

PROCEEDING

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De/Reconstructing Southeast Asian History through Literature

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PREFACE

We are very pleased to introduce the proceeding of the Second Literary Studies Conference on De/Reconstructing Southeast Asian History through Literature. As for the first conference, the theme of this year's conference is related to the role of literature in Southeast Asia historiography to voice alternative histories of Southeast Asia.

Literature and history are two things that are closely intertwined. Some examples of literary works illustrate the connection between the two. The examples are Homer's *Odyssey* and a historical novel by Hilary Mantel, *Wolf Hall*. Another example is *Norwegian Wood* by Haruki Murakami. Those works support the opinion that history plays an important role in shaping literature.

Meanwhile, through literature we can analyze the political, cultural, or even philosophical movements that occurred in a society or culture at a particular time. To illustrate, *Ronggeng Dukuh Paruk* by Ahmad Tohari is a kind of imaginative writing of the situation faced by Indonesian society in the 1960s. It also reflects the political condition in Indonesia at that time.

Related to the fact that literature and history are related to each other and in line with the theme of this conference, there are some issues addressed by the papers presented at the conference. The relation between novel and nationalism is one of the topics that will be discussed. Analysis on some Javanese literary works such as Ramayana and Sang Mukteng Bubat will also be presented. Other papers discuss *pesantren* literature and Sufism. The variants of the issues that will be discussed at the conference show that discussing literature and history is worth to do and this 2nd Literary Studies Conference proceeding provides the permanent records of what will be discussed at the conference.

Finally, this conference aims to provide a place for anyone interested in exploring the role of literature in Southeast Asia to share ideas, to deepen our understanding and to enrich ourselves so we do hope that this conference will be fruitful for our academic achievement.

Anna Fitriati, S.Pd., M.Hum.
Head of the Department

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Engineered Narrative: Writing/Righting History in *Sang Mokteng Bubat*

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ABSTRACT

Sang Mokteng Bubat, a romance written by Yoseph Iskandar, counters the already established historical account on the achievement of the Great *Mahapatih* Gajah Mada, in both defending and expanding the Majapahit Empire, the biggest part of which is the today-Indonesia. Somewhat nuanced with Sundanese grudge, the romance focuses on and elaborates the heroism of Maharaja Linggabuana, the great Sunda king whom Gajah Mada finally considered as insurgent. Furthermore, the romance also glorifies the king's gallantry, purity, and his love of the people; and at the same time denies the historical greatness of the *Mahapatih*, the genuineness of his oath to unite the kingdoms of Nusantara, the sincerity of Hayam Wuruk, the King of Majapahit, in making Maharaja Linggabuana's daughter his queen, and the overall success of the Majapahit Empire. To examine how the romance operates as a new truth, a mere focus on theme or topic of the story would not suffice; therefore, recourse to Genette's theory on focalization, first coined in 1972, is taken. Focalization looks at who tells the story, what it focuses, and how it is told, and thus enables the narrative information to be carefully selected and sympathized with. The research finds that while denying the so-called truth about Gajah Mada and Majapahit Empire, the romance calls itself historical and claims to be the authentic product of history and, thus, propagates the story as actual truth and diminishes the thin line that differentiates historical truths and fictional products.

Keywords: fiction, historical romance, history, Sunda, *Sang Mokteng Bubat*

1. INTRODUCTION

Today-Indonesia is a modern state that belongs not only to the most populous countries in the world and thus the most socially dynamic but also to the premier forum for international economic development, best known as the G20, which helps support growth and development across the globe. In addition, Indonesia is also seen as the very country whose participation in a great number of international for a is deemed considerably important. Being a member of the United Nation, for example, Indonesia contributes so much to promoting world peace, religious tolerance, and democracy. It also has a lot of potentials, particularly in terms of natural resources and manpower. That being said, Indonesia is both economically and politically stable—standing on a solid yet fertile democratic ground. This, however, was not achieved overnight.

Some believe that the country emerges almost seven decades ago, marked by the brief yet momentous proclamation of independence, in the morning of August 17, 1945 at the front porch of a residence on Jalan Pegangsaan Timur No. 56. The proclamation text was read out loud by the residence owner, who was soon afterward appointed as the first president of the new Republic. The proclamation was re-narrated further across the nation with the help of Waidan B. Palenewan, the head of Dome News Agency (Now ANTARA), whose courage and consistence had enabled the news on the newly gained independence to be aired continuously on the radio. Due to Sukarno's audacity and Palenewan's patriotic integrity, in spite of the Japanese collapsing government's resistance in Jakarta, and belated recognition from the Dutch after their previously rigorous yet failed trial in re-establishing

their colonial rule, the proclamation's excellent amplification had led the people marching toward the sovereignty of a modern state.

Some others insist that the roots of this modern state were that recent. They date back centuries to the period of archipelagic empire of Majapahit, whose political authority ruled a larger territory that covered not only the present day Indonesia but also Singapore, Malaysia, Brunei, Southern Thailand, and the Philippines. The territory were said to be 'united' in the 14th century, best known as the golden age of Majapahit, during the reign of King Hayam Wuruk, who was aided by a powerful military leader and prime minister Mahapatih Gajah Mada, by whom the significant part of the unification was realized, and to whom the biggest credit was given. It was this unification that inspired our founding fathers, such as Sukarno, Bung Tomo, and Muhammad Yamin. They studied the success of the empire by examining large passages of the fictional work *Negarakertagama*, *Kidung Sundryana*, *Usana Jawa* and other colonial scholarships. Despite the vast textual sources, a very careful attention was paid only to Gajah Mada's famous oath, *Sumpah Palapa*, which in time was made as the underlying basis for the establishment of the new modern state—united under the same fate; *senasib sepenanggungan*.

2. NARRATING THE PAST, INVENTING HISTORY

“Sira Gajah Mada pepatih amungkubumi tan ayun amukita palapa, sira Gajah Mada : Lamun huwus kalah nusantara Ingsun amukti palapa, lamun kalah ring Gurun, ring Seram, Tanjungpura, ring Haru, ring Pahang, Dompo, ring Bali, Sunda, Palembang, Temasek , samana ing sun amukti palapa “

Sumpah Palapa

When the oath is carefully examined, it is evident that what the founding fathers had been glorifying does not principally talk about the notion of unity. Gajah Mada promised not to eat spice *“lamun huwus kalah Nusantara”* (before Nusantara is conquered). This implies that the oath gives more stresses on Gajah Mada's unruly desires to dominate and shows how he is driven to conquer all kingdoms in Nusantara—making them live under his own version of colonial rule. According to some, say Yosep Iskandar and Pangeran Wangsakerta, the oath was actually the main motivation behind the first massive imperial invasion by major force in Nusantara, prior to those by Europeans, or by the big brother in Asia in the twentieth century, Japan. But in the mind of our founding fathers, to put emphasis on the idea that Majapahit had actually done what the Dutch and Japanese were actually doing to the people in Nusantara at that time would have been proven counterproductive—not fitting the nationalist spirit of the pre-independence Indonesia. The common enemies were the Dutch and the Japanese, not Gajah Mada, or Majapahit in general. Even if Gajah Mada had actually done what was accused of him by some, first, he was seven centuries apart and, second, the imagination of an independent modern state in the Nusantara would have remained simply unreal. Thus, it was seen necessary that Gajah Mada, his struggle, and contribution to the greatness of Nusantara be glorified, valued highly, and referred to.

Such necessity continues up to the present. Main streets across the country were named after him. A top national university was also named after him. A book entitled *Gajah Mada: Pahlawan Persatuan Nusantara* was even written on his behalf by Muhammad Yamin, the eighth Minister of National Education of Indonesia. It was first published in 1945 and said to offer genuine facts about the prime minister and thus received excellent national, if not international, recognition. In the book, Gajah Mada was praised for his excellent service and deemed the greatest Indonesian national hero. The fact that Yamin's book was all written in a biographical mode has also given the book an excellent position in Indonesian history for its status of being objective and reliable. To this date, the book is a standard textbook in schools.

According to David Walter Price in *History Made, History Imagined*, “concern for [genuine] facts is necessary but not sufficient because each so-called historical act emerges as a response to systems of values.” (p.6) Therefore, the facts about Gajah Mada and any historical act about him can also be considered as immediate response from the founding fathers in a specific time, at a particular circumstance, to a certain system of values. The facts about Gajah Mada were not retained from objectively reliable sources. Most of them were fictional narratives, the large parts of which are

unscholarly, fictional, subjective, and thus ‘unreliable’. However, seeing the level of urgency at that dawn of independence, it was not of importance to circle around the reliability of the narratives. Bigger emphasis was put on immediacy, which in turn played a great role in determining whether the narratives were believable enough; if not, extra engineering was applied to make it so.

Speaking of engineered writing, Muhammad Yamin’s book does not stand alone. Standing next to it is a counter-narrative, a book entitled *Sang Mokteng Bubat* that tells almost the same story but from different point of view.

Sang Mokteng Bubat was first published in 1991 by the Yayasan Pembangunan Jawa Barat. It began as a part of a bigger project by the foundation in their attempt to compile 49 ancient manuscripts on the history of Sunda, written by Pangeran Wangsakerta, the son of *Panembahan Ratu II*, the king who reigned the Sultanate of Cirebon from 1650 to 1662. At the beginning, the project only covered philological analysis and moderate transliteration of the written texts. It did not cover a holistic examination nor attempted to disseminate the information, meanings, or morals that the manuscripts may have contained in a bigger spectrum. Upon realization that such analysis and transliteration could only make the text enjoyed by selected few, additional research activities consisting of (a) transliterating manuscripts thoroughly from folktale series *Carita Parahiyangan*, *Pustaka Pararatwan i Bhumi Jawadwipa*, *Pustaka Rajya-rajya i Bhumi Nusantara*, (b) summarizing the already translated tales and (c) writing a fictional work based on the manuscripts were added to that very program. In the preface to the book, the head of the project committee, a celebrated philologist in West Java, argued that the book was to be written as a historical romance and to be completed immediately under a program that the foundation called ‘crash program.’ In its haste, the program was to publish research report, translation, and, the most significant, a historical romance which is aimed particularly for the people of West Java.

A writer was appointed by the committee to begin writing the historical romance. His name was Yoseph Iskandar, a young man of letters whose interest in the tragic history of the great King of Sunda and his beloved daughter was considerably high. He studied comprehensively the battle of Bubat, *Pasunda Bubat*—reading and transliterating great volumes from the *Pararaton*, a complete ballad written in ancient Javanese, *Kidung Sundayana*, and *Nagarakretabhumi* parwa 1 sargah 5. In addition to the short period of writing the romance, Iskandar’s very interest in the tragedy is believed to contribute so much to the how *Sang Mokteng Bubat* stands as a historical product.

The romance opens with a ballad so called *Rajah* that consists of eight stanzas, the seven first of which consist of six lines. As for the last stanza, it consists only of three lines, all of which are interjections.

The first line of each stanza begins with the word “*ampun*”, in so many ways, apologetic. The poem reads

*Ampun maaf pada Yang Maha Agung
Gusti Yang Maha Pengasih
Gusti Pegangan di siang
Gusti renungan di malam
Sejatinya hidup dan mati
Sejatinya kelestarian*

*Ampun maaf awignam astu
Kepada seputar jagat
Kepada Leluhur yang dipuja
Mohon maaf jika terpetik
Mohon maaf jika teralap
Tertuai kenang penasaran*

*Ampun maaf pada para Aji
Pada mereka bergelar Pujangga
Wujud kuna lumut menahun
Maaf tersibak penghalang*

*Menebas rambat tengah jalan
Berbincang 4ambal meradang*

*Ampun maaf Hyang Prabu Wangi
Sang Mokteng Palagan Bubat
Maaf menelusuri jejak darah
Redam memar dalam dada
Kusam pandang gelap
Luluhlah menyibak*

*Ampun maaf menyunting alur
Melacak berita lama
Saksi tulis petilasan
Batu hidup batu raga
Berkas surat tembaga
Yang membangkit penasaran*

*Ampun maaf membuka mandepun
Dari teduhnya tanjung
Kumandang denting Ki Pantun
Simpan kenang pada handeuleum
Simpan sukma pada hanjuang
Terbentang dan benderang*

*Ampun maaf pada semua saudara
Yang serasa dan sesukma
Juga penghubni Tatar Sunda
Jembarnya se-Nusantara
Endapkan saripatinya
Dengungkan gaungnya*

*Ahuuuuuuuuuung!
Ahuuuuuung!
Ahung!*

Being very conscious and, to a great extent, defensive about the kind of narrative he would tell, the author-narrator mutters apology to “*Yang Maha Agung*” (God Almighty), “[*S*]eputar jagat” (the universe), “*Para Aji*” (scholars), and to “*Hyang Prabu Wangi Sang Mokteng Palagan Bubat*” (The Mighty King who was liberated in Bubat) even before the first chapter starts. It is arguably correct to say that the reason the narrator does so is because he understands that re-writing/righting the story would mean “*menelusuri jejak darah*” (trace the path covered in blood), and “*membuka mandepun dari teduhnya tanjung*” (unveil the white cloth that gives shades) (Iskandar, 1991: 2). The author-narrator practices what Price calls critical mode of history by “[employing] imagination as a means of questioning history, which in turn, produces counter-memory or counternarrative to the popular and uncritically accepted referent that we take to the historical past” (1999:3). Thus, asking for forgiveness in the beginning of the novel not only serves its purpose right but also fills in the novel with luminous subtlety of the narration, making it less prone to creating conflicts.

After the eight-stanza ballad, the author-narrator continues with a biographical fragment of the King of Sunda in the *Purwaka* (introduction)—a very brief yet somehow specific history on the family tree of the main character in the novel, i.e. the 31st King of Sunda, Prabu Maharaja Linggabuana, who is the son of Prabu Ragamulya, the grandson of Prabu Linggawisesa. He tells the fragment in detail; giving exact dates, year, and location—making it look so factual and objective that it is historically reliable. Attempt to construct reliability also appears when King Hayam Wuruk of Majapahit expresses his intention before Gajah Mada to make the daughter of Linggabuana his queen. When Gajah Mada shows his objection to it because he knows that it would mean that he would forever be

bound by his Palapa oath—unable to taste spice and forever be shunned from having sexual pleasure, Hayam Wuruk anticipates his aide's disapproval by narrating stories from the *Pararaton Jawadwipa*, an ancient manuscript partially believed to be factual.

According to the manuscript, Sunda and Majapahit share the same line of descent from Prabu Darmasiksa, the late King of Sunda. Prabu Darmasiksa was the grandfather of Rakean Wijaya whose strong persistence eventually enabled him to “*mendirikan Negeri Majapahit [dan] dinobatkan oleh para pendita menjadi Raja Negeri Majapahit yang pertama dengan nama abhiseka Prabu Kertarajasa Jayawardhana*” (Iskandar, 1991: 21). Due to their same origin, the manuscript closes with a piece of advice that reads “*Jangan hendaknya [Majapahit] mengganggu, menyerang, dan merebut negeri Sunda ...sekalipun [Majapahit] sudah menjadi besar, jaya, dan sentosa. Sudah selayaknya Negeri Jawa dan Negeri Sunda saling membantu, bekerjasama, dan saling mengasihi...[serta] jangan berselisih dalam pemerintahan Negara masing-masing.*” (Majapahit shall not disturb, attack, and plunder Sunda simply in order to maintain its glory. It is obligatory that the two kingdoms help each other, cooperate, and care for each other as well as give their best toil to avoid conflicts). Printed in boldface, the excerpt from *Pararaton Jawadwipa* that Hayam Wuruk narrates fills in more than two pages of the novel and stays at a different level of the story, which accordingly makes *Sang Mokteng Bubat* a multilayered narrative. As a writer who studies great volumes of ancient manuscripts, and also a pseudo-historian who has carefully examined, in particular, Yamin's book, Iskandar must understand that citing *Pararaton Jawadwipa* and including it as a historical reference in his novel can be said to be equivalent to Yamin's excessive reference to *Negarakertagama* when writing the so-called biography of Gajah Mada. The status of *Pararaton Jawadwipa* as historically reliable is encouraged further by the fact that it is not the narrator who has the task of reciting the two-page passage from the manuscript. By letting the characters speak for themselves, Iskandar directly adapts all types of focalization that operates around the point of view on which the narrative pivots and around the character who tells the story. Focalization according to Genette in *Narrative Discourse: an Essay in Method* (1980) consists of three types, the first of which is zero focalization that talks about the all-knowing narrator that has almost all accesses to every event in the narrative. The second type is internal focalization in which “the narrative is focused through the consciousness of a character” (1980:10). The third type is external focalization in which the narrator's focus is limited; therefore, a character can only be defined through the narrator's own perspective. Implementing such focalization, Iskandar gets the manuscript to arrive at the readers' eyes without employing any intermediary and, therefore, cleverly diminishes the distance between his character and the readers. He makes the manuscript directly accessible to the readers without prior interpretation or adaptation. In light of this, Iskandar's consciously juxtaposes the two manuscripts and, in doing so, produces “a speculative narrative that focuses on the formation of values, both in the actualities of the past and in the construction the past” (Price, 1999: 2). Such mode of storytelling is expected to enable *Sang Mokteng Bubat* to enjoy the path of national recognition which *Gajah Mada: Pahlawan Persatuan Nusantara* has been treading these past few decades.

The author-narrator's consciousness, however, does not stop only at putting together two textual references side by side. He continues to engineer the narrative by touching base on specific readerly aspect. In the beginning of chapter V, for example, a complete paragraph is dedicated to speaking of names of Sundanese traditional woven cloth patterns. The paragraph opens with “*corak ragam kain itu di antaranya: pulas kembang muncang, gagang senggang, sameleg, seumat sahurun, anyam cayut, sigeji, pasi-pasi, kalangkang ayakan, poleng rengganis, cecempaan, paparanakan, surat awi, parigi nyengsoh, gaganjar, lusian besar, kampuh jayanti, hujan riris, boeh alus, and immediately ends with ragen panganten* (1991: 27). The names are just there—narrated by the omniscient narrator without further explanation on how they can actually contribute to the progression of the plot or characterization. The paragraph that follows consists only of one simple sentence and simply reads “*kesemuanya merupakan barang yang akan dibawa ke Negeri Majapahit*” (1991: 27). Between those paragraphs and the paragraph that follows, coherence and cohesion are wanting due unavailability of conjunctive adverbs, referential phrases, or whatsoever sentence connectors. Insignificant as it may seem, providing the readers with those specific names does not benefit the narrative or its structure. As a matter of fact, such naming can be assumed as a self-deprecating statement whose actual purpose is simply to draw attention to the author-narrator's ‘extensive’ knowledge on numerous products of Sundanese tradition which he is obviously very proud of. Again, to the text in general, it does not say a

lot; however, when seen from the perspective of the readers, it actually plays a very significant role and exercises its power in the construction of new version of history. The text is aimed at particular audience and presents “the emotional, psychological, and intellectual states of mind...[in] an imagined situation” (Price, 1999: 2). The specific naming is there to attract his targeted readers. In relation to that, the fact that it is a romance, which is “a heightened, emotional, and symbolic form of the novel” (VanSpanckeren, 1994: 36), can make them connected emotionally to the narrative or specific characters in it. Factual events can always be unimportant and overlooked. The readers choose their own truth and place the attribute of objectivity or subjectivity on whichever narrative their readerly sympathy goes to. Such sympathy is, therefore, a key ingredient to getting the narrative historically recognized.

In addition to details, reference, and readerly sympathy that Iskandar cleverly organizes in *Sang Mokteng Bubat*, focus on the main character in contrast to its antagonist plays a major role in the creation of a new ‘truth’, which Foucault understands as “a system of ordered procedures, for the production, regulation, circulation, and operation of statements” (Adams, 1992: 1145). Yamin applies such production of truth in his biography by not putting necessary emphasis on the tragedy of Sunda. He finds it sufficient to talk about it only in one super brief chapter out of twelve, consisting of four pages. The chapter is entitled “*Riwayat Sunda yang Berisi Kegagalan Tindakan Gajah Mada (1357)*” and talks about Gajah Mada’s political maneuver. In that short chapter, despite dishonesty, Gajah Mada is still considered as politically correct and remains the focus of narration. In addition, the tragedy which eventually caused the death of King of Sunda is said to be generated not from Gajah Mada’s treachery, but from the impatience and misunderstanding on Linggabuana’s behalf. In some other fictional work, Linggabuana was defamed further for attempting a coup d’état against Hayam Wuruk. For some reader, not only does it belittle Gajah Mada’s sin, but also insinuates that Sunda is a mere insignificance in the process of truth construction and nation building in general.

That, however, does not occur in the novel’s counter-narrative. The table is turned as *Sang Mokteng Bubat* shifts the narrative focus to Linggabuana and speaks in detail about the conflict in Bubat where Gajah Mada plays his role as the anti hero. In the novel, the normally-unpopular Linggabuana is presented the way he has never been presented before in both fictional works and history books. He is glorified for his gallantry, purity, and love for the people and, thus, enjoys the equally considerable admiration Gajah Mada used to have. He is also characterized as an excellent orator which is evident in “*mendidih[nya] darah kesatria Negeri Sunda*” after hearing the king’s speech of encouragement before the great battle of Bubat. It is said that his strong leadership was the sole cause of Gajah Mada’s embarrassing win in the *Palagan Bubat*, so embarrassing that Hayam Wuruk himself was overwhelmed with guilt, humiliation, and fear—not with pride and honor like he is often associated in other narratives. In his letter to Rakean Mangkubumi Bunisora Suradipati of *Negeri Sunda*, Hayam Wuruk stated that “*semua orang Negeri Sunda yang jumlahnya 93 orang telah gugur. Sedangkan di pihak Negeri Majapahit telah kehilangan 3748 orang prajurit, 14 ekor gajah, dan 27 ekor kuda*” (Iskandar, 1991: 89). He begged Sunda not to retaliate to avenge for the death of its king and “*membawa petaka dan melenyapkan kesentosaan hidup penduduk Negeri Majapahit*” (Iskandar, 1991: 90). In both Yamin and Iskandar’s narratives, Linggabuana was killed; however, his death in the latter is presented as a majestic death that brings joy to the universe as “*Para Pohaci dan Para Bujangga dari langit terbang menukik bambal menaburkan empat puluh macam wangi bunga*” (Iskandar, 1991: 82). His death is not his end; it is a beginning of glory for he is the king who has been liberated, *moksha*.

