedy and ambitious to get wealth by stealing and then his descendants are greedy to get the tendrils of the Puspa Karsa aroma to be known in the Asian region. In learning the meaning of this semik refers to things that have a connotative relationship. The identity of a high school graduate who had a childhood life was devastated because of an incident that was experienced by Raras, so that he lived without the love of his parents. He was raised by Nurdin and Khalil after growing up he was invited to accompany Raras in the search for Puspa Karsa. The character of Jati is a mysterious child who not everyone knows, only a few people know who he is. Raras invites an adopted son named Suma who has a sharp sense of smell. Both of them have good sense of smell, because they are actually residents of Dwarapala Village, it's just that they are under by Raras, the owner of Kemara cosmetics.

The meaning of proairetic code is a code that contains a story, sequence, narrative or anti-narrative. After making the data simply divided into three parts, so as to get an overview, the Kernel then

contains a normal story, then experiences backlighting and the Kernel normality then climaxes and ends.

Completion of kernel 61, Suma is exhibiting Puspa Kangga perfume at Mall Atrium. Suma gets the attention of beautiful, sociable, charming, so many photographers take pictures. While standing not far from the promotion stage, Suma did not know that Empu Smarakandi had come to the Atrium/Mall. He only talked to Jati and then he said that the knife that Anung used to kill his wife was already in Jati's hands. Next, it's up to what you want to do with the teak of the knife. The feeling of Jati growing in love with Suma, there is a feeling of war between mastering Suma's love and the mandate of Empu Smarakandi.

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