As for Gajah Mada, completely different from how he would normally be viewed in national literature; he is portrayed as a very cowardly commander who views that the unification of *Negeri Sunda* and *Negeri Majapahit* by means of a royal wedding could only pose danger to the greatness of Majapahit. In a more egotistic manner, Gajah Mada emphasized that the union between Hayam Wuruk and Dyah Pitaloka Citraresmi would only lead him to being forever bound by the oath and, therefore, unable to indulge himself in any sexual pleasure. He is a self-centered character who is overwhelmed with conceit to defeat kingdoms in Nusantara, instead of uniting them by mutual consent. He is also said of not being able to maintain composure and easily aggravated, which is evident in him threatening two Sundanese messengers not to “*bertandang ke sarang harimau*” while unsheathing his dagger (Iskandar, 1991: 63). He is the tragic hero who had thousands of his *bhayangkara*s (soldiers) killed in the battle and led Majapahit to its demise.

The so called hero has now become the villain.

Tragic as it may seem, *Sang Mukteng Bubat* opens with an apologetic ballad and ends with a similarly diffident poem. The poem reads “*Ampun maaf Kesatria; Hyang ngemasi pati Bubat; Pabila tergores nama; Pada tokoh yang terukir; Restui kami menutup kisah; Semoga berlapang dada*” (Iskandar, 1991: 94) as if it sings for absolution after intentionally sinning for writing/righting a history that may have been half truth.

3. CONCLUSION

Nuanced with grudge, *Sang Mukteng Bubat* stands as a critic to the idea of Indonesian nationalism. It acts as a political movement against the exclusivity of it by ingeniously crafting narrative elements in order to garner readerly sympathy, which would eventually enable it to become what Sigmund Freud calls as “the center of interest” (Adams, 1992:714). Borrowing Jeremy Hawthorn’s words, the novel recalls what is past, selects from such recollections and presents an ordered version to auditor reader.

The nationalist view on the history of Gajah Mada and his goal of unification has always been central and momentous. Not only is Gajah Mada a national hero, but he is also the point of the turning world, from which Indonesia as a modern state began. It is very common to notice that when speaking of the NKRI, the unitary state of the Republic of Indonesia, Indonesian people will generally refer to the *Sumpah Palapa*. In almost all aspects, Indonesia’s nationalism centers on him.

That, however, is not what *Sang Mukteng Bubat* accepts as true. It views that the main idea Gajah Mada brings in his oath is not of unification, but more of invasion and modern imperial rule, thus exclusive. Making Gajah Mada as the anti hero, the novel revolves around a new hero, i.e. Maharaja Linggabuana, the King of Sunda who was betrayed and excluded through Gajah Mada’s treachery. Furthermore, the novel does not focus on the image of strength, agility, or power but gives more attention to gallantry, purity, sympathy and love—hoping that it can move from the periphery and stand in the middle, “[repeating] the pattern of eloquent cultural discourse ... on national pride” (Said, 2002: 428).

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Reconstructing Rara Mendut Smoking Scene in Young Adult Fiction: *Rara Mendut in Love*

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ABSTRACT

The tale of Rara Mendut was written first by Ajip Rosidi in 1961 and then rewritten again by YB Mangunwijaya into a trilogy that was first published in 1982. This story tells the journey of life and the tragedy of a beautiful woman named Rara Mendut who lived under Sultan Agung of Mataram era. Rara Mendut rejected the proposal of Wiroguno, the warlord of Sultan Agung, so he got angry and punished her by way of paying taxes. Rara Mendut paid taxes by selling cigarettes that had been smoked with an expensive price to anyone who wants to buy it.

By using Roland Barthes's theory of intertextuality, this paper is expected to provide a critical analysis of how Rara Mendut smoking scene influences Indonesian YA novel *Rara Mendut in Love* written by Dianita Mie. Roland Barthes statement that the text is a "multi-dimensional space in which a variety of writings, none of them original, blend and clash.", this paper shows how reconstructing Rara Mendut smoking scene can both enhance our appreciation of what is already there, as well as open up new avenues for critical engagement with Dianita's work. Through cultural texts written for young readers, it will also be seen how cultural background of the author influences the writing.

Keywords: cultural texts, intertextuality, reconstructing

1. INTRODUCTION

Classics, whether they are novels, plays, or epics, offer us great characters, interesting plots, and lots of things for discussion. Many of today's authors try to use these classic works as a starting-off point to write a more modern version. One of the classic works that had been retold in contemporary versions is Rara Mendut. The legend of Rara Mendut, which takes place during the 17th century is part of the "Babad Tanah Jawa", an assortment of legends and stories surrounding the island of Java. The tale of Rara Mendut was rewritten first by Ajip Rosidi in 1961 and then by YB Mangunwijaya into a trilogy that was first published in 1982. In March 2006, a young adult fiction entitled Rara Mendut in Love was published. Rara Mendut is portrayed as a woman who never hesitated to voice her thoughts. Her figure is considered to deviate from the order in the environment where women are supposed to be completely smooth and completely submissive. Rara Mendut in Love is young adult fiction written by Dianita Mie. As fiction for young adult readers, this novel questions Rara Mendut smoking scene because smoking is now regarded as a bad habit that affect health.

2. ROLAND BARTHES' THEORY OF INTERTEXTUALITY

Barthes asserts that there is no meaning without intertextuality. In effect this means that every text is an intertext. In his foundational article, "The Death of the Author" (1968), Barthes reduces the role of the author merely to a user of an already existing linguistic system which s/he did not invent, but had inherited as others did. The author is no longer seen as the originator and the creator of his own text, "instead the conscious 'self' is declared to be a construct that is itself the product of the workings of the linguistic system, and the mind of an author is described as an imputed 'space' within which the impersonal, 'always-already' existing system of literary language, conventions, codes, and rules of

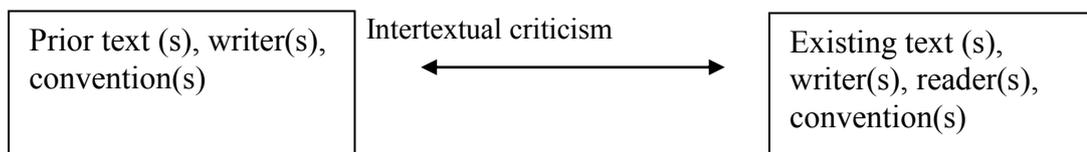
combination gets precipitated into a particular text” (*The Rustle of Language (RL)* “Death of the Author” engl.trans) p.49-55

For Roland Barthes, the author functions as a scribe, an agent who relies on a huge body of inherited knowledge, citations and indications. the writer can only imitate an ever anterior, never original gesture; his sole power is to mingle writings, to counter some by others, so as never to rely on just one; if he seeks to *express himself*, at least he knows that the interior ‘thing’ he claims to ‘translate’ is itself no more than a ready-made lexicon, whose words can be explained only through other words, and this ad infinitum . . . (RL: 53)

Thus, the text becomes the space where multiple voices meet and different writings interact with each other. The text is seen by Barthes as a disordered dictionary whose words are arranged in a sequence of signs and indications that the author is forced to respect. Barthes expresses that meaning does not originate from the author’s self, but from a larger linguistic and cultural system. Denied the privilege of being the source of the text, the author is reduced to a collector and organiser of already-existing forms within a particular linguistic system. Intertextuality for Barthes means that **nothing exists outside the text**. Barthes’ intertextual theory destroys the idea that meaning comes from, and is the property of, the individual author. Allen synthesizes this view by saying that “the modern scriptor, when s/he writes, is always already in a process of reading and re-writing. Meaning comes not from the author but from language viewed intertextually” (2000: 74). The intertextual nature of writing turns both the traditional author and the traditional critic, into readers. Barthes concludes “*The Death of the Author*” with the following lines:

“... a text is made from multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation, but there is one place where this multiplicity is focused, and that place is the reader, not, as hitherto said, the author. The reader is the space on which all the quotations that make up the writing are inscribed without any of them being lost; a text’s unity lies not in its origin but in its destination... the birth of the reader must be required by the death of the Author” (Barthes 1977: 55).

To study intertextual criticism systematically, the following scheme shows the position of intertextuality.



3. THE PLOT OF RARA MENDUT

Rara Mendut, a young woman famed for her beauty, is devastated. The land she lived in has been conquered as part of Mataram kingdom’s ambition to extend its authority to the entire island of Java. Moreover, her attractiveness has triggered Tumenggung Wiraguna, Mataram’s war commander who conquered her land, to request her as his concubine. Countering the stereotypical submissive nature of women at that time, she refuses to obey. Wiraguna’s wrath at this rejection has led to him to impose cumbersome taxes for Mendut to remain in Mataram. While selling cigarette, she is forbidden from exposing her identity and her face to the common people to prevent bringing shame to Wiraguna. Once again, Mendut displays her perseverance. Hiding behind a thin sheet, she sold cigarettes she had smoked herself. Despite the veil, men were mesmerized by the visible silhouette of her figure and full lips, thus her business thrives. She also falls in love with a handsome man named Pronocitro and the two begin to form a relationship. The young man even begins to work in the palace to be closer to her.

Rara Mendut story is always associated with the smoking scenes. Dianita Mie in her young adult novel *Rara Mendut in Love* questioned Rara Mendut smoking scenes as opposed to the current situation, where smoking has always been associated with bad effect to health.

3.1. RARA MENDUT SMOKING SCENE

Rara Mendut does not only sell cigarettes, she is also described as a woman who dared to oppose the oppressive ruler of the people. Her smoking scene is the famous scene in the story. She is often associated with hand-rolled cigarettes, to lure buyers, Mendut willing to offer an additional service to smoke cigarettes before consumers. With her sensuality and her beauty, cigarette production of Rara Mendut hard sell in the market. Cigarette prices also vary, depending on how long Rara Mendut willing to smoke it.

3.2. RARA MENDUT IN LOVE

Rara Mendut in Love is a young adult fiction, that tells the story of two high school students, Nesya and Ello. They help their teacher, professor Nangseno develops a time machine. They volunteer to be guinea pig by entering into a time machine and find themselves in 1628 in which they met Rara Mendut and Pranacitra. they then try to help Rara Mendut and Pranacitra by teaching them chatting, using skype and helping them escape from Wiraguna. In this scene Nesya also asks Rara Mendut her reason for selling cigarettes and explains her the health risks of smoking.

4. DISCUSSION

4.1. TITULAR INTERTEXT IN *RARA MENDUT IN LOVE*

Titles play an important role since “titles introduce the poem they crown, and at the same time refer to a text outside of it” (Riffaterre in *Semiotics of Poetry* 99). Riffaterre further says that a title is a sign since it is supposed to inform the reader to the text by stating its subject, its genre or its code.

The title of *Rara Mendut in Love* is derived from famous tale *Rara Mendut*. This title is also influenced by the successful novel *Eiffel I'm in Love* by Arunita (2001) and the booming of Indonesian teen fictions in 21st century. The author intentionally added **in Love** to attract the reader's attention (Lodge, 193). In addition, the theme of time machine used in this novel also shows that the author is also influenced by some contemporary novels set in ancient times.

By giving similar title, it shows that Dianita Mie is the reader of *Rara Mendut* and *Eiffel I'm in Love*. She acts as a compiler or arranger of pre-existent possibilities within the language system (Barthes). In Riffaterre's term, Dianita Mie is a retroactive reader. She discovers that the text (*Rara Mendut*) signifies something beyond the pure meaning. She decodes and understands a text and produces the text on her own terms, forging meanings from “what has already been read, seen, done, lived.” She adjusts the title with the teen's favorite titles today. *Rara Mendut in Love*, published in 2006, is influenced by the text of *Rara mendut* and the current trend in Indonesia young adult fictions in which most of the titles written in English such as *Unfatlove*, *Loveasket*, *Sunshine Becomes You*, *Dear Miss Blue* and many more. The novel can be considered a product of the form of sequels and revisioning of the original story. Some readers claimed that Dianita Mie's work is merely a commercial tactic, while others view it as a delightful reimagining of Rara Mendut's tale.

4.2. RECONSTRUCTING RARA MENDUT SMOKING SCENE IN *RARA MENDUT IN LOVE*

Whenever a new text comes into being it relates to previous texts and in its turn becomes the precursor of subsequent texts (Plett : 1991:17). Keesey supports by saying that “poem do not imitate life; they imitate other poems” (p. 257) which means that any poem is inescapably linked to other poem whether by open or covert citations and allusions, or by the “assimilation of the feature of an earlier text by a later text, or simply by participation in a common stock of literary codes and conventions” (Scolnicov :1975: 215). This notion of intertextuality offers a perspective of both reading and writing texts as a way of looking at a text's interactions with prior texts, writers, readers, and conventions.

We acquire our reading literacy prior to writing. As reader, we are fascinated by the wise words of so many writers, then, perhaps we decide to change our position from observer to participant, from consumer to producer, from reader to writer.

Among readers who admire the tale of Rara mendut, there is a reader who re-visions and re-contextualizes *Rara Mendut* using the settings of the 21st century, who transforms and generates Rara Mendut smoking scene. Dianita Mie reads Rara Mendut reflexively. She actualizes the text, gives it significance, and constitutes herself as a reading subject.

“Tapi, ngomong-ngomong, kok mbak Mendut jualan rokok sih?Apalagi mbak mendut ikut-ikutan mengisapnya lagi,” Nesya nampak memprotes apa yang dilakukan Rara mendut. Ia kemudian mengutip tulisan yang banyak disertakan pada iklan-iklan rokok. “Merokok itu menyebabkan kanker, serangan jantung, impotensi dan gangguan kehamilan dan janin...” (p. 228-229)

The above dialogue is taken when Nesya is going to help Rara Mendut meet Pranacitra. Nesya, who comes from the 21st century, questions Rara Mendut selling cigarettes and smoking it. For Nesya what Rara Mendut has done, is contrary to campaign about the danger of smoking.

In Indonesia, smoking cigarette is identical with men, it is taboo for women to smoke cigarette in public area. Most Indonesian men crave kreteks, a pungent mixture of tobacco and cloves, about 3 percent of women smoke in the country¹. It is different from Rara Mendut era in which there was no cigarette ads, at present day the activity of smoking is considered to be contrary to health. Each pack of cigarettes and every cigarette advertisement is always followed by a warning about the dangers of smoking “Smoking can cause cancer, heart attack, impotency and problems during pregnancy and affect the health of the fetus”.

Though tobacco advertising is still allowed, but showing the cigarette packaging is outlawed. Tobacco advertising which is broadcasted on Indonesian television is only allowed from 9:30 pm until 5:00 am. In December 2013, before January 1st, 2014, a new warning is shown explaining "Smoking kills you" with an "18+" sign after it. In 2014, the Indonesian government halted the branding of cigarettes as "light" or "mild" on all smoking packages and has decided to place graphic images on the cigarette packs to show the adverse long-term effects of excessive smoking². Smoking in public area is also limited, only in certain places that can be used for smoking. Smoking is also prohibited in public transportation.

At the beginning (in the era of the 1920s) woman smoking was considered as a symbol of freedom as stated by Bernays in *The Engineering of Consent*: "Some women regard cigarettes is a symbol of freedom ... Today many women do the same work as men ... Cigarettes, which are associated with men, a symbol of the torch freedom", today many women stop smoking for health reasons, especially when it is dealt with pregnancy. Nesya's question to Rara Mendut based on her experience at the moment. Nesya's awareness on the danger of smoking cigarette based on what is happening in today's society. At this time women do not regard that smoking as a symbol of freedom, they are more concerned about the impact of health.

As the reader of Rara mendut, Dianita Mie actively produces the meaning. She is not a “consumer” who read the work for stable meaning, she is a “writer of the text” a reader who is productive in her reading. She is, in Barthes words, doing “textual analysis” (*RL “From Work to Text”* eng. Trans by Richard Howard p. 62) . As an experience reader, Dianita Mie makes inferences of the prior text (Rara Mendut) evaluates it and relates it to her prior experience and considering implications. For experienced readers reading is a continual process of making inferences, evaluating the validity and significance of texts, relating them to prior experience, knowledge and viewpoint, and considering implications.

As an implied reader (Iser's term) of Rara Mendut, dianita Mie is consciously examining Rara Mendut smoking scene, the novel simultaneously appropriates and signifies on earlier text to create its own idea of order. Iser posits that Readers draw upon different repertoires partly as a result of relatively enduring differences in background (e.g. experience and knowledge) and of relatively transitory differences in viewpoint (e.g. purposes). Rara mendut as a text needs to be read and re written since it cannot speak for itself: it needs a reader as well as a writer. Rara Mendut is not a text without a reader and a context. Therefore, *Rara Mendut in Love* is different from those written by Ajib Rosidi and JB Mangunwijaya. As a novel intended for young adult readers, the author needs to reconstruct Rara Mendut smoking scenes since she realizes the danger of smoking to young people.

¹ Mason, Margie “Indonesia Smoking: Two-Thirds Of Country's Men Smoke, New Study Shows in The World Post, accessed in 18 Sep 2014

² Peraturan Pemerintah Republik Indonesia nomor 109 tahun 2012

4.3. REWRITING *RARA MENDUT IN LOVE* FOR INDONESIAN YOUNG ADULT READERS IN 21ST CENTURY

At the beginning of twentieth first century, the no text is an island is used to explain the writing that what has been written, the writing which is influenced by other writings. Literary works could no longer be a simple reflection of life. The originality of contemporary literary works is questioned since it makes use of second-hand materials. Such statement is applied perfectly to Dianita Mie's young adult novel, *Rara Mendut in Love*.

What *Rara Mendut in Love* illustrates is the fact that literary creation involves both making something up and making it up out of previously existing materials. Dianita Mie's work is mainly based on the relationship that can be established between the novels. The dialogue between the texts of 1960's and 1980's and twentieth first century popular novel is central to postmodernist literature as a whole.

As Roland Barthes argues, "A text is . . . a multidimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations. . . . The writer can only imitate a gesture that is always anterior, never original. His only power is to mix writings, to counter the ones with the others, in such a way as never to rest on any one of them" (146). Reading may be the earliest form of intertextuality that young readers encounter, to be familiar enough with "classic" texts that readers can appreciate the ways references to them reappear in other texts, allowing them to understand, for instance, the message of the author. Considering the interest in the effects of literature on the gender and social development of the young adult readers (Perry, Evelyn p.37), the author takes the tale of Rara Mendut with a new perspective. The author suggests a different way of seeing something familiar. *Rara mendut in love* does not only open new worlds: it opens new selves within the reader.

Based on Barthes's theory death of the author, Dianita Mie re-cycles the tale of Rara Mendut, while at the same time she underscores her points of view and elaborate on possible situations that she could make happen. Rather than deconstructing Rara Mendut story, she enhances it and thereby encourage readers to also read *Rara Mendut* written by Ajib Rosidi and JB Manguwijaya.

The tale of Rara Mendut and her smoking scene may be difficult for young adult readers to accept. Indonesian young adult women are supposed not to smoke in front of the public. In Rara Mendut's era, woman had no choice, especially for those who were forced to marry a warlord. She accepts or refuses and suffer the consequences.

Rara mendut in Love is consciously taken from classic story – Rara mendut- and the author attempts to rewrite it. What did she write was not a copy of *the tale of rara Mendut*: because Ajib Rosidi and JB Manguwijaya have already written it. She wrote *Rara Mendut in Love* in contrast to Ajib Rosidi and JB Manguwijaya. Both authors wrote Rara Mandut in which her selling cigarettes and smoking scenes were the main scenes and described several times, their literary descendant, *Rara Mendut in Love* questioning this scene. In consequence, the prior text was modified to adapt the present situation. That Dianita Mie might has had to edit her text for as politically correct times that we live in present, makes her appear practically contemporary. Though perhaps readers who read *Rara Mendut in Love* think that this fiction is too much from a present-day perspective.

In general *Rara Mendut in Love* reconstructs the characters had in the source text(Rara Mendut), adding elements from other source texts as well. In doing so, *Rara mendut in Love* opens up new functions for characters and explanations of Rara Mendut.

The differences in events in this novel and the tale of Rara Mendut can be ascribed to the different eras the novel was written in and the subsequent differences in attitude the events are interpreted with. For all readers decode the texts differently, depending on their personal and literary backgrounds. Dianita Mie wants to elaborate on the tale of Rara Mendut instead of replacing it. For it is almost impossible to appreciate *Rara mendut in Love* to the fullest extent if one has not read Rara Mendut, and this is why it is considered that *Rara Mendut in Love* is a continuation of the tale of Rara Mendut, Rosyidi's *Rara Mendut* and Manguwidjaja's *Rara Mendut*.

Every act of writing, like every historical fact, is an act of remembrance; a journey back in time whose future horizon is a regression to its past origin (Fernández, Miriam). Thus, writing *Rara mendut in Love* can be considered both as a future remembrance, or a prediction of the past. The temporal movement of this writing has a double direction at the same time. As a result of the interpretation of Rara Mendut, the author re-writes it and asks the readers to reflect upon what

opportunities doing so would make available. The characters of Rara Mendut and Nesya allow young readers to inform and expand the experience of being a young adult woman in 21st century.

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Novel and Nationalism

A Reading of Ngugi wa Thiong'o and Pramoedya A. Toer

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Abstract

The relation between novel and nationalism seems to be non-existent to eyes of many. Going against the grain, this paper tries to explore how novel—its conception, birth, and development—can be a helpful tool to problematize our conception of the conception, birth, and development of nationalism—and nation, thereof—and how the discourses around novel and nationalism inform and crisscross each other ways. The discussion departs from a powerful finding by Edward Said that several prominent exiles he knew chose to be novelists, who, fueled by their intense feeling of homelessness and lack imagined an imaginary homeland in their invented narration and relates this with Georg Lucas' famous epitaph that novel is conceived, born, and reared in a situation of "transcendental homelessness" of the epic home, which, therefore, in perpetual search for form since the epic never truly exists. It is in this shared feeling of loss or lack, the desire to imagine a perfect home or goal, the constant fabulation and fabrication of narratives of the epic, the invention of quasi-sacred texts along with their heroes and enemies, the dynamics of including some groups of people while excluding others that novel and nationalism can inform each other. As a case for this discussion, we turn to postcolonial Kenyan writer Thiong'o's *A Grain of Wheat* and Indonesian Toer's *This Earth of Mankind*. By commenting on the main characters of these two fictions we are going to make an intellectual exploration into the idea of nationalism. This discussion brings us to two tentative conclusions regarding the relationship between novel and nationalism, i.e. (1) the pretense of novel to be epic is comparable to the claim of nationalism as the overarching set of identity, and (2) the dynamics of the characters in novel is a metonymy to the dynamics of nationalism *bildungsroman*.

Keywords: identity, invention, nationalism, novel

1. INTRODUCTION

To many people, there seems to be little relation between novel and nationalism. At first glance, they appears to be two totally different entities that any effort to make connection between them sounds either too much or futile. The goal of this paper is neither to speculate nor argue that they are similar (or not) ontologically. Instead, this paper is an effort to explore how novel can be used to understand, reformulate, problematize, or deconstruct our conception of the birth of nationalism and how the discourses around novel and nationalism inform and crisscross each other way.

I will start my discussion by drawing our attention to Edward Said (1935-2003). Said raised two great points in his book *Reflection on Exile* (2000). The first point says, "Much of the exile's life is taken up with compensating for disorienting loss by creating a new world to rule. It is not surprising that so many exiles seem to be *novelists*, chess players, political activists, and intellectuals" (144, italics added). While, the second point is: "Indeed, the interplay between nationalism and exile is like Hegel's dialectic of servant and master, opposites informing and constituting each other. All nationalisms in their early stages develop from a condition of *estrangement*" (140, italics added).

From those two points, I would argue that Edward Said sees that both novel and nationalism, at least in its early stage, share the common character: the feeling of estrangement, the experience of being (in) exile. This suggests that both novel and nationalism depart from a condition of being lost or

cut off of their roots, their perceived “inherited land,” and their past. To support this conclusion, Said explored into the origin of novel and nationalism and found that both are the products of modern era. The modern experience itself is generally characterized by the condition of being spiritual orphaned and alienated. It is the age of anxiety and estrangement. This situation is understandable if we see the phenomenon of modernity historically. The founding figures of modernism like “Nietzsche taught us to feel uncomfortable with tradition, and Freud to regard domestic intimacy as the polite face painted on patricidal and incestuous rage” (Said, 2000: 137).

2. ENSTRANGEMENT AND NATIONALISM

The experience of estrangement is also a very important notion in Georg Lukacs’s discussion of novel. Although departing from a different perspective from Said’s, Lukacs’s discussion is far from being ahistorical. In his exploration, Lukacs puts novel in dialectic with epic. According to Lukacs, novel is estrangement of estrangement; it is a representation of the representation of Reality. To make his point, Lukacs proposes the existence of two natures. The first nature is the nature of epic. Of course, Lukacs realizes that the first nature is not Reality (with capital R) itself, since it is an estrangement anyway. The first nature is, according to Lukacs (McKeon, 2000: 191), “nothing other than the historico-philosophical objectivation of man’s alienation from his own constructs.” However, there is a sense that to Lukacs the representation in the epic world, the first nature, is light and more “wholesome.” It is a man-made structure where one can feel more or less at home.

About the second nature, McKeon citing Lukacs writes that it is “different from the first nature not in its essence but in the self-consciousness in which it is conceived and which it therefore represents” (2000: 179). In other words, the Reality that they try to represents is still the same with Reality of the first nature, but the second nature is a yet another representation of the first representation. The second nature happens when the [objectivation or] projection of man’s experience of his self-made environment, the first nature, is understood as a prison instead of a parental home. Seen this way, the second nature is the situation of double estrangement from Reality (Lukacs himself, as far as I know, does not propose the term of Reality. It is my own term, following Lacanian concept of “Reality” in the Imaginary Order.)

What novel tries to do, according to Lukacs, is to transcend that experience of double estrangements—from which his famous epitaph of novel as a form of “transcendental homelessness” comes—to the point of pretentious totality. “The novel is the epic of an age in which the extensive totality of life is no longer directly given, in which the immanence of meaning in life has become a problem, yet which still thinks in terms of totality” (McKeon, 2000: 186). So, while novel has to deal with and admits its finiteness, it pretends that it is capable of talking about totality of experience. There is a lack of “epic” quality in its “true” sense that novel always tries to invent, reinvent, and imagine. But the paradox is, in my opinion, found in the fact that it is in this sense and self-consciousness of the lack that the most creative aspect of novel springs and flourishes.

Interestingly, the concept of nationalism, as has been mentioned above, has also as its starting point the experience of estrangement. The story of nationalism is always, as suggested by Said, conceived and born out of the feeling of loss, or the experience of being exile in its broadest sense. Loosely following Benedict Anderson idea, nationalism is not something “naturally” exists as a mode of being and living in community, in short it is not a natural identity—it needs to be invented; nationalism is a modern invention. As an invention, nationalism—and its most visible manifestation: nation—is the result of an act of collective imagining. And this act of imagining is something ongoing, in need of constant fabrication, even after the process of inventing is formally over. Citing Pierre Bourdieu, the French sociologist, Said writes that one way to create the look of “epic” condition in and by nationalism is by maintaining and emphasizing what he calls as *habitus*, “the coherent amalgam of practices linking habit with inhabitation” (2000: 140).

Nationalism, just as novel, longs for form, dreaming for the day of its final perfection. Departing from the experience of lack, but also characterized by the desire, or in my own term “pretense,” to be an overarching “epic” that encompasses all other modes of identification and community, nationalism creates a common past and desires a shared future for everyone it arbitrarily wants to include—while, with the same mode, exclude others and condemns them to condition of unbelongingness. Nationalism invents a history, which it selectively strung together in a narrative form. That’s why each and every manifestation of nationalism has its own founding fathers, its own

basic and quasi-religious texts, its own rhetoric of belonging, its own historical and geographical landmarks, and its own official or perceived enemies and heroes.

This paper will, as mentioned earlier, explore how the discourses of novel and nationalism may inform and crisscross each other way. Novel as a form of art can function both as the proponent of nationalism and its harshest critics. Novel as a part of mass print media is a powerful tool to spread the idea of nationalism, to create a shared feeling where it did not exist as one imagined community in Andersonian sense among the people. Yet, novel is also a great tool to criticize the exclusiveness and brutality of nation toward its subjects and non-subjects. In this discussion, I will use Ngugi wa Thiong'o's *A Grain of Wheat* (first published in 1967) and Pramoedya Ananta Toer's first book of his Buru Quartet *This Earth of Mankind* (the English edition was published in 1990). I choose these two books because both propose clear ideas about nationalism and the process of nation building.

3. MUGO AND MINKE

Mugo and Minke are two main protagonists of Ngugi wa Thiong'o's *A Grain of Wheat* and Pramoedya A. Toer's *This Earth of Mankind*, respectively. It is through those protagonists that the authors of these books, Ngugi (born in 1938) and Toer (1925-2006) raised their critical voices toward nationalism. Although Ngugi and Toer come from very different cultural background, different continents—Africa and Asia: Kenya and Indonesia—they shared similar concern: the postcolonial states that had been imagined as an organic space for the colonized to free themselves from oppression turned out to be as corrupt and exploitative as the preceding colonial states. Postcolonial Kenya and Indonesia are not too much different from British and Dutch colonial rulers in terms of their exploitative and oppressive sense. They see how history of the nation has been diverted to serve the interests of a small group of elite natives.

James Ogude in his book *Ngugi's Novels And African History: Narrating the Nation* (1999), writes how Ngugi tries to use novel to challenge the process of essentialization or the calcification of Kenyan identity and history, or African identity and history in general, by postcolonial state:

“Narrative, particularly the novel, has tended to provide Ngugi with the space to imagine Africa's history which he believes had been repressed by colonialism. Ngugi has insisted, correctly, that his writing is very much part of Kenya's (and by implication Africa's) historiography and the theorizing of its political economy. Ngugi's writing is not just laying a claim to the terrain of culture, but also to radically ‘revised visions of the past tending towards a postcolonial future, as urgently reinterpretable and redeployable experiences, in which the formerly silent native speaks and acts on territory reclaimed as part of a general movement of resistance, from the colonist’ (Said, 1994: 256). Ngugi posits narrative here as an agent of history because it provides the space for challenging our notions of national identities, uses of history, and ways in which they are deployed in power contestation in modern Kenya and Africa in general” (Ogude, 1999: 2).

Similarly, Pramoedya Ananta Toer wrote his novels, particularly those from the period during his exile in Buru Island from 1967-1979, in order to “help correct the accepted colonial version of the history of the rise of Indonesian nationalism” (Toer, 1999: 314). Written after the onset of the despair at the betrayal of the Indonesian people by the elites who run the postcolonial state during Suharto's New Order Regime, in *This Earth of Mankind* Toer looks back into the history of Indonesia nationalism in order to go forward. Toer, as Pheng Cheah suggests,

“wishes to retrieve the forgotten ideals of a revolutionary past that had somehow taken a wrong turn in political history—a past summoned up again in images, reincarnated through narrative fiction—and to implant seeds of change in the minds of his readers in the hope of reorienting the nation on its rightful path” (Cheah, 2003: 254).

Although most of Toer's writings, both from the period before 1965 and after, are political and critical, as suggested by his statement in the memoir of his exile, *The Mute Soliloquy* (1999), that a good writing should have a social aspect to it, and the greater development of the social aspect, the better the writing is—comparing an act of writing that is simply done for writing's sake to

masturbation—I would argue that this is not the strongest reason that makes novel a powerful tool to see nationalism critically. It is the form of novel itself as the freer genre, as a genre still in the making, I will argue, that provides more rooms to novel than any other forms which are more rigid in their conventions, such as poetry or drama, in the part of the writer to express his or her voice—including to see the nationalism in a critical way. Both in its form and spirit, novel is, therefore, revolutionary.

Mugo from *A Grain of Wheat* is an introvert—and frail—character. He lives outside of the village, separated from other villagers. There, he has a hut, a shabby place for him to lay down his head at night after the whole day of toiling, sweating in the small strip of land he owns—a hut he inherits from his late distant aunt, the only relative he has after both of his parents died when he was still very young—an aunt whom he never loved and who never loved him as he always wished. His hut is his home, “the only safe place” (Ngugi, 1967: 197). When his aunt died one day, Mugo somehow “wanted somebody, anybody who would use the claims of kinship to do him ill or good. Either one or the other as long as he was not left alone, an outsider” (Ngugi, 11). Mugo’s situation, up to this point, is an example of the condition of being loss, of non-belonging.

It is probably also because of his introvert character that Mugo always tries to avoid dealing with people. He wants a peaceful life—a life far from troubles. When Kihika, the village’s “real” hero runs into him to seek for asylum after killing the District Officer, Mugo is scared to death if the colonial government will find out:

“[a]nd they’ll hang me. My God, I don’t want to die, I am not ready for death, I have not even lived. Mugo was deeply afflicted and confused, because all his life he had avoided conflicts: at home, or at school ... if you don’t traffic with evil, then evil ought not to touch you; if you leave people alone, then they ought to leave you alone” (221).

In the dawn of Uhuru (the independence day of Kenya from British colonialism in 1963), however, this shy, introvert, and “self-centered” man is made hero. Just because he happened to help a woman labor from being beaten by the white man, everyone sees him as a messiah. His withdrawn personality adds to his mysteriousness—making him a charismatic figure among the crowd. A hero for the new nation is created, in an almost irrational way, and Mugo happens to be that hero:

“Somewhere, a woman suggested we go and sing to Mugo, the hermit, at his hut. The cry was taken up by the crowd, who, even before the decision was taken, had already started tearing through the drizzle and the dark to Mugo’s hut. For more than an hour, Mugo’s hut was taken prisoner. His name was on everybody’s lips. We wove legends around his name and imagined deeds” (232).

The inventing (and reinventing) of what we call national hero is a very important aspect in the process of creation of a nation. With hero, a group of people who imagines one common community finds one more reason to bind themselves into one organic entity because that enterprise of invention and reinvention of hero, I would argue, also implies and, to some extent, emphasize the existence of villain, of the other who lives outside of the Self. (This is why Benedict Anderson argues that nationalism is a mode of identity that has an exclusive nature: in order to confirm its own existence, it needs to exclude others.) The need to always invent and reinvent its own hero is just another evidence that a nation is an organic entity, which is dynamic. In addition to hero and villain or enemy, a nation also needs myth, common past, and shared dream. Nationalism is, in short, in itself something hollow in the inside that needs to be filled. It is an aspiration to be realized. That’s why, among others, the questions people have on the day of Uhuru are: “[W]ould the government now become less stringent on those who could not pay tax? Would there be more jobs? Would there be more land?” (245).

And, just as Lukacs’ discussion of novel as the form of “transcendental homelessness,” where novel is seen as the epic of an age that is not the same as totality of experience but still thinks in terms of totality, so is nationalism that pretends to be the “epic” of identification. Nationalism pretends to overarch—to encompass—any other modes of identification such as race, gender, class, religion, etc. (even though in reality it is not always like that.) In the case of the invention and reinvention of national hero, for example, Lukacs write something that I believe will resonate with the fact of Mugo’s being the hero, accidentally:

“The epic individual, the hero of the novel, is the product of estrangement from the outside world. When the world is internally homogeneous, men do not differ qualitatively from one another; there are of course heroes and villains, pious men and criminals, but even the greatest hero is only a head taller than the mass of his fellows, and the wise man’s dignified words are heard even by the most foolish” (McKeon, 2000: 192).

The hero of nation, just as the hero of novel being compared to the hero of epic, therefore, is an everyday man. He is not an omnipotent god or a knight in shining armor or an all-powerful king of the epic. If that hero is then portrayed as a charismatic person, just like Mugo to villagers, there are two ways of explaining it. First, it is a fabulation, that is, the act of inventing or relating false or fantastic tales. Mugo, the hero and main protagonist of Ngugi’s *A Grain of Wheat*, is in reality an ordinary man wanting an ordinary life. But as an important part of narrative of nationalism, this poor and sad man must turn himself into a hero. When he is not one, “[s]tories about Mugo’s power” must be invented or created. It is, therefore, not so much important if it is Mugo, or Gikonyo, or Kihika, who is the real hero. Hollowness of the national epic must be filled by any means necessary, even with filling of superfluous heroism:

“Some people said that in detention Mugo had been shot at and no bullet would touch his skin. Through these powers, Mugo had been responsible for many escapes from detention of men who later went to fight in the forest. And who but Mugo could have smuggled letters from the camps to Members of Parliament in England? There those who suggested that he had even been at the battle of Mahee and had fought side by side with Kihika. All these stories were now freely circulating in the meeting. We sang song after song about Kihika and Mugo. A calm holiness united our hearts. Like those who had come from afar to see Mugo do miracles or even speak to God, we all vaguely expected that something extraordinary would happen” (246).

That the hero of a nation must be charismatic—must be heroic, must be epic in its general sense—also suggests the irrationality of nationalism itself. As a product of modern era, which, as suggested earlier, is signified by constant suspicion to tradition and the secure feeling provided by the feeling of connectedness to one’s traditional root, nationalism, logically speaking, should base its existence on the reason. If nationalism should base its existence on reason, or on reasonable groundings, then why does it need to assign charisma to its hero? Ernst Renan (1823-1892), the French philosopher and writer, in his paper *What is a Nation* (1882), after long and winding exploration of what a nation is not, defined nation as:

“... a soul, a spiritual principle. Two things, which in truth are but one, constitute this soul or spiritual principle. One lies in the past, one in the present. One is the possession in common of a rich legacy of memories; the other is present-day consent, the desire to live together, the will to perpetuate the value of the heritage that one has received in an undivided form. Man, Gentlemen, does not improvise. The nation, like the individual, is the culmination of a long past of endeavors, sacrifice, and devotion. Of all cults, that of the ancestors is the most legitimate, for the ancestors have made us what we are. A heroic past, great men, glory (by which I understand genuine glory), this is the social capital upon which one bases a national idea. To have common glories in the past and to have a common will in the present; to have performed great deeds together, to wish to perform still more - these are the essential conditions for being a people” (Renan, 1882).

Renan’s definition of nation, as we can infer, is a result of his historical exploration into European communities—implying the heavily use of reasoning and abstraction. Nationalism is the peak, the summit, of human experience. What can be more positive than that? In reality, however, nation is not fully created and based on such rationality. Irrationality, that unreasoning process, heavily tainted the creation and the maintenance of nation. The example of Mugo is the *das ist* of nation, while Renan’s definition is its *das sein*. Building on this, I would argue, nationalism—just as novel—will never

become epic. At best, it will be speaking with the pretense of totality of epic. Both novel and nationalism tell the story of ordinary, everyday human being; they deal with people's experience. If they talk about totality of experience, it is just because they desire it and they think that they are capable of transcending their own finiteness, their homelessness. Whether they are really capable or not, it is obvious.

Pramoedya Ananta Toer's *This Earth of Mankind* is also a novel that can help us understanding, or problematizing instead, nationalism. As has been mentioned previously, Pramoedya wrote this novel during his exile in Buru Island for more than twelve years. During the long period of 1966 to 1998, Indonesia was under Suharto's New Order Regime, a regime that Ruth McVey as cited by Tony Day and Keith Foulcher in their introduction to *Clearing a Space: Postcolonial Readings of Modern Indonesia* (2002) described as "perpetuating much of the symbolic trappings and organizational characters of the East Indies state at the height of Dutch colonial power" (1).

In postcolonial Indonesia, particularly in the New Order era, nationalism as conceived and dreamed by its early instigators of the nationalistic movement took a new, unprecedented turn—a turn that I will characterize as the calcification and standardization of the conception of nation. Pheng Cheah in the excerpt I quoted above seems to suggest that there is something in past that is right about the course of Indonesia as a nation but which then was betrayed by Indonesian leaders of the later period (i.e. those who were deemed as not connected to that ideal in the past) who led the nation into a different direction, which was wrong—and that by writing this novel by Pramoedya Ananta Toer might want to correct this mistake. While I can see Cheah's point here, I think first and foremost it is not the course of Indonesian nationalism that had been diverted and that Toer wanted to help correcting it through this novel and other books he wrote. This kind of idea as suggested by Cheah implies that we have a more or less clear conception or understanding of what actually makes Indonesian nationalism unique or special from the cases of other failed postcolonial states—which is a not-so-easy-to-answer question by and in itself. To me, the wrong turn happened with the calcification and standardization of Indonesian nationalism.

Pramoedya Ananta Toer, through the narration of his novel, wanted to show us the narrative story of the Indonesia. Through the *persona* of Minke, the main character of the novel and the educated native who is stuck in his hybridity—both in its downside and upside senses—Toer wanted to make his case: that Indonesia was, and should be understood, as something dynamic, something organic, something in the making, just like Minke's character development. In this way, Minke's process of character maturing can be seen as the allegory for Indonesian's *bildungsroman*. Minke develops from a naïve young man who admires and dreams of European modernity and, at the same time, despises of his old traditional Javanese values and principles to a grown-up man who is capable of transcending his "homelessness" of identity.

At the beginning of the narration, Minke is described like a small kid who is totally seduced by the idea of going to a night market with his parents—where he can satisfy his crave for cotton candy and sweetmeat. Minke, "thanks to" his participation in the colonial education, is introduced to the sweet promise of European modernity: "I was still very young, just the age of a corn plant, yet I had already experienced modern learning and science: They bestowed upon me a blessing whose beauty was beyond description" (Toer, 1990: 16). Because of this promise and upon experiencing the feudalistic and paternalistic nature of his old Javanese identity is, Minke feels that he is so ready to depart from his inherited values:

"What's the point in studying European science and learning ... if in the end one has to cringe any way ... Lost was the beauty of the world as promised by science progress. Lost was the enthusiasm of my teachers in greeting the bright future of humanity. ... I'm quite able even to leave behind this whole family" (121, 122, 129).

Minke's "final" departure from his old Javanese identity—which implies the experience of loss, of being uprooted, of being banished, no matter if he does voluntarily move away from it—does not mean that he reaches or is able to arrives in the destination. In fact, he never reaches the point of arrival in his journey to embrace the European modernity. What he gets is a sad-but-true realization that he will never arrive there. He must cope with this harsh reality: "[B]ecause you [Minke] wear

European clothes, mix with Europeans, and can speak a little Dutch you then become a European? [No.] You're still a monkey?" (47).

But, at this point, Minke also realizes that he cannot go back to his old Javanese identity. It is not only because he does not want to, which, from the previous discussion, is an obvious fact, but also because he cannot do it. He has been banished forever from that identity by his own mother: "You're indeed no longer Javanese. Educated by the Dutch, you've become Dutch, a brown Dutchman" (130). So, Minke must deal with these double experiences of loss: loss of his old identity and loss of his dream. He must be content with being in-between, being hybrid, being non-Javanese and non-European, being a little bit Javanese and a little bit European, being Javanese in all his physical aspects but also being modern in his thought just like most of enlightened Europeans. In short, Minke must deal and be content with the new status of being a brown Dutchman.

Minke's new hybrid identity entails two aspects. One is neurotic and nervous. It is characterized by deep feeling of loss, of being exile, of being banished as well as—if we are to follow Lacanian perspective which says that the feeling of loss of the perfect blissful union with the mother in the Imaginary Order must be recuperated somehow in the Symbolic Order through the fulfillment of the desire for *objet petit a*—the longing for a reclaimed fixed identity. Minke's earlier unwillingness to stop writing in Dutch—and switching into Malay, the new language and the language in the making—is a clear example of how he is still clinging on to his perceived perfect union with his dream of modernity.

The second aspect of Minke's hybridity is the creative force that might spring out of it. Edward Said, himself an exile, suggests, as also have been mentioned previously, how the world of hybridity, of exile, is "logically enough ... unnatural and its unreality resembles fiction" (Said, 2000: 144). The hybrid world is foreign; it is newness. Living in it is like living in fiction world. You must make sense of it. You can also create and recreate things there. It holds thousand upon thousand of opportunities for them—hybrid people, exile, refugee. On this creative aspect of hybridity, Salman Rushdie writes in his book *Imaginary Homelands* (1992):

"Sometimes we feel that we straddle two cultures; at other times, that we fall between two stools. But however ambiguous and shifting this ground maybe, it is not infertile territory for a writer to occupy. If literature is in part the business of finding new angles at which to enter reality, then once again our distance, our long geographical perspective, may provide us with such angles" (15).

It is in the straddling two cultures—traditional and modern—in the efforts of making sense of his hybridity, that Minke comes to a realization of the need to create, or rather to formulate, the new identity: Indonesia. Indonesia, or nation in general, is therefore a dynamic process of writing and rewriting this newness. It is a "dynamic" result (for lack for better term) of an act of balancing all the tensions of being hybrid suggested above. When a postcolonial state calcifies and standardizes its history, its existence, its dynamic nature, its always-renegotiable standing, just as Indonesia during New Order era, there is no better way to criticize it than through a medium that has the capacity of seeking newness, always in the moving, always in the making, free from rigid regulations of fixed genres—I am talking here about novel. This is how I make sense of the crisscrossing of and the possibility to inform each other way between novel and nationalism.

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The Color of Sufism in Orhan Pamuk's *The Black Book*

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ABSTRACT

This paper explores the influence of Sufism on Orhan Pamuk's work with particular reference to his novel *The Black Book* (1990). This novel deals primarily with the issue on the lost beloved and the quasi-journey that the characters embark to re-unite with his beloved within the blanket of cultural changes in Turkey's history as a result of Atatürk's Westernization agenda. By using Sufi framework as theoretical concept, the finding demonstrated that the symbolisms in the novel are common symbolisms in Sufi tradition leading to the union or invitation for union with the beloved as the ultimate point in Sufi tradition. The journey of Turkey's identity formation in the novel showed that Turkey underwent three stages in her identity quest as the three-fold structure of Sufi framework (union, separation, and re-union).

Keywords: Sufi, the beloved, identity, union, separation, re-union

1. ORHAN PAMUK AND THE SOURCE OF HIS INSPIRATIONS

*I love to dramatize the eastness of the East
and the westness of the West- Orhan Pamuk*

Critics argue that Pamuk's corpuses are highly influenced by Western literary figures. His first and last political novel, *Snow* (2004), evoked comparison to Frantz Kafka's *The Castle*. *The New Life* (1994) is described by reviewers as James Joyce's *Ulysses* with the light touch. *The Black Book* is acclaimed as a combination of the narrative trick of Italo Calvino and the medieval esoteric of Umberto Eco. His memoirs *Istanbul: The Memories and the City* (2006) is placed alongside James Joyce's *Dublin* and Robert Musil's *Vienna*.¹ However, apart from the influence of Western canonical literary figures, the trait in Pamuk's novels is identity predicament folded in a blanket of the melancholy of nostalgia as he refers as *hüzün* in *Istanbul: Memories and the City*. He whispers the agony of losing memory and identity in *The Black Book*.² These novels reveal that the soul of Pamuk's tales is somehow whisper similar voice with Rumi's doctrine in his *Mathnavi* (the spiritual verses of Rumi's masterpiece which contains 25.700 couplets, amassed in six volumes).

Mathnavi demands the "listeners to hear the story of human love and separation" (Rumi, 2006, p.xvii). The opening of *Mahnavi* opens with *The Song of the reed* in which Rumi³ uses the metaphor of a reed cut from a reed bed and then made into a flute which becomes a symbol of a human

¹ My own summary based on National Book Festival 2010 in Washington DC.

² Orhan Pamuk.(2006). *The Black Book*. New trans. Maureen Freely. London: Faber and Faber. All future references to *The Black Book* henceforth will be written with pagination only.

³ Rumi, the Sufi poet *par excellence*, was born in Balkh, northern Persia (contemporary northern Afghanistan) in September 30, 1207 and died in Konya (a town in contemporary central south eastern Turkey) in December 17, 1273. His father Baha'uddin, a respected Islamic scholar and mystic, led the family on a twelve year migration, (likely due to the imminent arrival of the Mongol army), across Iran, Syria, Iraq and Turkey, and eventually settling in Konya, the capital of Rum around 1229. Rumi's masterpieces including *Mathnavi*, *Diwan-i-Shams-i Tabriz*, and his table talk *Fihi ma Fihi* (Discourse of Rumi). See Rumi. (2008). *The Masnavi Book One*. trans. Jawid Mojaddedi. Oxford: Oxford UP, xiii-xix.

separated from its source, the Beloved. And as the reed flute wails all day, telling about its separation from the reed bed, Rumi wails all day telling about being separated from his Beloved and the deep longing to reunite with it again (Rumi, 2008, pp. 4-5).

Similar song is sung in Pamuk's tales; it sings the ecstatic longing for the loss of Turkey's origin in the present Turkey's life. Being cut from the continuity of the Ottoman Empire's legacy and Turkish cultural roots, the characters in Pamuk's novels are wandering constantly between two different polarizations, trapping in a deep lamentation of losing their cultural roots and suffering from profound bewilderment of choosing one identity over another on their travel to their 'true' self in their identity quest.

Hence, this article is aimed to discover whether Pamuk's *The Black Book* breathes similar air with the Islamic (Eastern) literature and to understand this novel through Sufi framework. Therefore, to decipher the relation of Pamuk's *The Black Book* with the trait of Sufis framework, this study employs Sufi framework as theoretical concept.

2. SUFISM AT A GLANCE

Sufism: to find joy in the heart when grief comes-Rumi

The meaning Sufism is unavoidably intertwined within the definition of Islam and mysticism. Chittick argues that Sufism is the universal manifestation of Islam, in which 'man transcends his own individual self and reaches God' (Chittick, 2005, p. 9). Most Western scholars like William Stoddart think that Sufism is to Islam what Yoga is to Hinduism, Zen to Buddhism, and mysticism to Christianity (Stoddart, 1976, p. 19). In Schimmel words Sufism is "an exteriorization of Islam, a personal experience of the central mystery of Islam, that of *tauhid* "to declare that God is One" (Schimmel, 1975, p. 17). It is "the esoteric or inward (*bāḥin*) aspect of Islam, is to be distinguished from exoteric or "external" (*zāhir*)" (Buckard, 2008, p. 3).

The journey of love is somehow similar in nature with the journey of discovering the true-self. In Sufi tradition, human love is a metaphorical love and the soul needs the wings of love to fly toward the Divine love. Identity formation in all its essence will lead to the Divine love. As the ultimate end of both journeys, either love or identity is wholeness or unity with the other self or the Beloved (Chittick, 2008, pp. 94-98). *Unio Mystica*, the ultimate aim of union with the Divine is achieved at through a process of transformation. Transformation emerges through three stages of mystical development, namely, union, separation, and reunion.

Union refers to the state of initial union, a primordial state of the souls and reflects the original, paradisiacal divinity of man. In contrast to union, separation is the fall of man from his divine state, and the severance of the self from its Center. The last stage of *unio mystica* is reunion, which denotes the state of union regained by the human soul after the experience of earthly realities, or separation. This state shares similarities to the bliss of union; however, it is different in that it is concerned not with the bliss of innocence but of intellectual penetration of the heart. (Sinha, 2008, pp. 47-49).

3. THE SUFI SYMBOLISM IN ORHAN PAMUK'S *THE BLACK BOOK*

*A hundred thousand secrets will be known
When that surprising face is unveiled and shown*- Attar⁴

In Sufi tradition, the poets love to employ the art of *fazādd* mean to contrast pair of words which is especially applicable to the description of God, who manifest Himself under the dual aspects of *luft* and *qhar*, kindness and wrath, of *jamāal* and *jalāl*, the fascinans and the tremendum. The dual aspect of the Perfect One Divine is necessary in maintaining the flow of life, as are the *yang* and *yin*, the positive and the negative poles. Consequently, Sufi poetical tradition presents beauty and love which are interdependent and appear on earth in various variations (Schimmel, 1982, p. 59).

It goes without saying that almost all the symbolisms in Sufi tradition always come in pair and reveal pair. This understanding establishes the Divine as the point of departure and return, and all else between. The following discussion on Sufi symbolism will unfold that everything is always coming in

⁴ Farid ud-din Attar, a Persian poet who was born at some time during the twelfth century in Nishapur), in north-east Iran, and died in the same city early in the thirteenth century. The best introduction to the writing of Sufis for those unfamiliar with Sufi writing is Attar's *Mantiq ut-Tair* (*The Conference of the Birds*) where thirty birds lead by Hoopoe (hudhud) in their quest of their king, the mystical Simurgh that resides in mount Qaf. They eventually discover that the Divine bird, Si murgh, is nothing but themselves. Being "thirty birds" (si murgh in Persian), (Schimmel, 1975, pp. 303-7).

pair; union and separation, real and illusory, departure and return, pleasure and pain, poison and antidote, etc.

3.1. NIGHT/DARKNESS

In Sufi tradition, night has a significant meaning as it signifies unity. In the darkness of the night lies an invitation for the lovers to be closer to their beloved and to be united with them. Hafiz, the most celebrated thirteenth century of Persian mystic poet, perceives with deep insight that union is hidden behind the darkness. Hafiz believes that only in absolute darkness, in the dark night of the soul, can the sun at midnight rises (Schimmel, 1982, p. 69).

In the context of Pamuk's novels in this study, the darkness of the night is the main setting in *The Black Book*. Almost all the activities in the novel take place when darkness has swallowed the day. *The Black Book* multi-layered plots open when Galip discovers that his wife, Rūya has mysteriously disappeared at supper time. He then searches for Rūya every night after he has done with his daily duties. His wandering on every corner of Istanbul while the lord of the darkness embraces the rest of the city into its wings reveals his deep lamentation that unites with the mystery of the dark.

Thus the setting of *The Black Book* reveals the state of union as recognized in Sufi tradition. The recurring image of night and darkness in *The Black Book* is accompanied with the image of snow. The whiteness of the snow depicts the light that gives color to the blanket of darkness. It shows the harmony of colors that represents black and white respectively. In Sufi tradition, black and white, light and darkness symbolize *fana* or the annihilation of the self and *baqa*, subsistence in the Divine Beloved or the Self (Geoffrey, 2010, p. 15). Therefore "the existence is the light, and thus when light makes its full appearance, all things disappear" (Bakhtiar, 1976, p.90).

The recurring images of darkness and snow in *The Black Book* is conveyed by words such as "night," "black", "dark", "blanket," that speaks in a deep and intense feeling talking about union and separation. In *The Black Book* the solitude of the night is blanketed Galip's heart and Galip's state of feeling is intensified by the snow falling "a sad heavy snow that seems to beckon him, that tugged his heart" (*BB*, 53).

3.2. FEMALE AS THE SYMBOL OF SUFI BELOVED

Pamuk's female characters are usually depicted as the object sought by the main male characters. Through their quasi-mystical journey to seek their female beloved, the male characters will transform to a profoundly different person from the one at the beginning of their journey.⁵ The female characters of Pamuk's novels are apparently the metaphor of the beloved in Sufism. Female is the "mystical imagery that poets in classical Persian Sufi epic configure as the Divine Beloved, the highest conceivable dignity" (Barry, 2010, p. 225). Galip initiates his journey to locate his missing beloved; Rūya and eventually by the succession of his journey, his missing beloved turns out to be a symbol that leads him searching for the meaning of his true-self. As the journey unfolds, Rūya is no longer important as eventually Galip discovers that what he is looking for is himself.

3.3. MIRROR

Mirror has become one of the images in Sufi tradition that constantly recurring in Sufi mystical poems, range from Attar (d. 1220) to Rumi (d.1273), (Rumi, 2008, pp. xiv-xv).⁶ In Islamic culture, mirror is recognized as a symbolism that one Muslim has to look himself of another Muslim. The prophet has said that one Muslim is the mirror to another Muslim. Thus, the image of mirror will reflect the beauty of the Beloved and the lover strives to be united with the Beloved as described by Hoopoe⁷ "A lover is one whom all thought of the Self have died" (Attar, 1982, p. 32). "Having lost its

⁵ Most of Pamuk's novels such as *Snow* (2004), *The Museum of Innocence* (2009), *The New Life* (1997), and *The Silent House* (2012) open with the helpless male characters that embark on physical journey to locate their missing-women. As the story unfolds, the journey turns out to be a metaphysical quest to discover their true self.

⁶ There are many versions concerning the day of Attar and Rumi's demise. To this particular issue, this study refers to Rumi. (2008). *The Masnavi. Book One*, Trans. Jawid Mojaddedi. Oxford: Oxford UP.

⁷ Hoopoe (hudhud) once was the go between Solomon and the queen Sheba. Hoopoe leads the birds' journey to meet their king, simurgh that resides in mount Kaf. The story about this soul-birds' quest is beautifully written in one of the best Sufi's poem entitled *Mantiq Ut-tair / The Conference of the Birds* written by Attar. See Attar. (1984). *The Conference of the Birds*, trans. Afham Darbandi& Dick Davis London: Penguin.

own identity, it has become more He than He himself, and thus constitutes the only gift which the lover can offer to the Beloved” (Rumi, 2008, p. 195).

The Black Book recounts Galip’s frantic search for Rüya by becoming Celâl is an allusion of the story of Rumi when he lost Shams.⁸ And the only possible way for Galip to discover Celâl who happens to be his childhood hero is to study his columns. In doing so, Galip will secure Celâl’s daily columns and garden of memory. Celâl’s missing is caused by his lost memory that leads him to his inability to write his columns. When Galip imitates Celâl and answers a phone call from Celâl’s devoted reader, he is advised that in order to remember Celâl’s past and bring back all Celâl’s memory is by studying Celâl’s old column. “You’ve either lost or destroyed your memory, or perhaps you don’t want to remember. Take a look at your old columns; read a few of them while you’re at it- then you’ll remember” (*BB*, 238).

In his predicament for searching Celâl and Rüya, Galip discovers that Celâl had bought his childhood home to use as library and museum. Galip starts to work on acquiring Celâl’s garden of memory. Galip then sneaks into and takes Celâl’s flat, clothes, files, and phone calls. His transformation to another ‘world’ initiates when ‘he took off his clothes and stepped into Celâl’s pajamas’ (*BB*, 25). He sleeps on Celâl’s bed, sat down at Celâl’s desk to read, helps himself with a cup of coffee, and recalls how “Celâl sat down at his desk wearing his blue stripped pajamas to correct his copy with the same green ballpoint pen, he also smoked a cigarette” (*BB*, 251).

Living in Celâl’s flat as Celâl, Galip eventually can see the world the way Celal does. Studying Celal’s columns and unfolding the mystery behind each of them Galip “feels closer” to Celâl. He believes that he can write everything that Celâl writes: “I’ve read everything you’ve ever written, I know everything about you, read everything there is to know” (*BB*, 321). “By now he knew everything Celâl had ever written as well as if he’d written himself” (*BB*, 324). Reinventing Celâl’s garden of memory, Galip lost his own and he then assumed a new identity and new life. Galip does no longer exist; the seeker becomes one (inextricably intertwined) with the object he sought. Just like the thirty soul birds performs a hazardous journey to meet their king, Si-mourgh that lives in Mount Qaf. After passing seven valleys they discover that what they seek is themselves. By the end they become Simourgh, “thirty birds”.⁹ In Rumi’s words, “Everything is the Beloved- and the lover a veil, Living is the Beloved, and the lover is dead” (Rumi, 2008, p.6). Eventually Galip becomes one with Celâl, the object he sought. He no longer lives as himself but as Celâl.

3.4. THE SCENT OF THE BELOVED’S BELONGING

Galip loves collecting objects of memorabilia associating with his beloved. These objects laden with his beloved memories and bear her scent, intensify the lover longing for union with their beloved. The mementos of the beloved send an invitation for union to the lovers. Just like Jacob’s blind eyes cured by the scent of Joseph’s shirt which is “connected to the fragrance of morning breeze which the lover hopes will bring him news from the beloved” (Schimmel, 1982, p. 74). In Rumi’s word, the image of scent “makes the absent Friend present, and gives particular information about him” (Schimmel, 1982, p. 3).

Galip is described as someone who is able to “remember a smell just by recognizing the objects associates with it’ (*BB*, 241). In doing so, Galip can recognize things associated with the smell. He will feel Celâl and Rüya’s presence just by smelling the remaining smells that still lingers in the objects associated with them. The object that invites Galip to heal his longing for Ruya and Celâl is Celâl’s green ballpoint pen. Whenever Galip’s desires “to be with Celâl and Rüya rose so powerfully inside him”, he felt such a deep pain inside him and he missed Celâl and Rüya so desperately” (*BB*, 325, 323), Galip takes refuge on Celâl’s

⁸ Shamsodin from Tabriz or Shams i- Tabriz, is an enigmatic figure who helped to lead Rumi to a higher level of Sufi mysticism. The period of times Rumi spent with Shams provoked jealousy among Rumi’s disciples who eventually drove Shams away from Rumi. The tale says that Shams was killed by Rumi’s disciples, but only limited evidence found to prove this claim. In Rumi’s point of view, Shams was the most complete manifestation of God. Rumi wrote his *gazals*, or lyrical poems upon Shams’ disappearance and named it *Divan e- Shams* or ‘The Collection of Shams’ as his acknowledgement of Shams who had provided him inspirations to write poetry. See Rumi. (2008). *The Masnavi Book One*. trans. Jawid Mojaddedi. Oxford: Oxford University Press.

⁹ See Attar. (1984). *Mantiq Ut-tair* “The Conference of the Birds,” trans. Afham Darbandi& Dick Davis. London: Penguin.

green ballpoint pen. He uses this pen to correct the copy on Celâl's column. Galip "remembered that when Celâl sat down at this desk wearing his blue stripped pajamas to correct his copy with the same green ballpoint pen [...] he had a gut feeling that things were going well" (*BB*, 251).

From the above discussion, it can be summarized that Pamuk's *The Black Book* bears Sufi framework of meaning in terms of symbolism, image, and metaphor. In addition, the most significant elements celebrated in Pamuk's *The Black Book* is the yearning of the lover that seeks to locate his Beloved. The lover (Galip) in *The Black Book* is longing to find his missing Beloved. "Where is my Beloved?" is the locus of Pamuk's *The Black Book*.

4. THE MYSTICAL STAGES IN TURKEY'S IDENTITY FORMATION

Part of me longed, like radical Westernizer, for the city to become entirely European. But another part of me yearned to belong to the Istanbul I had grown to love, by instinct, by habit, and by memory-
Pamuk

As mentioned previously, to achieve union with the beloved, the lovers have to endure a quest that will lead them to their beloved. In Sufi tradition, this love quest will characteristically have three stages (union, separation, and re-union) that represent the journey from worldly love to Divine love.

4.1. THE STAGE OF INITIAL UNION

Following the defeat of the Ottoman Empire at the hands of the Allies in World War I and the subsequent plans for its partition, Mustafa Kemal Atatürk and the Nationalist cadres started to lead the Turkish War of Independence in 1919 that they had won. Atatürk's victory initiated the establishment of the Republic of Turkey on 29 October 1923, a modern, secular, and Western nation-state (Çagaptay, 2006, pp. 11-13).

Mustafa Kemal re-adjusted the entire social framework, passing a number of reforms that outlawed all practices and authority of Islam, banned religious lodges (*tekkes*) and Sufi orders (*tarikats*), expatriated the Ottomans dynasty, removed the article that defined the Turkish state as 'Islamic' from the constitution, replaced the Arabic alphabet with Roman script, abolished the wearing of *fez*¹⁰ and other religious symbols and encouraged Western clothing for men and women (Çivnar, 2005, p. 111).

Atatürk's Westernization compelled Turkey to shift from their old cultural costume (Ottoman Islam's legacy) into the new cultural costume (Atatürk's cultural reforms). In *The Black Book*, this shift is portrayed in the characters who live as other people in order to live in the sentiments of insecurity and hopelessness which are stemmed from the need of positioning oneself in the mist of fractured identity.

Rüya's ex-husband confesses that back on the days when he still together with Rüya, they both also long to live as someone else: "They'd devoted their lives to the propagation of ideas; this had meant taking manifestos from a distant country they'd never visited [...] all they'd wanted all along was to be someone other than the people they were" (*BB*, 128). Celâl also shares similar predicament with Belkis and Rüya's ex-husband in his effort to secure his lost- authentic self in the world of imitation. He follows the track of the Ottoman sultans who used to wander the streets in Istanbul in disguise. Celâl does this because he wishes to escape from his self and to become another (*BB*, 331).

It can be summarized that in the stage of initial union, a meeting between the old and the new cultural 'costume' takes place. In their initial union with the new way of life means that Turkish people depicted in *The Black Book*, undergo a shift in their whole life. The Islamic cultural tradition that has become their 'textbook' of life for generations replaced with new way of life promoted by Atatürk's cultural reformation. As a result, Turkish people have to adjust their way of life, which leads them into the state of separation that will be discussed in the following discussion.

¹⁰ Headgear worn by male Turkish people in the period of Ottoman Empire.

4.2. THE STAGE OF SEPARATION

One of the agenda of Kemalism is to cut the country from Islamic tradition that becomes the obstacle for Turkey to join Western civilization. The radical break from the old cultural custom unavoidably brings profound change and sadness to the characters and the country as a whole.

The Black Book discusses that the separation of the motherland caused the characters wandering in completely new and strange world that leads them longing even more for their lost origin. The transition period from the multi-lingual, hybrid and heterogeneous Ottoman Islam to the targeted monolingual and homogenized nation-state was a mismatch between the Islamic grounded society taking its power from its colonialism, monarchy, and cosmopolitanism (hybridity) and the Republican nation-state established upon a state-imposed secularism and westernization (Yücel, 2013, p. 29).

The modernist reformation that undermines Turkish's past and tradition is written in one of Celâl's political columns talk about an old man who suffers from insomniacs and how "the sleepless nights erased his mind of all memories; he'd find himself caught inside a nameless, featureless, odorless, colorless world where time itself had stopped..." (BB, 134).

Celâl said that when everything is taken so harshly from their life, everything gets hard for everybody including him. Nothing left for them but to bury their roots in the bottomless sea of their past. To continue living all they need to do is embracing the new life given for them: "No one can ever be himself in this land! In the land of the defeated and oppressed, to be is to be someone else. I am someone else therefore I am" (BB, 369-339).

Belkis, once Galip and Rüya's classmate suffers from the idea of imitating others in her life. She confesses that it must be hard for a person to be himself. However, she still wishes to be someone else:

I so longed to be that other person, I thought I could slip off my own skin as easily as a glove; my desire was so fierce that I thought it would ease me into this other person's skin and let me begin a new life.[...] I felt was so overwhelming, that tears would slip from my eyes. Even after all these years, I still can't understand why someone would want to live someone else's life and not their own. My life was not real life but an imitation, and like all imitations I thought of myself as a wretched and pitiful creature, doomed to be forgotten (BB, 202-3).

In summarizing the focus of discussion, it can be pointed out that the detachment or separation from cultural roots (the Ottoman cultural legacy) brings a certain kind of melancholy, leading to confusion and exilic life for the life of Turkish people. However, separation or disconnectedness from the Beloved is a precondition that will lead to transformation.

4.3. THE RE-UNION STAGE

Re-union "denotes the states of union regained by the human soul after the experience of earthly realities or separation" (Sinha, 2008, p. 49). As a result of the rejection of their entire cultural heritage, the characters of Pamuk's *The Black Book* are suffering from separation of their motherland. They long for their lost origin and wail day by day from the separation of it. Their loss influences the way they interpret the meaning of life around them. They eventually have no choice but to live in confusion over the lost meaning of their life as a result of imitating other people's life.

Belkis, Rüya and Galip's classmate, has to suffer greatly as she continues living by copying other's life until the day her husband's die: "I continued to suffer from this illness until my husband's death. I still suffer from it though I no longer see it as an illness" (BB, 203). However, after all agony of losing her true self and replacing it with other's people's self, Belkis eventually manages the 'fate' that to be oneself in the world is not possible "I finally accepted that no one in this world can ever hope to be themselves. [...] For by now I knew beyond the shadow of a doubt that none of us can ever hope to be ourselves (BB, 203-4).

Unlike Belkis who bitterly embraces the fact that she cannot be herself, Galip succeeds to discover his new potential and to be himself after he successfully lives as Celâl. In his predicament of losing Rüya and Celâl, Galip reads all Celâl's columns as the key to locate Rüya and Celâl's hideout. When he read all of Celâl's columns he convinces himself that he can write the way Celâl does.

Eventually, when Galip manages to write as Celâl he discovers that he becomes Celâl through reading and writing his columns. “Yes, yes, I am myself! Yes, I’m myself.” (BB,438).

In this re-union stage, Galip and Rûya shift into new form of identity following their separation from their cultural root. However, the amalgam of the old and new identity is still ambiguous. They still long for their old-self (their cultural origin) but not as much as in the beginning of their quest because they eventually realize that they have to embrace new things in their journey to construct their identity.

5. CLOSING REMARKS

Based on the foregoing discussion, it may be concluded that Pamuk’s *The Black Book* bears Sufi framework of meaning in terms of the symbols that Pamuk employed. All of the symbols; night/darkness, *raki*, mirror, and the scent of the beloved’s belonging that keep recurring in *The Black Book* are the common symbols in Sufi tradition that symbolize a union or invitation for union with the Beloved.

The stages of identity quest in *The Black Book* reveal that Turkey underwent the stages of the mystical path in Sufism. In the very beginning Turkish people have their cultural root, the Ottoman Islam. Following the fall of the Empire, Turkey encountered initial union with new cultural identity imposed by the new born Republic. This initial union led to the separation from their authentic self as the Republic felt the urge to write a new history by expelling all the legacies of Ottoman Islam. The separation however, transforms them into a new dynamic soul which is divided between the traces the ghostly presence of a lost great Empire and the new cultural costume imposed by the Republican agenda.

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Questioning the ‘White Papers’ of Indonesia’s History through Literature

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ABSTRACT

History may be delivered and accepted with different perspectives, moreover there is a generation gap involved in it. Some youth prefer to watch movie and read novels instead of history books. Therefore, literary works can become a particular way to deliver or revise certain history and/or ideology; both are aimed to support or to refuse the core beliefs. One of historical incident which is still becoming an issue is the incident of G30S PKI. It became the most restricted issue to be discussed during Soeharto’s regime or New Order. However, it emerged freely after the fall of Soeharto’s regime in 1998; it can be identified through a wide spread of previous works discussing or mentioning G30S PKI or Communism, such as the reprinting of Pramoedya Ananta Toer’s works. Regarding to that, this paper is going to discuss three novels which are questioning the G30S PKI incident in Lubang Buaya. Those are “*Entrok*” (2010) by Okky Madasari, “*Manjali dan Cakrabirawa*” (2013) by Ayu Utami, and “The Question of Red” (2014) by Laksmi Pamuntjak. Through those works the incident is being told from commoner’s perspectives to depict the ‘true’ history according their own experience. Next, the issue itself leads to oppression happened towards the commoners and the effect towards them until present days by using ideas of Benedict Anderson (2006) and Ruth T. McVey (2006) on nationality and communism in post-colonial discourse.

Keywords: Communism, Government, History, Literary Works.

1. INTRODUCTION

How does someone who was born many centuries or decades after a certain important incident in history know about the incident? Surely it can be gained from history books, clippings, documentary movies, attending historical classes, discussions, seminars, or tracing back the historical incident and, even, by reading literary works. Yet, none of them can be read and comprehended as an absolute truth. The absolute truth concerning to a historical incident is never exist as it depends on who has a power to control and manage which is true and false. This power is possessed by the one with full authority on others’ life, or it can be said as government behaving as a ‘Big Brother’ toward its people so that none of them do any harm towards its authority or policy by showing its domination in making history.

The history received during my childhood in 1990’s was through my grandparents’ stories, history lesson called *Pendidikan Sejarah Perjuangan Bangsa* (PSPB), and documentary movies produced as well played by Indonesian Government such as “*Pengkhianatan G30S PKI*” which at that age was only played in order to commemorate 1st October 1965 or *Pancasila Sakti*. *Pancasila Sakti* was a day to commemorate the ABRI’s successfulness in annihilating Communism Party—*Partai Komunis Indonesia* (PKI)—and its activists. Later on, I realize that those movies, and books discussing the incident were controversial as well discussions about it were forbidden by the government during 1966-1998. Indonesian, during New Order era, should only accept the history about the annihilation as an absolute history—next is called as “white papers”—without ever questioning it. Somehow, in literary work, this issue sprang out widely though the works. Unfortunately those works were mostly burnt and banned, while the authors were captivated or even exiled as political prisoners. Nonetheless, as mentioned by a proverb that the history is repeated, in 2000’s, there are lot of literary works discussing leftist issues and moreover Pramoedya Ananta Toer’s works are reprinted over and over again. Those literary works are written by various authors

with various backgrounds as well.

Nevertheless, the interesting part is some of these literary works are also written by female. When another female writer discusses about romance, motivation, etc, Ayu Utami, Laksmi Pamuntjak and Okky Madasari rise the provocative issue occurred in a particular society in their works. Utami (2013) mentioned a secret operation troops executing seven Indonesian's general called Cakrabirawa as a title of her novel and a mystery for main characters. Pamuntjak (2014) by adopting two Mahabharata's figures—Amba and Bishma—as the main characters discussed an incident in cleansing the Communist activists during 1965, whilst Madasari (2010) mentioned effects of communism issue toward commoners' life in a Javanese village. Each of them is up raising the G30S PKI from different perspectives so that readers may have broader view about the incidents. At least, these literary works bring up a new sight in reading and comprehending history for, especially, young readers. Therefore, today's literary works can be read side by side with history as supplements and do not be assumed as providing, suggesting or promoting the communism concept; yet it is also depending on the readers comprehension and interpretation. Concerning to that, this paper is discussing how literary works zoom the issue of G30S PKI with its relation to Indonesian history. It is also encouraged by a similarity of narrative structure between history and literary works which brings nationalism and communism as main themes.

These themes nowadays are discussed not only in preventing Communist ideology spreading throughout the nation, but also in order to make young generations recognize and comprehend Indonesia's history. However, further information about the issue is still difficult to trace, including in academic field executed in Indonesia. The Indonesian scholars are having many difficulties to gain information concerning the issue in Indonesia so that they have to find and execute their research outside the country as mentioned by Hermawan Sulistyو (2011) and Amurwani Dwi Lestariningsih (2011). Their researches are focusing on Communism issue during 1965-1966 in Indonesia which are next will be used as supportive data in analyzing those three works. All writings about this incident are intriguing toward readers' Nationalism since they are related with a part of their nation history. Yet, relating to Nationalism issue, Anderson (2006: 3) mentioned that Nationalism itself has paradoxes and became pathology of modern developmental history, as inescapable as "neurosis" in the individual. I assume that this 'pathology' and 'neurosis', can be interpreted as ideology, can be recognized through the texts within literary works.

2. QUESTIONING 'WHITE PAPERS'

Living in Indonesia during the bloody incident of 1965 for most people could be very traumatic. I used 'bloody' term since the incident was influencing everyone—young old, They could not utter their own voices against the government and some were 'silenced' or captured. Most of them were accused or suspected of having relation with communist then jailed without any proper trial and ended up as former communist activists. Lots of practitioners, scholars, writers and artists writing or questioning about the incident got arrested and treated as political prisoners. Their works also got similar treatment; they were mostly banned and burnt. Yet, this happened many decades ago before *Reformasi* because since this era all silenced voices are allowed to speak for themselves. However, the perspectives concerning the G30S PKI are still varied and intriguing.

Tracing on how Communism can exist in Indonesia actually can be noticed from its arrival in Surabaya since 1913 along with J. F. M. Sneevliet's association called Indische Sociaal-Democratische Vereeniging (Indies Social-Democratic Association, ISDV) (Ricklefs, 2001: 216). This association later on was changing its name into *Perserikatan Komunis di India* in 1920 and *Partai Komunis Indonesia* in 1924. It was occurred during Soekarno's leadership that Communism became a political power and an applied policy called *Nasionalisme, Agama, Komunisme*—Nasakom. Yet, this had caused chaos amongst nationalist, religious activists and communist with devastating effects on society, both physically and mentally. PKI assumed its position as a revolutionary party to against foreign imperialism (McVey, 2006: 324). Yet, its actions as an attempt to release Indonesian people were acting in contrary; actions of 'a villain brutality' at first happened to be actions of a hero. As the result, PKI became a very terrifying fact for people at that time so that they would avoid anything related to it.

When someone mentions '*cakrabirawa*' to those lived in 1965, surely it will bring the memory of Lubang Buaya—some called—incident and the afterward, yet to others it may resound

nothing. Regarding to terms such as *cakrabirawa*, *neolikom*, Cina, *barongan*, and so on, literary works are trying to give new perspectives or reconstruct the meaning by giving descriptions. Cakrabirawa, for instance, may have various meanings but by relating it to G30S PKI, the name referred to a Battalion I of Cakrabirawa Regiment, one of Pasopati company lead by Untung besides Bimasakti and Pringgodani troops (Sulistyo, 2011: 30). Yet, it might get the name from a pre-Hindus era in Indonesia because there is a statue named Syiwa Bhairawa—also called Cakra Cakra—placed in one of *candi* in East Java (Utami, 2010: 34). Utami tried to relate the battalion name with one of pre-Hindu's god in Indonesia's history. Thus, having such name might give the troops a power in fulfilling their task to execute their enemies as Syiwa did. However, the name was not only influencing and frightening the enemies but also common people living amongst communist, nationalist and religious activists. It is as well frightening those whom accused or suspected as communist and its underbouw members due to their opinions and activities on government or PKI's policy.

Such perspective has made people live in fear, moreover as Sulistyo (2011: 30) mentioned that [sic] regiment was ordered to kidnap the Generals whether dead or alive. Thus, everyone heard this name surely would be afraid and chose not to take any action risking his life. People were *Cakrabirawa adalah nama yang mengorak luka yang masih basah bagi warga di sini.* (Utami, 2010: 35). Utami used '*di sini*' to refer a certain village in East Java which its name is hidden from the readers. Yet, by tracing history, it might refer to a village in Kediri named Kanigoro, since as reported in Antara that a massive massacre was occurred here. The massacre occurred here was assumed as a repetition of a massacre executed by PKI in Madiun in 1948. Since then, the village soon was known as one of the PKI bases. The incident stated in "*Desa ini dulu, di tahun enam puluhan, merupakan desa PKI*" (Utami, 2010: 35) referred to a Kanigoro Incident as a peak of clash and violence between PKI and Pelajar Islam Indonesia (PII)—Masyumi's underbouw. The PII members were dragged to a police station where a police chief had been waiting; these crowds surely attracted everyone to come (Sulistyo, 2011: 154). It was also said "another clash between the youth militia groups. It's the usual suspects around here—the People's Youth (Pemuda Rakyat) supporting the Communist, and Banser, representing Nahdhatul Ulama. Twelve were wounded, seven and five respectively and two are dead." (Pamuntjak, 2014: 203). From the statements above, violence between communist and religious activist was inevitable though there were many victims from both sides. Masyumi and Nahdhatul Ulama, as Islamic base factions, hate PKI and its underbouws not only caused by the Communism but also due to their action in the Kanigoro. Pemuda Rakyat and other PKI's underbouw were seen taking al-Qur'an from a masque where PII members gathered, the Qur'an next was ripped off and trampled on it. Sulistyo (2011: 154) mentioned that Anis Abiyoso was the one believed witnessing this incident. These incidents might happen as actions of their jingoism led by incomprehensive information.

However, a bloody massacre in 1965 was actually triggered by many incidents which was leading into another clash until the 30th September execution happened, "*Lalu terjadilah apa yang dikenal sebagai Peristiwa 30 September 1965, yaitu peristiwa penculikan dan pembunuhan tujuh perwira Angkatan Darat di Lubang Buaya.*" (Utami, 2010: 35). On the statement of "*peristiwa penculikan dan pembunuhan*", it was mentioned two incidents which also known by common people had been done only by Cakrabirawa regiment. Nonetheless, Sulistyo (2011: 31) found out that Cakrabirawa was operated only to kidnap and not to execute the seven Generals, since it was a command for Pringgodani regiment under an Air Forces Major, Sujono.

This incident took place at Lubang Buaya, Jakarta which also became a location to celebrate Angkatan Bersenjata Republik Indonesia (ABRI) anniversary as well a training camp for Gerakan Wanita Indonesia (Gerwani)—PKI's underbouw for women—and Pemuda Rakyat (Sulistyo, 2011: 29-30). However, the place was also used by Nahdhatul Ulama's youth in their training to confront Malaysia (Lestariningsih, 2011: 68). Regarding to the usage of Lubang Buaya as a training camp for everyone from any political and religious faction, it was provocative to say that only PKI and its members using it as their training field as known by common people.

"Something big has happened in Jakarta in the early hours of this morning. Something to make 1st October 1965 a day history will remember." (Pamuntjak, 2014: 206). Later on, the incident was reported extravagantly by several newspapers such as *Berita Yudha* and *Angkatan Bersendjata*. Those newspapers were under military forces so that they mentioned the Gerwani members were dancing '*harum bunga*' during the execution of seven Generals and each of them brutally castrated the Generals before they dumped the bodies into Lubang Buaya (Lestariningsih, 2011: 67). This

information was spread out in order to make commoners stop giving help toward PKI and its underbouns members. It was also forces them to choose sides, whether being nationalist, religious activist or the Communism supporters. However, after the government was taken charge by Soeharto—also known as a beginning of New Order—everyone who was suspected had a relation with PKI and its underbouns was captured. These incidents next were told and taught to young generation at that time so that they could keep in people’s mind about PKI’s brutalities and prevent themselves from intertwining with it. It went along with the existence of ‘white papers’ made by government and published by Republic of Indonesia State Secretary under Moerdiono stating in its preface that “*kita perlu menarik pelajaran sangat berharga dari pengalaman masa lampau. Dokumen ini disusun untuk memperbaiki Bangsa Indonesai mengenai pola ancaman terencana dari paham dan gerakan komunis di Indonesia.*” (Kaisiepo, 1994). His statements showed that a history, indeed, could be reconstructed by certain authority, and the way to equalize the history narration was by using another narration.

This kind of effort can be seen by reading the description of the incident happened through another perspective inside the literary works. Readers are taken to remote places far from Jakarta yet they are aware that the execution of seven Generals news was widely spread to all over the country through radio broadcast.:

“At 7 a.m. a Lieutenant Colonel Untung announced on the radio that a group calling itself the 30 September Movement—Gestapu—had kidnapped and executed six generals of the Indonesian Army, including its highest commander. The group claimed that it was pre-empting a coup and took over control of all media and communication. That group has also taken President Soekarno under its protection.” (Pamuntjak, 2014: 206).

From the quotation above, the information was accepted and relayed to every radio station in Indonesia. Nationalist, religious activist and communist supporters were getting it with different reaction since there were three important points delivered—the abduction and execution of the Generals, coup toward government and Soekarno was under PKI’s protection. Some people next assumed that Soekarno knew and agreed about the movement since he was, at that time, with PKI. Some believed that the incident was happened due to frictions inside army forces and since Soeharto, as the highest General after Ahmad Yani, was not included as the victim led people to assume his involvement on the incident. Since then the true initiator of the 30 September incident was still a mystery. Kaiseipo (1994) mentioned that in order to explain the incident, government under Soeharto added many supplements which exposing ABRI efforts in handling the rebellion. The ‘papers’ next has become an official history and taught to Indonesian children in elementary school up to now and no one can discuss it freely since data and documents regarding to that fact are difficult to find in Indonesia. Utami exclaimed that “*Seumur hidup kita didoktrin untuk benci dan takut pada Cakrabirawa lewat pelajaran sejarah perjuangan bangsa.*” (Utami, 2013: 68), so that no one will have sympathy towards PKI and its underbouns. As mentioned earlier on the introduction, 70-90’s young generations recognize this incident as a part of a lesson in their school through “*pelajaran sejarah perjuangan bangsa*”. By mentioning that in her work, Utami tried to make nowadays young generation to find out or realize any gaffe in their nation’s history.

Long after 1965, the fact about G30S PKI was still remembered as a prove of Communism brutality in Indonesia and a justification for its restriction to develop. The way to prevent its emergence and development in Indonesia was by using military forces and its smallest units in local area. Therefore, the next power to be frightened was the military forces due to their full authority in the name of nation’s sake. This military force came along with Soeharto’s appointment as a President replacing Soekarno through a presidential mandate called Super Semar—which is next becoming another questioning part in Indonesia’s history. To maintain the power as and democracy in Indonesia, a general election was held in 1966 and won by government party—next is known as Golongan Karya, but commoners called it as a banyan tree party (*partai pohon beringin*) which was taken from its symbol.

“Desa Singget penuh dengan umbul-umbul warna kuning bergambar pohon beringin. Untuk kedua kalinya, aku akan menyaksikan orang-orang mencoblos gambar partai di balai desa. Tapi kali ini kertas yang dicoblos tak selebar pemilu sebelumnya. Sekarang hanya ada tiga partai.” (Madasari, 2010: 78)

The first general election after G30S PKI were supposed to execute in 1968 according to a regulation made by the parliament—*Tap MPRS XI Tahun 1966*. However, it could not be executed and finally held in 5th July 1971—six years after the bloody incident and four years after Soeharto placed himself as a president. Setting of the quotation above is occurred in 1977 and the participants were shrunk only to three parties. Each party representing particular ideology and it may easier for commoners to choose one of the party. *Partai Persatuan Pembangunan* (PPP) represented the religious party, *Partai Demokrasi Indonesia* (PDI) represented the nationalist party, while *Partai Golongan Karya* (Golkar) represented the incumbent party. The election in 1977 was the third general election under Soeharto’s government and won by Golkar. Therefore, it can be assumed that the quotation above describes about the general election held in 1977. Reading and learning about this part of history may confuse young learners, but by reading it from literary works, they can recognize its significance.

3. CONCLUSION

Literary works through their own way are able to help history be known by young generation. Therefore, they can be treated as an alternative to read particular history since both are using narrative to deliver the information. Literary works are also opening a new way to regain history so that everyone may have access to get any information and new perspectives in seeing the history of their nation. It makes them realize that history and other facts are made according to those having power and authority. Thus, they will not be people whom accepting all information without having any second opinion or trying to identify, even trace, it by themselves. Questioning history through literary works is also able to help people in criticizing the history itself.

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Is the Ramayana a World Literature? The History, Translation, and Anthologization of the Ramayana

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ABSTRACT

The notion of world literature (*Weltliteratur*) was first introduced by Johann Wolfgang von Goethe in 1827. The Ramayana has existed for more than two millennia. It has been a subject of discussion of whether it is a world literature or not. There are three factors contributing to the concept of world literature namely anthologization, history, and translation. With its local colors, it is able to give its readers the more widely accepted universal values.

Keywords: anthologization, history, translation, and world literature

1. INTRODUCTION

The term world literature (*Weltliteratur*) was first introduced by Goethe in 1827. He suggests that it is a future-oriented concept in which different nations would get to know one another through reciprocal reading of each other's works (Goethe in Carroll, 1996: 5). In an effort of making a local literary piece into a world literature, there are some factors to consider. According to Carroll, the three of the most important factors contributing to the concept of world literature are history, translation, and anthologization (1996: viii). Further, Carroll mentions that history means history of civilization namely the preoccupation with cultural identity and the attempt to clarify and preserve cultural values (1996: 3). In addition to the notion of world literature, Damrosch suggests that world literature encompasses all literary works that circulate beyond their culture of origin, either in translation or in their original language (2003: 4). Therefore, the idea of world literature involves not only history, translation, and anthologization but also circulation, distribution, and production.

World literature does not just arrive to the actual works but also to the responses of audience. A literary piece is still alive because of the reader or audience. There is a dialog between the reader or audience and the work. Literature means different things to different people. Literary works may be performed, produced or reproduced in non-written form.

2. DISCUSSION

2.1. ABOUT THE RAMAYANA

A great Indian epic, the Ramayana dates back to 1500 BC. It was composed by a poet and sage Maharishi Valmiki in the classical language, Sanskrit. He composed the whole work running to twenty-four thousand stanzas. He poured out his expression into a great masterpiece in Sanskrit verse consisting of 24,000 *slokas* (48,000 lines) and 500 *sargas* (cantos). Thus, the Ramayana is in the form of poem. The term *sloka* refers to a specific meter which Valmiki himself discovered (Shastri, 1962: xvi). The Ramayana is divided into seven books (*Kandas*) of unequal length. The seven *kandas* are Bala Kanda, Ayodhya Kanda, Aranya Kanda, Kishkindha Kanda, Sundara Kanda, Yuddha Kanda, and Uttara Kanda.

It basically tells us about the ancient tradition of two powerful races living in the North of India called the Kosalas and Videhas. They live in two kingdoms named the same as their race, Kosala and Videha. King of Kosala, Dasaratha has four sons. The eldest is Rama, the hero of the epic. King Janaka, the ruler of Videha has a daughter named Sita, the heroine of this epic. King Janaka holds a severe test or competition. Any prince or warrior able to bend the Shiva's bow will be entitled to

marry Sita. Rama wins his bride. The story continues when Sita is abducted by Ravana. The battle and effort to free Sita become the subject of the Ramayana.

2.2. IS THE RAMAYANA A WORLD LITERATURE?

The question above is answered through the Ramayana's history, translation, anthologization, circulation, and production in order to prove it as a world literature. The Ramayana has exerted a tremendous influence on the people of India and around the world. History of civilization which is related to culture and finally arrives at the values of human's life is deeply expressed by the epic. According to Shastri, the Ramayana is not only poetry of unsurpassed dramatic power and brilliance, but also a treasure-house of information on rhetoric, medicine, geology, botany, geography, and every facet of the ancient civilization with which learned scholars may interest themselves (1962: xvii).

The epic spreads the values which operate locally as well as globally (universally). For every Hindu in India and other countries, Rama and Sita are the ideal man and woman, the model of a perfect couple. Rama himself is believed to be the seventh reincarnation (avatar) of god Vishnu, the One all-pervading principle of truth and intelligence. Rama has a higher pattern of life for he is chosen to have perfect virtues such as being a lover of truth and compassionate. Rama and Ravana become the symbol of forces of light and darkness existing in human heart as well as in the world. Rama's virtues of being truthful, benevolent, merciful, and compassionate are the forces of light which are opposed by Ravana's anger, selfishness, greed, and lust. The human's real triumph then conquers the forces of darkness. These values are locally as well as universally accepted.

The universality of the epic's values is also found in it. The various types of situations depicted in the epic are very similar to those which commonly occur in human lives and hence relevant to all mankind. It describes the nine sentiments (*rasas*). The nine *rasas* are love between Rama and Sita, valor in breaking the Shiva's bow while putting the string, pathos on Kakasura when he surrendered, marvel in building the bridge for ocean, humor when Shoorpanakha approached Rama, terror and disgust in the battlefield, fury while slaying Ravana, and peace in interaction with sages.

From the point of view of translation, the epic has been translated into languages other than Sanskrit. The oldest English version was written in 1802 by Kirtee Bass and divided into five volumes. Other English editions were written in 1899 by Rames Dutt (condensed into English verse) and Hari Prasad Shastri in 1952 (appeared in complete seven *kandas*). Another edition is Italian written by S. Goressio and divided into ten volumes. Around the first century AD, the epic was brought by Indian traders to Java and was translated into Old Javanese or Kawi language with a strong Sanskrit influence remained. There are still many other translations of the epic into other languages although some of them are not the complete version with seven *kandas*.

The Ramayana is also anthologized by Paula Richman, a professor of South Asian Religions at Oberlin College. She anthologizes the epic into a book entitled *Ramayana Stories in Modern South India: An Anthology*. This collection brings together, for the first time, modern retellings translated from the four major South Indian languages and from genres as diverse as drama, short stories, poetry, and folk song. This anthology includes translations of 22 primary texts along with interpretive essays that provide background and frameworks for understanding the stories. The question raised by Carroll (1996: ix) of whether a world literature can be anthologized without destroying the differences within and among cultures is answered by seeing more critical thought in the anthology. In Part 1 (Sita in Context), there are ten stories about Sita showing readers her strength as a heroine of the epic as well as the heroine of India. The cultural aspect of Sita as the model or ideal woman is represented by the ten stories.

In order to introduce a literary work to public, circulation and distribution are required. However, capital system comes along at the same time. The Ramayana has been translated into "western languages". Its translations turn out to be copyrighted materials whose accesses are limited to those who meet the requirements. Those translations are published in western countries. Then, they are circulated and distributed in line with the policy of the publishers. Thus, they are already in capital domain.

The Ramayana has been created new through the use of modern technology. During the coming centuries, this epic has been rewritten in several versions throughout the Asian continent, the Indian sub-continent, and other parts of the world. In the early of its circulation and distribution (the

18th and 19th centuries), it was still in the format of hard copies. Those were circulated and distributed manually (based on the order to the publisher and distributor). Therefore, the means of promotion were advertisements on TV and mass media. Then, as technology especially internet advances, it is now sold on the electronic auction. Moreover, the format is now no longer hard copies but soft ones. People can buy it in its newest e-book format. How about the young generation in India and other people who do not have access to the internet in accessing the Ramayana?

The answer begins with the production and reproduction of the epic. It is reproduced in several forms as illustrated books, films, dramas, dances, and TV series. The first example is the launch of Chandamama's Ramayana which is an illustrated book with 400 pages of rich, hand drawn illustrations presenting the tale of Rama and Sita in full color and in a simple narrative style suitable for children. To accommodate its readers, this book is written in 12 Indian languages and English. The next example is the existence of Kakawin Ramayana in Old Javanese with little variation but bases its story on the Ramayana of Valmiki and is performed in shadow puppet show (*wayang*). In Central Java, Indonesia, the epic is also performed in a dance called *Sendratari Ramayana* in Prambanan Temple. After that, this epic also becomes the source of many stories in many countries such as *Ramakien* in Thailand, *Hikayat Seri Rama* in Malaysia, *Reamker* in Cambodia, and *Ramadia Lawana* in the Philippines.

Another reproduction of the Ramayana is in the form of film entitled *Sita Sings the Blues*. This film is directed by Nina Paley. This film displays images such as narrators in the form of shadow puppets and cartoon characters. They function as means by which experience in its richness and emotional complexity is communicated to audience. They also tell us the spirit of the age. Shadow puppets represent the spirit in the ancient times while cartoon characters represent the modern times with animation technology.

In his article, Dodson mentions that the Ramayana has the theme of heroes and heroic codes (Dodson in Carroll, 1996: 179). He includes the Ramayana and sees Rama from western point of view and somehow compares him with other heroes such as Genji and Achilles. He says that Rama possesses many of the usual traits of a Western heroic protagonist: aristocratic birth, piety, courage, great skill at arms, endurance, and singleness of purpose, but to these are added traits not often associated with the Western heroic figure: courtesy, humility, modesty, self-denial, learning, a highly developed ethical sense, and especially compassion (Dodson in Carroll, 1996: 180). This fact is a proof that the Ramayana is widely recognized. On the one hand, the local colors that Rama has are accepted even though his traits are not often found in Western heroes. On the other hand, Rama also possesses traits which are commonly shared by the Western heroes. Therefore, again translation plays an important role in encouraging people to pay attention to a certain literary piece. Translation serves a bridge connecting peoples from different cultures.

The process of production and reproduction is done in order to introduce the local colors of great Indian tradition to the world. It is in line with what is said by Damrosch that the receiving culture can use the foreign material in all sorts of ways (2003: 283). Therefore, there will always be refraction. The Ramayana with its local colors still become the identity of India (the national identity). However, with the help of technology, it provides us with widely accepted universal values. This is a free form of collaboration between peoples from different background.

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Tionghoa's Political Standing Points on Indonesian Revolution in Tjamboek Berdoeri's *Indonesia Dalem Api Dan Bara*

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ABSTRACT

Tionghoa is one of Indonesian ethnicities, which often deals with racial prejudices and discriminations. Along with the Indonesian history, the existence of this ethnic is in ignorance due to the social gap shaped by Dutch colonialism, which put its social position higher than that of the native Indonesian in Indonesian societal layers.

Kwee Thiam Tjing is one of the most prolific Tionghoa writers who usually used Tjamboek Berdoeri as his pseudo name. His outstanding *Indonesia Dalem Api dan Bara* was firstly released publicly in 1947. However, it disappeared without any notice and remained a hidden treasure of Tionghoa literature because it was kept as a family heirloom until finally it reached its second publication in 2002, which was preceded by years of search done by those who understood its worthy value. It is a record for life struggles of Tionghoa people in Malang and Surabaya, in the meantime of Indonesian revolution as its historical background. In this novel, Tjamboek Berdoeri delineates outspokenly his political perspectives as a Tionghoa on Indonesian revolution. His political standing points are the results of his first hand experiences for being a victim of racial rallies in Malang. This novel might be understood as controversial since the author seems to be unsympathetic to some of Indonesian fighters whom he considers not really understand the purpose of the revolution.

This research aims at revealing the political standing points of a Tionghoa on Indonesian revolution based on his common sense as it is depicted in *Indonesia Dalem Api dan Bara*. The analysis is grounded on Tionghoa's position in the Indonesian world of politics from the era of Dutch colonialism until the early settlement of Soekarno's Old Order in 1940s. This study is hoped to broaden knowledge in political dilemmas encountered by Tionghoa people in Indonesia, and furthermore it is expected to nurture understanding on the life of a minority which is usually put around the corner.

Keywords: *Indonesian Revolution, ethnic minority, politics, Tionghoa*

1. INTRODUCTION

History is a record of what human experiences in life, so that it can be very personal. Since it is very private, there will be no other person who deserves on writing someone else's life except that very person himself. It is because human is a unique creature whose different background, life story, and repertoires that can shape the way he sees life. Therefore, different person has different opinion on how he sees life, which eventually results in different version of a written history.

Literary work is a medium for how a human being puts forth his perspective in seeing life, his environment, his spontaneous expression of his feelings, his responses to situations, and a record of how he tries to understand life motifs. A writer has an absolute power on the process of creating an art work. He leads the way where his work will be taken into, until finally it is interpreted by his reader, in which the interpretation might lead to different direction. That is the dynamics of point of view that can create a certain literary constrain on the writer's and reader's intention and interpretation. However, once again, everything depends on the position from which you see it. According to Greenbalt (2005) the relation between history and literature must be re-examined, in which the idea of

hegemonic position of one another must be reconstructed. It is not anymore a proper way of thinking that literary work only functions as a historical artifact; on the other way around, it can create a new way of seeing history.

Indonesia Dalem Api dan Bara is an example of how Tjamboek Berdoeri, Kwee Thiam Tjing's pseudo name, presents his readers what he witnessed on Indonesian revolution using his personal perspective as a Tionghoa. He tries to be outspoken in telling us what in his mind is. This might create or re-create reader's understanding on Tionghoa's societal or historical context. Discussing Tionghoa as a group of people, as one of ethnics in Indonesia, will lead us to different perspectives in scrutinizing its societal position. In so many ways, it undergoes so many barriers for its existence is ignored and silenced. It also happens to its literary world. Actually, Tionghoa-Indonesian literature emerged before the birth of Indonesian modern literature with more number of writer and work. It involved more or less 806 writers who could produce 3005 works from 1870s-1960s (Markus and Benedanto, 2001). However, its literary history is rarely discussed in Indonesian literary history. Those come to exist because of Tionghoa's position which is not in power, even the mainstream Indonesian society sees it as a threat to their status quo.

Indonesia Dalem Api dan Bara is a memoir written in low Malay or Indonesian call it as *Melayu Pasar*, a daily Malay dialect used by Tionghoa. It is a record of the author's life in response to the country's journey to erect its structure to be a real independent country. He tells his readers what happened in Malang during the Dutch colonialism, Japan administration, until the early history of Indonesia as an independent country. He tells it based on his first hand experience as a Tionghoa. He tells history and re-creates it based on his personal point of view.

This study aims at revealing the political standing points of a Tionghoa on Indonesian revolution, especially that happened in Malang. The applied approach is New Historicism that pints point on redefining the relationship between a text and history. Unlike the old historicism (Bessler, 1999, p. 242), New Historicism asserts that there is an intricate connection between an aesthetic object (a text or any work of art) and society while denying that a text can be evaluated in isolation from its cultural context. It declares that it is a must to know the societal concerns of the author, the historical times evidenced in the work, and other cultural elements exhibited in the text before we can devise a valid interpretation.

2. TIONGHOA'S POLITICAL STANDING POINTS ON INDONESIAN REVOLUTION IN TJAMBOEK BERDOERI'S *INDONESIA DALAM API DAN BARA*

This memoir remained a family heirloom until some people found it as a historical record, which context is considered not deserve to call it a historical record because the author is prejudiced to not really involve in the revolution. However, it worths noting since Tionghoa always becomes the easiest target of political rallies in Indonesia.

The plot of the memoir goes around what the narrator experiences in his life over the time of Dutch colonialism, Japan administration, and early establishment of Indonesia as an independent country. He is depicted as a Tionghoa who decides to be a Dutch officer because he has got no other choice to earn his living. He steps onto some processes to eventually be a sergeant, who is at the same time considered being influential person among others. Along with the history of the fall of the Dutch against the new comer of colonial world, Japan, he surrenders his position as a Dutch sergeant and goes back to the society as a common civilian. During the Japanese administration in Malang, he posits himself as the witness of its cruelty against human rights. He remains to hold the same position as witnessing the country's journey as a new independent country, which undergoes abating process to establish its political system. The followings are the descriptions of his standing point as a Tionghoa in response to what happens in each of the historical period:

2.1. DEFENDING HIS DECISION TO BE A DUTCH SERGEANT AS A LOGICAL CHOICE

He starts the story with the break of World War II in which Hitler was in control. The effect of the fever to the political situation in the world was unavoidable. Everyone in the whole globe tried to prevent themselves from getting dragged into the fights. In Indonesia, which was still under the Dutch administration, was also ready to overcome with any possibilities for getting the influence of fluctuated politics. One of the programs carried out by Dutch government was recruiting civilian to participate in securing their environment, which was known as *land-dan stadwachten*. This program

encouraged every civilian to enroll for military tasks. They would be trained as military soldiers and assigned to do patrol to keep peace. It invited everyone to join regardless their ethnicities or skin color. The recruitment should be done by people's willingness without any force, but in the reality Dutch government made use of their power to decide quota for each of the company under its control, as it can be seen from the citation: "*Masoek dalam badan-badan begitoe haroes spontaan, zuiver tersoeroeng oleh karidla'an hati, sama sekali tida bole ada bitjara pasal paksa'an. Ini memang betoel dalem teorinja. Tapi dalam woejoednja jang sedjati, banjak di antara kita jang belajar baris dengan panggoel senapan, sebab pengaroenja prentah aloes,*" (Berdoeri, 2004, p. 101). As the consequence, there were so many people had to deal with "double" jobs, doing their real job at midday, and keeping their responsibility as military device at night.

Tjamboek Berdoeri as the narrator has different case. Unlike other people who go to *stadwacht* by force, he enrolls himself by all of his consciousness. He gets two reasons for it, first is because he is jobless: "*Tapi tentang masoek saja sebagai anggota stadwacht di Soerabaja benar-benar kejadian vrijwillig, soeka rela, zonder oesa perdoeliken djidatnja chef mana djoega. Om de doodeenvoudige redder, itoe waktoe saja buiten baan, alias boo thaouwlo (penganggoeran),*" (Berdoeri, 2004, p. 102). The second reason is, he sees it as a good system for keeping peace in their own environment that the soldiers later on will be assigned to watch their own housing:

"Ia orang bilang, stadwacht itoe didirikan oentoek bantoe djaga ketentreman dan kaberesan oemoem dalem bates kota sadja, dengen ditentoeken stadwacht Tionghoa djaga wijk (wilayah) Tionghoa dan idem Indonesia djaga wijk Indonesia. Maka itoe banjak djoega orang Tionghoa dan Indonesia masoek, sebab siapa jang tida seneng bila dapet kepastian katentreman dan kaberesan oemoem dalam halaman kampoengnja ddjaga oleh kita sendiri? Sebaik-baeknja orang loear djaga roemah tangga kita, tentoe tida menang didjaga leh toean roemah sendiri, boekan?" (Berdoeri, 2004, p. 103).

As it is mentioned in the citation that at that time, Dutch colonial implemented a program called as *Wijkenstelsel*, as the result of "divide and rule" system, in which Dutch government put different Indonesian ethnics into different boxes. So, they could be easily managed (Setiono, 2008, p. 468). From the two reasons, the narrator feels that it is everyone's responsibility to secure their surroundings, and it must be done by their own awareness.

On the next phase, he is ensured with the training system implemented by Dutch government, which according to him is qualified: "*Haroes diakoe, didikan militair Belanda ada sanget tertip, complete, dan djempol,*" (Berdoeri, 2004, p. 107). For these reasons, the narrator puts forth his perseverance to go through all the stages of the training, and finally he can reach the position as a Dutch sergeant with a plus, he is also considered as someone with influential power over his fellow friends. Later on, he decides to move to Malang and continues his career there.

2.2. SEEING JAPAN ADMINISTRATION AS THAT FITS WITH THE IDEA OF *PETRUK DADI RATU*

The coming of the newly emerging colonizer from Asia, Japan, in Malang on March 9, 1942 turned the world of the narrator of this memoir upside down. Previously, he enjoyed a promising career as a Dutch officer, but he has to release his position for security reason. There are so many Dutch officers are sent to camps and have to experience the cruelty of the new leaders. The narrator has succeeded to conceal his former identity and comes back to be a common person with no position. He wanders from place to place to come with the stories of how Japan, which is regarded by Indonesian as "*saudara tua,*" treats the younger brother improperly. In this part, he functions himself like Thomas Paine of England, who tried to use his common sense to evoke all the Americans to think of the improper treatments of their "mother country" England, which finally led the American to fight against the "mother". At first, he comes up with the funny description over the appearance of the Japanese soldiers: "*Ada jang boeka badjoe dan biarin sadja poesernja maen mata dari atas kepala tjelananja sama publiek jang dateng bergeroemoetan boeat liat itoe tetamoe-tetamoe baru. Ada jang dengen tjelana jang mesoem kaliatannja djalan kian-kemari sembari saben-saben tarik saboeknja soepaia djangan terlalu mobrat-mobrot...*" (Berdoeri, 2004, p. 187). The vulnerable appearance of the Japanese soldiers according to the narrator is incomparable to the perfect performance of Dutch soldiers. However, he has accept the reality that Dutch is now overpowered by these pathetic soldiers:

Ampir saja kira bahoera saja lagi mengimpi, pambatja! Mengimpi dengan mata terboeka! Apa bisa djadi, begitoe saja tanja pada diri sendiri, jang Belanda moesti menjerah begitoe sadja pada orang-orang jang begini matjem? Pada orang-orang jang ampir-ampir bisa dikasi masoek dalem golongan djembel, djika ditilik dari pakeannja jang banjak tempat pada ditambel dan robek? Pada itoe orang-orang jang aer moekanja ampir kaliatan idjo saking laparnja? (Berdoeri, 2004, p. 187).

It is clear how unbelievable the situation for him. The perfect Dutch soldiers have to surrender his position to these yellow-skinned soldiers whose appearance was not convincing at all.

His surprise does not only stop there. So many facts reveal by themselves on how cruel these soldiers treat their subjects. This reminds him of the premonition of Ronggo Warsito, a Javanese outstanding poet, who has said that there will be Petruk (one of Javanese knight's serfs in Javanese shadow puppets show) that reigns the state. In Javanese epics, Petruk also functions as jester, comes from the lowly and serves as the companions of Javanese knights. Tjamboek Berdoeri gives the title of the section of the coming of Japanese soldiers as *Sang Petroek ingkang Dados Ratoe* (Petruk is on the Throne). In this section, he delineates in detail Japanese silly conducts while reigning in Indonesia. He also underlines that declaring brotherhood with Japan is totally a wrong decision. He entails his arguments with some proofs based on what he witnessed in reality on how cruel and senseless Japan is. He takes an example of a Dutch lady who does not give proper salute to Japanese guards is finally embarrassed by asking an old man of nowhere to kiss her publicly on street as the punishment. It is not the only one example. Tjamboek Berdoeri provides some more examples. They are also about the inhumanity of Japanese soldiers against their subject, included the Dutch prisoner. The famous place to be known as the hell for Japanese subjects at that time was Kenpetai. In that place, those who were judged as committing wrong doings will be severely punished.

Talking specifically about the life of Tionghoa during Japan administration, Tjamboek Berdoeri delineates the hardship of Tionghoa by being the victims of robbery done by the soldiers. Most of Tionghoa own store to sell various goods as their way of living. Those are easy targets for Japanese soldiers to fulfill their daily needs. They rob the stores and leave the owners silent before the sharpness of their bayonets. In short in this section, Tjamboek Berdoeri gives more emphasis on how insane Indonesian people under the rules of Japanese soldiers because they treat the people inhumanly. He describes them like Petruk who is incapable of using his sense, which is a way for the narrator to distaste the conducts of the soldiers.

The most interesting part of this section is his disappointment against Tionghoa's political will in response to such chaotic situation. In his viewpoint, they tend to be ignorant and opportunistic:

Brangkali kesalahan paling besar terletak pada fihak Tionghoa sendiri dengan sikepnya apem-apeman. Bila fihak Tionghoa beladjar lempar itoe sikep kaja koewee peroet-ajam, beladjar bikin kakoe sedikit toelang belakangnja hingga tida mabat-mabit toeroet aliran angin jang lagi menioep, beladjar bikin tjioet sedikit tenggorokkannja hingga tida maen telan sadja apa jang disoegoehkan di depan moeloetnja, barangkali fihak Tionghoa bisa dipensioen sebagai bliksem afleider (penangkal petir)! (Berdoeri, 2004, p. 270).

Finally, he tries to rationalize that it is not only the mistake of Tionghoa, but the mistake of all people for not being able to handle the situation.

2.3. DESCRIBING EARLY INDONESIAN INDEPENDENCE AS THE TIME OF INDONESIAN DJAMINO AND DJOLITENG

Tjamboek Berdoeri also witnessed the transition time after Indonesia gained its independence. He describes it as the time when Indonesian Djamino and Djoliteng were on the throne. What he means by Djamino and Djoliteng here is they are the representations of the common people. In both of the times of Dutch and Japanese colonialism, the commoners always become the victims of their senseless actions. Started from the time of Indonesian independence, they get acknowledgement from the society by holding some important positions in the societal structure. The narrator also compares Indonesian independence as quite similar to what happened in French Revolution when the commoners overtook the ruling positions. According to him, there are two different groups of the lowly (as he terms it as the class of Djamino and Djoliteng): the first is Djamino and Djoliteng

which belong to *gepeupel* (the lowly), and the second is Djamino and Djoliteng categorized as *gespuis* (the outlaws) (Berdoeri, 2004, p. 292).

In this very case, he sees how the commoners whose important positions in Indonesian society tend to have inadequate capability of managing the country. Once he gets an invitation from his acquaintance to come to his new house on Idjen Street. As far as his concern, the street is the location of luxurious mansions where the Dutch live. To his surprise, his friend has already lived in one of them for sometimes because the house is given to him. In the past his friend worked as a waiter in a restaurant where he usually visits, but now the friend is the head of a division in a government office and he notices how his friend encounters problems in dealing with a new lifestyle as a highly respected person in the society. This also happens in the early Indonesian military structure. He sees TKR (Tentara Keamanan Rakyat) or later is called TRI (Tentara Republik Indonesia) as the imitation of PETA (Pasukan Pembela Tanah Air) which was established in the time of Japanese colonialism. The way the commands are given, the uniform, and the structure of the organization are adopted from it. What makes him surprised is one of his friends when they were in *stadwacht* is now holding a highly-ranked position in his unit and in the conversation, he plays a joke on it: "*Sembari ketawa, kawan saja bilang: "Akoie saiki dadi Pak Major! Dengan maksoed hendak goda ia, saja djawab: "Astaga! Pak Major? Tobat! Neh riko biso dadi Pak Major, trapsgewijs kan akoe ini pantes dadi Kijahi Djendral!*" (Berdoeri, 2004, p. 298). From this dialogue, it can be seen how Tjamboek Berdoeri is amazed with the changing situation, by which it can also be interpreted that in some ways, he sees the irony.

As the peak of his disappointment towards the new system led by the new Indonesian order is the genocide of Tionghoa ethnic done by some youngsters, whom he terms belongs to Djamino and Djoliteng *gespuis* (the outlaws). They killed some Chinese inhumanly and buried them improperly in one graveyard. This happened on July 30, 1947 along with the time Malang was burned to ashes for preventing the Dutch, who decided to come back, from using Malang public facilities. He tries to get justice for what they have done to his fellow people, but meets no results for his efforts and this section is closed with his doubt of finding a peaceful life in Malang.

From the explanation of Tjamboek Berdoeri's political standing points, it can be seen that actually he tends to enjoy his position under Dutch colonialism. He has a good position and is highly respected by others. Even when he hears that soon the Dutch administration will be replaced by Japan, he feels sad, as it is stated in the following quotation:

...jang saja tangisin itoe bukannya Belanda, hanja Pamarentah Belanda, jang soedah berabad-abad lamanya pegang kekoasaan di sini, hingga waktoe ada bajang-bjangan hendak berpisah, kerna roepanja 42endin gilirannya Djepang, hati saja dirasakan amat piloe djoega seperti moesti lagi berpisah sama sobat karib jang lama. Ini sobat karib soedah tahoe habis isi peroet kita, seperti kita kenal betoel watek dan bathinnja (Berdoeri, 2004, p.156).

When Japan is in control, Tjamboek Berdoeri repeatedly states that they are incomparable to the perfectness of Dutch, sees them down from the nose, and on the whole pages of his explanation on Japanese colonialism in Indonesia, he tends to describe them as incapable of managing the country. Even, he describes Japanese administration as that fits with a country led by Petruk (jester), where you can see all the silly things to happen but are not allowed to make laugh.

On the different page, he swings again on the idea that both of them are actually the same. He comes to realize that in some ways the Dutch is the colonizer of his country, which must be got rid from the land: "*Saja hanja harep, kalo benar moesoeh berani tantjepken kakinja di sini, kita poenja kaki djoega ada kemampoean tjoekoep boeat 42ending ia kembali ke tempat asalnja.*" (Berdoeri, 2004, p.112). Additionally, when he shares what he experiences during the early establishment of Indonesia as a newly independent country, he also tends to be on the position of criticizing the condition, instead of putting forth his understanding on the efforts of erecting a new structure for the country done by its pioneers. On the other side, he requires sympathy from all of his readers when he ends his story to the tragedy happened to his fellow Tionghoa, that they murdered on the hands of Indonesian youths he calls as *gespuis*. That was not the first time, it was the so forth time. In his point of view, Tionghoa seem to be ended on the same dead end of becoming the victims for those who seem to not really recognize who the real enemy is.

If he is seen as the product of history, he is the product of Dutch political tactics to prevent Indonesia to be a strong country by dividing the structure into some layers, by which Dutch can put Indonesian ethnics into fighting against each other. The social stratification created by Dutch is as known as *Wijkenstelsel*, which divides Indonesian society into three classes: The top of the layers is for European people included Dutch, the foreign Orientals included Arabs and Tionghoa are posited in the second layer, while the at the bottom level is occupied by the indigenous people (Tan, 2008, p.116).

Tionghoa and the indigenous could not get along together very well because Tionghoa had so many privileges, especially those in economy. This created a wide gap between those two. Indonesian always have prejudices against Tionghoa because of their close relation to the Dutch. This might be the trigger for the violation against Tionghoa along the history. They usually became the victims of racial rallies caused by social sentiments.

Tjamboek Berdoeri's political standing points might be influenced by Tionghoa's social class. He swings between defending the Dutch and Indonesian in different times for he realizes that in whatsoever, Indonesians are the ones who own the land, the country. He was nurtured with the point of view that the position of Tionghoa is one level higher than that of the Indonesian.

3. CONCLUSION

Indonesia Dalem Api dan Bara is an example of how history can be very personal. From this memoir, it can be seen how a Tionghoa, in this case is represented by Tjamboek Berdoeri, has to act like a pendulum, which swings from one pole to another. Having been posited as minority, Tionghoa people have to posit themselves in a flexible standing point because like it or not they are not trusted of being genuine. It is one of the legacies of Dutch colonialism, which is deeply rooted in the mindset of the mainstream Indonesian. They believe that Tionghoa are hardly trusted for their love to the country. If they are not trusted, they would always considered as always be in wrong position, which eventually drives them to withdraw from contributing to the nation.

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Dream On: Multiple Narrative Layers in Y.B. Mangunwijaya's "Renungan Pop"

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ABSTRACT

Y. B. Mangunwijaya's "Renungan Pop" performs as a satire employing a series of popular culture references, particularly those of the 1970s Indonesia. The allusions range from entertainment and socio-political situation in New Order regime which are widely known and influential for/in the life of Indonesian society during that time through the main issue of student demonstration. The references work as the instruments building the narrative which is presented through the in-between concepts of dream and reality. Thus, the story is narrated in multiple layers: the dream, the reality, and the reference; all three are related to the act of offering historical alternatives. In addition, the protagonist of the story represents Indonesian university student whose life is often considered as the symbol of rebellion against the state which is portrayed through government and militarism. The elements, therefore, form an intertwined web along with a number of historical references of Indonesia under the New Order constructing a certain idea. This paper will discuss how the idea of dreaming and longing is narrated through/within the layers while at the same time, by also referring to the setting and time, composing its own historical narrative as well as questioning the continuous debate over fact and fiction within text.

Keywords: narrative layers, New Order regime, popular culture, reference

1. INTRODUCTION

French prominent figure in narratology, Gerard Genette, defines narrative discourse as "a study of the relationships between narrative and story, between narrative and narrating, and (to the extent that they are inscribed in the narrative discourse) between story and narrating." (1980: 29). The concept seems to be equal to the idea of intertextuality that a literary text never stands alone and is built as a system. "Renungan Pop" ("Pop Dreaming") performs no less than such act. In the short story first published in *Horison*, February 1985, Y.B. Mangunwijaya (also known as Romo Mangun or Father Mangun) constructs a certain idea within the text by employing multiple narrative layers. Using dream as the main layer, the protagonist, Bongki, takes us to a ride showing a display of an alternate universe where an ideal world is made possible until we reach the end of the ride, which is the opposite universe. The story is built through those layers that include social, cultural, and political references both famous and infamous in 1970s Indonesia. The central issue is obvious; Bongki's life as a university student representing the symbol of youth rebellion against the government and militarism in the hand of Soeharto's New Order (*Orde Baru*) regime is the medium to narrate a story affected by the current situation at that time.

The story is narrated in a multiple layers method: the dream, the reality, and the reference to break boundaries between real and fictitious events which then bears questions on the reliability of the narrator of the story and on which events are dream and reality. To employ psychological and psychoanalytical approaches for this paper seems to be an incautious act since the story itself also makes attempts to not call the events as a dream. Moreover, it raises thinking on the ideal life of young people living in the era when stability is still in progress and at the same time having to compromise

with the paradigm inserted by the older generation, both from the parents and authorities (educational and military institutions, as well as the government). “Renungan Pop” then is a system built upon a number of series of questions, not only on the construction of the story, but also the critiques it tries to propose. Hence, it should be analysed with both series while at the same time making an intertwined web among those questions that acts as a historical alternative.

2. THE DREAM

The story opens with what-seems-to-be a dream in one morning in December at 9.12 a.m. where the main character as well as the narrator, Bongki, wakes up in a puzzling feeling to the voice of Lilian, the girl of his dream, informing him that there is a phone call for him. It does look like a dream because Bongki is awake to the life which is an ideal universe compared to the life he knows. However, Bongki tries to convince himself, therefore convince us as the reader, that this is not a dream as he pinches himself and says “*Aku tidak mimpi,*” (119) or “I’m not dreaming.” The next series of events include a conversation over the phone between Bongki and Colonel Gidion Siaga-aga, Bongki coming to his campus welcomed as a new Minister of Social Affairs, and going home to his flat in Tanjung Priok.

The dreaming sequence dominates the whole story even though Bongki occasionally says that what we are reading is not a dream no matter how obvious it is a dream. We may assume that it is so given the ideal description of the events in the sequence: starting from Lilian waking him up, how permissive and supportive the character of the military colonel, to Bongki being appointed minister despite his mediocrity both in academic and social life. We are taken to another version of “reality” (because of his denial that it is a dream) where everything is ideal; so ideal that it may remind us of the infamous motivational hokum such as “if you want to dream, dream big.” It is that huge. This narrative method obscures the boundaries between reality and dream; forcing us to believe and then question whether it is reliable to depend on such narrating act where the narrator tries to turn the dream into reality. The events in that “dream” also appears to be like a psychedelic ride, but to assume so may fall into a hurried acquisition as it shows no evidence of such triggering substance being taken by the character.

One noteworthy element used in this story is that the conversations between the main character and other characters are delivered in an unusual way: instead of using the general way in delivering a conversation, it is performed in mathematical symbols (=) for Bongki and (+) for other characters. Nevertheless, to conclude that the use of the symbols shows the sign of a dream is somehow questionable as the regular quotation mark is also present in the sequence as signs displayed in the campus and the narrator quoting the character’s speech. Then, raise a question, are the signs and quoting act with the quotation mark parts of the reality and the mathematical symbols in the conversations parts of the dream? It appears that the method of delivering both elements does not prove anything unusual, but it may be assumed that it is the narrator’s way to narrate the elements he sees and hears in the story, while the mathematical symbols differ the narrator’s experience as he also performs as the character engaged in the conversations. This depicts not only the obscurity between dream and reality, but also the fluidity between narrator’s and character’s experiences when they are pictured as the same entity/person in the story. The technique may affirm the relationship among the Holy Trinity of the Genet’s narrative discourse: the narrative, the story, and the narrating. The sequence of events in the “dream” (let us just agree that this is a dream) as the narrative is narrated using the symbols to raise a question on the reliability of the narrator and his narrating act which builds a story dominating the whole story in “Renungan Pop”. The appropriate allusion for this technique may be as if we are riding a ride in an amusement park showing an exhibition of a world outside the ride, the world we wish to be true as a child where it is possible to watch a battle between robots and monsters or the wonderful life of a princess. For a certain period of time, we may not be able to differ between the dream and reality until we hit the end of of the ride.

Bongki as the main character and the narrator acting with the first person point of view may emerge as an enigma in terms of the reliability of the narrating as we are dragged to trust an entity who is having a dream while at the same time telling us the story in that dream. This whole obscuring idea and narrative technique has also become a debate in narrative dream, as Kilroe (2000) analyses whether a dream is a narrative (therefore can be considered as a text) or not. It is a long argument if a dream has a beginning and an end as a narrative. To refer to “Renungan Pop”, the dreaming sequence

may fall into the category of narrative agreed by several figures that it has narrative elements (plot, point of view, sequence) and is told in a form of narrative involving a series of events. The problem then is that the story through the narrator (and also the dreaming character) tries to deny that it is a dream by explicitly saying so. Therefore, the analysis for this story may not be entirely appropriate with narrative dream method. Also, though appears obvious, it does not seem to distinguish which scene is the dream and which one is the reality. The use of the word “*renungan*” or “dreaming” does not restrain the narrator from convincing us that the experience is not, once again, a dream.

3. THE REFERENCE

As what generally happens in a dreaming experience, we are also presented with a series of references familiar to us in real life. For this story, the narrator presents a display of social, cultural, and political references of the 1970s Indonesia under the New Order regime. Though it may be clear that it performs as an act of criticising the life of Indonesian people in that era, it is more appealing to me to see the other perspective presented in this story. The references from the political situation and popular culture dominate the sequence as the story begins with references from both sides when Bongki wakes up to the angelic smile and voice of Lilian, “*Senyumnya secerah Taman Ancol, yang bisa menghimbau Pak Panggabean-Sudomo sekali pun. Dan bermelodilah Lilian, sesayu Iin Trio Bimbo:...*” (118) (“Her smile is as bright as the Ancol Park which may command Panggabean or even Sudomo. Then Lilian sings to my ear, as melancholic as Iin from Trio Bimbo:...”). Taman Ancol or Ancol Park is a famous recreational park in North Jakarta before every Jakartan spends their time off at the malls as today, while Iin refers to Iin Parlina, the only woman member of a well-known pop group Trio Bimbo (which is not a trio) whose voice is a soft addition to the other male voices in the group. In addition, Panggabean-Sudomo refers to General Maraden Panggabean and Admiral Sudomo, two prominent military figures in the Soeharto era. These two kinds of references are mentioned along the story, both in the dream and in the reality.

Popular cultural artefacts included in the story are mostly proper names and brand names, such as la Joie de Paris, Max Factor, Samsonite, Marlboro, Rolls Royce, Friesland, Mercedes Benz, Cardin, and Brylcreem; all represent the names famous in the 1970s as the symbols of pride and modern economy and development in the city. This relates to the government’s economic policies in that era with the jargon “*ekonomi sebagai panglima*” or “economy as a commander” bannered and waved during the regime. This jargon implies that the main purpose of the regime to improve the country’s economy by welcoming modernity (Cribb and Brown in Yudhistira, 2010: 29-30). The later three decades of the Soeharto commanding the country proves this aim as Indonesia then becomes a developing country with rapid development, particularly (and unfortunately) seen in big cities in the island of Java. The establishment of shopping malls, skyscraper buildings, amusement and entertainment sites, as well as business expansion from foreign countries are the living proofs of Indonesia’s economic development, or at least it is believed so. One of the major differences between the New Order regime and the previous regime under the first president Soekarno is how the economic and business sectors are the main focus for the government in issuing policies, while the older regime struggles to raise the people’s political awareness considering Indonesia as a new established country. The New Order regime’s economic goals then seem to be more appealing as they show promise of the better living for the new country. However, the goals come with a price as to be able to construct a gigantic building or to provide style for the rich people, the country needs a stability. Foreign investments often require political stability to ensure that they may run their business without interruption from the local people. This then becomes a constant trigger of disputes between the society and the government. The regime eventually takes any possible action to fulfil this major investing condition so that the economic development can be carried out smoothly and rapidly.

The rise of many popular culture phenomena in Indonesia during the New Order era has a strong connection with the system governed by the regime. The policies are issued in the consideration of the assurance of economic development. This also means welcoming those popular cultural entities from the more established countries to be consumed and adapted by the Indonesian people. The invasion of famous brands is inevitable which gives birth to the new community or class in the cities whose self-expression includes attaching themselves with those foreign names in their daily life. Moreover, this new method of consumption influences the entertainment business which is also affected by the foreign names. This is what differs Soeharto and Soekarno, as he welcomes almost

unlimited business expansion as long as they appear profitable. It has been criticised as it eventually becomes profitable only for the people in the government and the nouveau riches community while others must suffer dreaming those luxuries. As a military member, Soeharto employs the military ways to govern the country; thus, militarism is considered as powerful as the “supreme” leader himself. Students (*mahasiswa*) become part of the country’s political situation as they have taken part in the political movements since the beginning of the establishment of the country. This “partnership” between students and military force then continues in the New Order regime to supervise how the country is run by the leader. It may appear like an ideal relation as the two strong forces from different paradigms can work along side of each other. It is known that the military force is the “big brother” or “*kakak*” while the students are the “little brother” or “*adik*” with Soeharto plays his role as the “father” or “*bapak*”. This family bond, however, is mostly not harmonious as the “big brother” uses his bigger power to press the “little brother” when they try to criticise the “father’s” ways of governing seeing that the economic development also tags along with corruption and unfair share in several sectors (Yudhistira, 2010: 61-2).

Students then become the symbol of rebellion for their active act voicing the injustice done by the government with the aid of protection from the military force. This is the central theme in “Renungan Pop”; the relation between students and military force is described in the story. Bongki is a Civil Engineering student with mediocre academic performance and somewhat-miserable social life. He comes from a family who will never be able to purchase a Samsonite bag or to drive a Rolls Royce (his father earns living by collecting cigarette butts) and lives in a small flat in Tanjung Priok where he breathes the same polluted air with malaria mosquitoes. In addition, he is not a bright student nor is he a politically active one. He can only dream of an attractive girl in his campus who is in a relationship with a famous alpha-male-type young man named Harold whom he refers to as “*Badak*” or “rhino”. With such description, our hero may seem insignificant, yet he is the main character who also acts as the narrator of this story. He is even appointed the new Minister of Social Affairs and his friend, Kingki, who is known for his speeding behaviour is the new Minister of Transportation. Both Bongki and Kingki are the portraits of students who are far from rebellious. In his dreaming sequence, Bongki’s conversation with Colonel Siaga-aga over the phone shows the opposite of the reality of the relation between students and military force at that time. Colonel Siaga-aga acts like a caring “big brother” and even encourages students to hold protests as often as possible. In addition to Bongki being a minister, all the political power is handed to the young people as per January 1, and the usual military ways are switched to giving the protesters *gudeg* with Fanta and Sarsaparilla. The harsh military image is not present in the sequence, replaced by a friendly approach making it indeed look like a dream.

In addition, after the conversation with Colonel Siaga-aga, Bongki is taken to the campus to receive his appointment. He is welcomed like a returning hero by his friends, Lilian, and the press. Bongki, the face of mediocrity, is turned into an important figure adapting the speech and acting style of an important people in the government. Not only that, all the bigger authorities, from his killer professors to Harold, that have become the sources of his fear in real life are either terminated from their position and turned into his subordinate. In this campus sequence, the references are presented in a more random fashion, almost like a collage pattern. Students dress neatly as if they are attending a wedding reception, while the protests are represented by banners demanding for clean government in “Sawito-style”. Sawito refers to a prominent figure in the 1970s when he claims to receive *wangsit* or spiritual command to encourage Soeharto to hand over his position to Mohammad Hatta. This scandal ends with Sawito sent to prison for his act of insulting the government, a “policy” adapted throughout the New Order regime. Other references related to student life in campus include drum band and theatrical acts as part of the protest. All these references reflect the life in the 1970s where students protests occur in a significant number protesting the government policies as they witness the injustice in the life of the people. Political awareness becomes part of living and studying at campus where a number of student rallies are recorded as well as the disputes between them as the “big brother”. Yudhistira lists the protests starting from the tragedy in Bandung Institute of Technology on October 6, 1970 when a student is killed by the police during a rally which most issues are related to the economy under the regime (2010: 64-7).

3. CONCLUSION: THE REALITY

After receiving his ministerial position and *doctor honoris causa* title, Bongki goes home to his Tanjung Priok's flat with Harold as his driver. The sequence then moves to Bongki waking up in his flat finding out that Lilian is getting married to Harold. This is the reality, or it appears most likely so. It is Christmas time and Bongki realises that he wakes up to the life he is familiar with and he feels happy about it. He does not seem to mind compared to having the life he has in his dream in the previous sequence. "Renungan Pop" then acts in a system of multiple narrative layers with a mediocre hero and narrator. Starting with a dreaming sequence where everything is an alternate universe, the narrator repeatedly denies that it is a dream while he does not do so in the reality sequence. The dreaming sequence, with all the references, offers a historical alternative referring to the life under the New Order regime in the 1970s, the life when Indonesia is going through an economic development while at the same time undergoing a [silent] political instability. Military force acts the opposite of their infamous image by giving the opportunity to the young people, their brother as well as their archenemy, to govern the country. The noteworthy part is that this role is given to the young people who do not fall into rebellious category though they encourage as many as protests possible.

In its relation to the narrative discourse, "Renungan Pop" is narrated in dreaming and reality sequence while the references perform as signs of time and place in which the events and issues are referred to. The denial in the dreaming sequence then raises questions, along with the reliability of the narrator and the main character (because how can we trust a dreaming mediocre voice?), on the obscurity between dream and reality. Is the dream the representation of the life he wishes for as he tries to deny it? But then, why does he seem relieved and free when he wakes up to the reality which is the uglier version of the dream? Bongki praises the life he actually has by calling all his enemies as the best friends he has ever had and joyfully bidding adieu to Lilian. Moreover, he greets Colonel Siaga-aga (whose existence in real life is not clear) and even Mangunwijaya. Bongki wants to be free from the wonderful dream and to be able to determine his own future, a message (if there is one) of self-awareness and existentialism.

It also raises a question on the debate over fact and fiction. If the dreaming sequence is a fictitious text, the denial is too strong to be ignored. The text itself never confirms the distinction between the dream and reality, therefore between the fact and fiction. The obscurity is also affirmed by the references including the name of the author of this story. Why is the historical alternative presented in a dream (if we may assume so) while at the same time denying it? All those questions raised from the analysis of this text eventually leads to a series of questions which confirms that it is going to be a long never ending debate over those entities in its relation to the study of literature and history.

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Constructing Women's Identity through Javanese Folktale *How the Queen of the Sea Punished Greed*: A Transitivity Analysis

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ABSTRACT

Women are identified by their characteristics of caring, loving, and protecting. These characters have become a universal identity of women which is constructed through various cultural manifestations, including folktales. Considering this perspective, this paper aims to explicate how folktales contribute to construct women's identity. A Javanese folktale entitled *How the Queen of the Sea Punished Greed* was chosen as the object of the study due to its existence in Javanese mythology. The myth has built the image of the Queen of the sea as the strong female character. In order to identify the construction of her identity as the representation of women in general, this paper employed transitivity analysis from linguistic point of view. The analysis reveals how the folktale portrays women's identity through material and mental processes, and the participants. In addition to the universal identity of women, the folktale also describes them as powerful and demanding figures.

Keywords: folktale, transitivity, women's identity.

1. INTRODUCTION

Women have an important role in constructing their own identity. This is a part of the process of self-identification of an individual. However, as women live together with their society, the construction of their identity might be influenced by the values or the ideology of the society. In other words, the society's ideology affects their perspective towards women. The typical characteristics of women are caring, loving, and protecting which people tend to call as the *nature of women*. Hence, they are required to behave in a certain way that society believes has been predestined for them. However, another viewpoint has been made in response to this presumption. Fakhri (2003:11) mentions that the roles of women in educating their children and handling the housework are in fact a cultural construction in a particular society [1]. This may mean that those roles can possibly be taken by men. In other words, women's characteristics cannot be narrowed down to only certain traits. Based on this viewpoint, this paper is going to reveal how women are powerful and demanding by analyzing a Javanese folktale *How the Queen of the Sea Punished Greed*.

Folktale has been chosen due to its popularity in a society and its potential for influencing the society's point of view, belief, or attitude towards something. The fact that folktales are inherited by generations in a certain society may indicate the strength of their influence to the society. This folktale about powerful women character has spread widely in Indonesia through generations, especially in Central Java. Hence, it might show that the idea of women having a power and an important role in society has actually developed since a quite long time ago. This might be relevant to the present social context where women have their own space to shape their identity and by doing so, their identity is not constructed by the society they live with. Fairclough (2003:160) explains this as identification which is defined as a process of an individual shaping him/herself in social contexts [2]. This can be seen from the language style ones use in the texts they produce, meaning in what they speak or what they write. Focusing on the woman character in the story, this paper might also be concerned with gender

issues. However, the central point of the analysis is more on how the identity is built and how the society respects her as an *individual*.

The folktale is criticized by analyzing the language. Language is a text. Hence, when people produce language through written or oral medium, they actually produce a text. Text itself can be defined as any stretch of language unified into meaning (Feez and Joyce, 1998:4) [3]. From this definition, it can be inferred that the function of a text, both spoken and written, is to communicate meaning. Every word in the text is meaningful. Related to this, Eggins (2004:19) mentions that text is also a product of social interaction [4]. Therefore, the meaning of a text can be identified by having the interaction with the text through the process identified in the text, participants involved in the process, and circumstances in which the process runs (Halliday, 2004:175) [5]. This is known as transitivity process which is categorized into six types. They are material, mental, relational, verbal, behavioural, and existential processes.

Firstly, material process is identified when some entity does something or undergoes some actions. The process is characterized by the concrete and tangible actions. Frequently, material process engages the actor and the goal. The actor performs the action, while the goal receives the action at which the actor directs it. In passive, the subject of the sentence is not the actor. In different condition, the participant involved in the process can be the recipient or beneficiary. This participant is characterized by the beneficiary who benefit from the process. Secondly, mental process deals with the mental experience of the participants. It deals with the consciousness of the participants as well. The participants involved in this process are the senser and the phenomenon. Senser, having the quality as human being, feels, thinks, wants, or perceives using the senses. Phenomenon is something which is felt, thought, wanted, or perceived. Based on the process of sensing, mental process can be divided into perceptive, cognitive, desiderative, and emotive which are reflected by the verbs used.

Thirdly, relational process works as identification and characterization process. It seeks to identify or characterize an entity. This type of process can be identified from the participants. The participants of this process are the carrier and attribute. Carrier is the entity and the attribute modify the carrier. This process is called relational attributive. In order to identify the entity, the participants of the process should refer to the same thing. Therefore, the token and value are needed. Both token and value identify each other. This process is defined as relational identifying. Different from carrier and attribute, token and value are characterized by the nominal groups. Both intensive attributive and intensive identifying can be identified from the verbs, such as *be*, *become*, *grow*, *seem*, and *appear*. The last type of relational process is called relational possessive. Possessive process deals with possession. The participants of this process are possessor and possessed.

Fourthly, behavioral process lies between mental and material processes. Behavioral process is related to action experienced by conscious beings. The behavior includes physiological and psychological behavior, such as *breathe*, *cough*, *dream*, *laugh*, *smile*, and *sniff*. Mostly, behavioral process has one active participant called behavior. Fifthly, existential process functions to identify that an entity exists. It is characterized by the use of the word *there*. The participant of this process is called existent. Lastly, verbal process can be defined as process which is related to verbal action or action of saying. Hence, verbal process has three essential participants: sayer, receiver, and verbiage. Sayer is the participant who does the verbal action. Receiver is the participant who receives the verbal expression. Verbiage is the verbal message itself.

The analysis of those processes in the folktale means finding the dominant process type that reveals the characteristics of the Queen, as the main female character in the story. The construction of the Queen's identity helps to reveal the identification of women. This means that the construction might represent the present situation of society in which women can be so powerful and quite demanding.

2. LANGUAGE ANALYSIS

The analysis on the language in the story was done through transitivity analysis and involved mood analysis as well. The dominant transitivity processes which include the woman character as the participant can likely show how her identity is built. Besides being affectionate and caring, she is also depicted as a powerful character in that she has the capability of doing anything she wants and possesses things that the society can only dream of. She is also quite demanding as she will not give anything for free. Should anyone not fulfill her demand, she does not hesitate to impose a punishment. The construction of the identity is also strengthened by another main participant as the member of the

society, who receives the wealth and social power from her. The recipient chosen in the story is a man who is practically submissive to her. This man represents the whole society who admits that she is powerful.

2. 1. CONSTRUCTING WOMEN'S IDENTITY THROUGH TRANSITIVITY

The result of the transitivity analysis is presented in Table 1. It summarizes the number of occurrence of each process in the story. It shows that material process has the highest number of occurrence among all processes. This process helps identify the woman character. The other processes which are significant in showing the power of women over the society are relational process, verbal process, and existential process.

Table 2 presents the sample distributions of material process. In this process, the identification is seen through certain verbs that describe the Queen's capability of doing actions and to make something happen. The repetition of the verbs *give*, *make*, *take*, and *change* appear in the story shows the authority of the Queen. *Give* indicates that the Queen *possesses* something that she will let people have if she wants to. On the other hand, the word *take* allows her to have anything she desires without being hindered. The words *make* and *change*, relevantly, emphasize the power of the Queen to make something happen, changing the non-existence into the existence one. The circumstances in the process are also relevant and quite significant to show that the Queen has the power to establish limitations, as seen in the phrases *without asking something in return* (manner) and *only for ten years* (extent). This more likely means that the Queen makes a requirement and, by doing so, seems to assert that her words are unarguable. Even though the Queen seems to be so powerful, she shows her care and mercy by granting Karta's wishes. This is seen from samples 1 and 8.

Table 1: Number of Occurrence of Transitivity Processes

TRANSITIVITY		
No.	Process Type	Number of Occurrence
1.	material	113
2.	relational: attributive	50
3.	relational: identifying	21
4.	verbal	17
5.	mental: desiderative	16
6.	mental: perceptive	15
7.	existential	14
8.	relational: possessive	9
9.	mental: cognitive	4
10.	behavioural	3
11.	mental: emotive	2
total no. of processes		264

Table 2: Samples of Material Process

MATERIAL PROCESS					
No.	Process	Participants			Circumstance
		Actor	Goal	Beneficiary	
1	do	I (Queen)	-	-	as you (Karta) wish then
2	give	I (Queen)	anything	-	without asking something in return
3	make	I (Queen)	the richest man in the village	you (Karta)	only for ten years
4	take	I (Queen)	you	-	with me to my palace
5	change	I (Queen)	you	-	into a pillow for my bed to rest my head on when I am tired
6	had made	the Queen of the	rich	him (Karta)	-

			sea			
7	take	I (Queen)	your baby (Karta's baby)	-	-	-
8	give	I (Queen)	one more year	you (Karta)	-	-
9	take	I (Queen)	you	-	-	to my palace
10	change	I (Queen)	you	-	-	into a stove

The relational process contributes to construct the identity of the woman character in the story. The samples which are presented in Table 3 reveal that the Queen is identified as a beautiful figure. The story emphasizes the natural beauty of a woman who has bright eyes like the stars. The Queen is also described as a good and kind woman. This sentence supports the construction of women's identity as caring and loving. The character of the Queen of the sea resembles this identity by sharing her wealth to someone who is really poor, so that people show their gratitude to her. This identity makes her react against cruelty as well. She is also described as powerful. The relational possessive shows the character of the Queen of the sea as a powerful figure. Another significant point is that the Queen has the form of a big fish and rules the ocean. This shows that women also have a power in the society. As a powerful figure, woman can gain respect and honor from the people around them. For instance, the story shows how the society puts great respect on the Queen by bowing and calling her 'your Highness' due to her willingness to help others. This condition describes how many women become public figures and gain respect from the society.

Table 3: Samples of Relational Process

RELATIONAL PROCESS								
No	Process	Token	Value	Participants			Possesses	Circumstance
				Carrier	Attribute	Possessor		
1	Was	It	the figure of a woman	-	-	-	-	-
2	Were	-	-	her eyes	as bright as stars	-	-	-
3	Are	-	-	you (Queen of the sea)	good and kind	-	-	--
4	will be	-	-	I (Karta)	grateful	-	-	to you all my life with their neighbors
5	Was	-	-	his wife (woman)	friendly	-	-	-
6	had	-	-	-	-	She	the form of a big fish	-
7	Had	-	-	-	-	He	snow white shirt on	now

Verbal process, which is shown in Table 4, also has a significance to shape the Queen's identity; that is related to the circumstances of the process. Those belong to the circumstance of manner such as *in a serious voice* and *impatiently* which imply that the Queen dominates and has control over the conversations. The word *tell* has also emphasized her domination by stating the idea that she knows everything. The identification might also be seen from Karta's point of view. The clause *he (Karta) answered softly* shows Karta's respect to the Queen as he wants to be less dominant and positions himself lower than the Queen.

Table 4: Samples of Verbal Process

VERBAL PROCESS				
No.	Process	Participants		Circumstance
		Sayer	Receiver	
1	answered	he (Karta)	-	softly

2	said	the Queen	-	-	in a serious voice
3	asked	the Queen	-	-	impatiently
4	tell	I (Queen)	you (Karta)	what your fate will be	-

Existential process used to construct the identity of the female character in the text describes how woman exposes her power in the society. It can be seen from Table 5 that the use of *appeared* and *disappeared* to indicate the Queen's existence reveals that women's existence in the society is needed. The Queen establishes her power as a figure who appears in the society to help the people. Hence, people are longing for her coming. The extent shows how long people need to wait for her. In addition, women also have the power to withdraw herself from the society.

Table 5: Samples of Existential Process

EXISTENTIAL PROCESS			
No	Process	Existent	Circumstance
1	appeared	She	to them on he seventh night
2	disappeared	She	in the rolling waves

Most mental clauses in the text use perceptive mental process (Table 6). This shows that society perceives woman with their senses. Woman reveals her power through her voice. Woman has power to communicate herself. In addition, she also has persuasive ability. It can be seen from the word *listen*, when she orders Karta to do her command. Therefore, Karta, as the representative of the society, listens to her and does her order. This condition shows that woman has the ability to be respected by the society.

Table 6: Samples of Mental Process

MENTAL PROCESS				
No	Process	Participants		Circumstance
		Senser	Phenomenon	
1	heard	He	her voice	-
2	listen	(Karta)	-	carefully
3	listen	(Karta)	-	to me

Another aspect that should be considered in analyzing a text is the circumstance. Although it gives minor effect, analyzing the circumstance will help to give more general picture of the process (Halliday, 2004, p. 263). There are four types of circumstances which contribute to construct woman's identity in the text. The first circumstance is extent. Extent describes the process in terms of the space and time. It deals with the time, duration, and frequency of the process. The text mostly uses extent to indicate duration, such as *one year*, *the whole year*, and *for seventh nights*. This condition shows that the society is longing for the female character to come. The second circumstance is location. It refers to the space or location where the process takes place. Most of the material processes take place on the sea shore, where the Queen of the sea meets Karta. It can be inferred that woman has power upon the society. Therefore, when they want to meet her, they should go to her to ask for a help. The third circumstance is manner. Manner deals with the way in which the process takes place. Manner itself can talk about the means by which the process is carried out, the manner or way of the process, comparison, and the degree or extent of the process. As mentioned before, circumstance of manner used in material and verbal process, such as *carefully*, *seriously*, and *impatiently*, describes the identity of the woman as powerful and demanding figure. The last is cause. Cause shows the reason why the process is carried out, including the purpose of the action. This type of circumstance shows that woman is caring and loving. Therefore, people direct their actions such as asking for a help, apologizing, and negotiating toward her.

2. 2. CONSTRUCTING WOMEN’S IDENTITY THROUGH MOOD AND MODALITY

Mood which refers to speech functions becomes important in the construction of women’s identity as it reveals the social relationship the speaker builds with the hearer, in this paper is between the Queen and Karta as the representative of society. In addition, modality as the element of Mood constituents is also significant since it expresses the speaker’s judgment of how likely or unlikely something is, for instance by using *could* or *must* (Halliday and Matthiessen, 2004:143) [5]. In sum, the choice of mood in different speech functions and the modality seems able to help reveal the authority of the Queen.

The analysis of modality in this paper consists of three main categories, including low modalization, high modalization, and modulation. The high modalization which is used in the Queen’s utterances is represented by the words *will* and *shall*. This indicates high degree of probability that something will happen. Followings are the samples of the Queen’s utterances with high-modalized verbs.

- (1) I **will** make you the richest man in the village but only for ten years.
- (2) And I **will** take you with me to my palace.
- (3) I **shall** tell you what your fate **will** be.

Meanwhile, the low modalization is mostly used in Karta’s utterances and in clauses which take the society as the participant. From this result, the researchers might infer that Karta is uncertain about almost anything since he relies on the Queen’s mercy.

- (4) Yet I **can**’t buy new ones.
- (5) “If only I **could** become powerful and famous like the advisers of the Sultan,” he thought.
- (6) How he wished he **could** be a poor peasant again!

Those low-modalized verbs emphasize the powerlessness of Karta and empower the Queen since she is able to make his wishes come true. In addition, the negative polarity in clause (4) has highlighted the incapability of Karta which at last brings him to meet the Queen and ask for help. The power of the Queen is also strengthened by the use of modulated verbs which suggest obligation. The verbs require that something should be obliged. The samples are as follow.

- (7) After ten years you **have to** come back here.
- (8) After five years you’**ll have to** come with me to become a pillar in the hall of my palace.

The identification of the Queen in the folktale through the employment of the modality supports the idea that women can be so confident of her power. Women’s capability can make them courageous to assure something. The high modalization has also shown that women can be a central figure whom people rely on. It emphasizes that women can have important positions in the middle of society. In addition, the modulated verbs stress women’s power to rule the society. The ability of ruling the society here is signaled by obligation that women demand.

The speech functions which reveal women’s identity in the folktale include commanding and demanding, seen through imperative mood of several clauses. The samples of clause with imperative mood are presented in the table below. The action verbs show the Queen’s commands for Karta to do. The negative polarity in the last clause also functions as a prohibition, which is another word for *a command not to do something*. The phrases that stress demanding function, after all, deal with obligation and necessity.

Table 7: Samples of Imperative Mood Sharing Commanding and Demanding Functions

Commanding	Demanding
<i>Go back</i> to your village.	After ten years, you <i>have to</i> come back here.
<i>Work</i> on your paddy field.	Come, Karta, <i>come with me</i> to my palace.
<i>Take care</i> of the young rice.	After five years you’ <i>ll have to</i> come with me...
<i>Don’t try</i> to make excuses.	Come, Karta. I <i>need</i> a pillar in my hall!

3. RELEVANCE WITH PRESENT SOCIAL CONTEXT

The text shows that woman’s identity is not constructed by the society. She has the role to construct her identity through her action, existence, and communication. These processes influence the way the society perceives her. The text describes that woman is caring, affectionate, and merciful. However, these identities are not naturally shaped, but woman constructs her own identities. Therefore, she can be identified through other characters. It can be seen from the text that woman can be powerful and demanding. Since woman can construct her identities, she can expose her power over the society. As a

result, woman gains respect as an individual. Her power itself enables her to demand something from the society. To give example, her voice is heard and her command is carried out by the society. Hence, society acknowledges her existence.

4. CONCLUSION

Language as text can reveal one's identity. Analyzing the text through transitivity process can describe women's identity which is relevant with today's social context. What is acted out and communicated by women can illustrate how they construct their identity. The identity affects social relationship between women and the society. The effect can be either negative or positive based on the way they construct their identity. However, it turns out that process type of the clauses is not enough to describe the identity because modality and speech functions are also important. They can reveal the power domination between women and the society. Therefore, as a suggestion for future research, the analysis is not limited on one particular language aspect as the other aspects are significant as well.

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Reconstructing Stories of Children's Literature

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ABSTRACT

One of genres in children's literature is history. It could be derived from folktale or the simplified version of story of the national and local heroes. The stories are some of which children learn and grow up with. Children memorize well. They think all they read in books are true. The stories the children read will be influential in their personality development. Books the children read will decide what kind of people they will be. Whether they are open minded, generous, tolerant, sexist, ethnocentric, or racist depends some on what they read. Therefore observing children's literature is a crucial thing including reconstructing the discourse of the stories, especially of history and folktale. This article will show how children's stories shape children's characters. This article will also offer reconstructions of some stories dealt with history and folktale in Indonesia such as the story of *Diyah Pitaloka Citraresmi*, *Damarwulan-Minakjingga*, and *The Legend of Ken Arok*. Stories which are open for discussion will arouse children's critical thinking while the patronizing stories will make children take things for granted. Therefore some patronizing stories should be reconstructed to offer a discussion for children.

Keywords: children's literature, folktale, history, reconstructing

1. INTRODUCTION

As what Mitchell states in her book, *Children's literature, an Invitation to the World* (2003), children tend to believe all what are written in the book. It comes along with what Piaget proposed in his Child Development concept about moral development stages. Children usually experiences two stages on how they perceive what is true. The first stage is heteronomous morality and the next stage is autonomous morality. In the first stage children usually takes everything on book for granted because they think all which is written is true. While in the next stage children start to be more critical by asking whether all written is right in some conditions.

This article concerns firstly to the first stage when children believe everything they read. Consequently it happen too when they read folktale as a part of folklore in which the stories are kind of mixing up cultural history and myth. Therefore there is always a twisted truth inside. The way children internalize folktale could affect their point of view on others' culture, for instance the arise of stereotype on certain culture. For example the story of *Diyah Pitaloka*. It's a story about a princess from West Java and *Hayam Wuruk-Gajah Mada* from East Java. The way the story told by West Javanese people is different from that by East Javanese people. Each argue that their people is the right one over the story. Therefore there is some stereotypical view between those people.

History itself is always sided and the way it is written is a kind of tool to reinforce the power holder. Stories for children at this stage need to be more careful at picking diction so that it couldn't be racist, sexist, and other discrimination terms.

Later to take children to the next stage, stories should offer problems that arouse critical thinking. The stories had better not to be too patronizing that make them boring then avoided by the children. Again folktale can be reconstructed to be more fun and thought provoking. Instead of being moralist and boring.

This article will observe three folktales as the sample to see whether there is a need of reconstructing to accommodate children's moral development. Those are *Diyah Pitaloka Citraresmi* (West Java),

Damarwulan-Minakjingga (East Java), The Legend of Ken Arok (East Java) in version.

2. FOLKTALES

One of genres in children's literature is traditional literature, the so called folktale. Folktale is a part of folklore. Folktales are all form of narrative, written or oral, which have come to handed down through the years (Huck et al, 1989:311). It is rarely known who is the first storyteller. They are sometimes anonymous or even in versions. Consequently the versions tend to use the writers's point of views on the story in which imply the writers' interest or those who hire the writers.

Many Indonesian folktales are kinds of unique since they sometimes use historical basis such as The Legend of Ken Arok, Gajah Mada, Damarwulan-Minakjingga which would be observed in this article. Indonesian folktales are included in Indonesian folklore which is called local wisdom. Recently a study tells that local wisdom such as folklore is shared in the society to reinforce the power holder, as Foucault's notion on power-knowledge. Therefore the content should be that which support the power authority. It is clearly assumed that the stories of folktales are sided and not reliable especially those which use historical basis since history is always about perspective. Moreover one of the characteristics of folktales is consisting flat characters, bad ones and good ones which are easily recognized (Lukens, 2003:24). Therefore many folktales are patronizing and do not imply thought provoking.

3. JEAN PIAGET'S MORAL DEVELOPMENT

Children's literature often relates to child development theory because the capability of reading deals with their cognitive development while the way they perceive the story deals with moral development. One of moral development theories employed by children's literature is that proposed by Jean Piaget. Piaget's moral development consist of two stages. The stages are determined by the children's moral reasoning. The first one is usually called heteronomous morality in which children usually takes rules for granted. They believe that everyone shares the same ideas of right or wrong. So is the way they perceive what is in the book or stories. They think it would not be written in the book if it is not right. The stage usually happens to children in the early age to 10 year old but it does not apply the same on every people. Piaget argues even some adults stay in the stage when they keep their egocentrism as what children do in the heteronomous morality stage.

Children are signed to move to the next stage, that is autonomous morality stage when they start to consider motives behind an action they perceive. They begin to ask why some stories tell about things they may not agree or understand. They start to deal with moral relativism. They do not take rules for granted. Instead, they consider that rules could be broken with certain acceptable motives. This way they move away from egocentrism and start to incorporate others' point of view and to be more open minded. Children in this stage tend to get bored with patronizing stories. They need more challenging stories that arouse their critical thinking. Therefore the stories they need are usually those which open discussion.

4. RECONSTRUCTING HISTORICAL-BASED STORIES

4. 1. DIYAH PITALOKA CITRARESMI (WEST JAVA)

As stated before, folktales are usually available in versions. This one of Diah Pitaloka Citraresmi story is taken from indoshortstory.blogspot.com posted on August 2nd, 2013. It tells about a beautiful princess from West Java to whom Hayam Wuruk, a King of Majapahit, East Java, falls in love with. She is a daughter of King Maharaja Lingga Buana. Because of a misunderstanding, the King's troops have to fight Hayam Wuruk's trusted person, Gajah Mada and the Princess finally died. Some parts of the story imply that it is Gajah Mada who is ambitious to conquer the Princess' kingdom that results in misunderstanding.

When the group arrived at Bubat field, Patih Gajah Mada came to them. He was the patih or the commander of Majapahit Kingdom. He had an ambition to conquer all parts of Nusantara. Sunda Kingdom had not been occupied yet. Seeing the King of Sunda Kingdom was in his I territory, Patih Gajah Mada planned to attack them. King Maharaja Lingga Buana told Patih Gajah Mada that they came to Majapahit to hold a wedding party. They came not to have war. Patih Gajah Mada ignored it. He

said that King Hayam Wuruk would never marry Pitaloka. Instead Patih Gajah Mada asked Princess Diah Pitaloka to be King Hayam Wuruk's concubine as the symbol that Sunda kingdom surrendered to Majapahit Kingdom.

The word 'ambition to conquer' shows how greedy Gajah Mada is while in another story entitled *Gajah Mada* (taken from the same site), that includes in East Javanese folklore tells how great Gajah Mada was because he was the one who unify many small kingdoms under Majapahit.

During his reign, as well as that of his mother, effective power was in the hands of Gajah Mada, who had been appointed prime minister and commander-in-chief.

Gajah Mada stands among the greatest of Indonesia's heroes. From the time when he swore his famous oath of allegiance, the Sumpah Palapa, until his death in 1364, a period of just 28 years, he succeeded in spreading the power and influence of Majapahit throughout the archipelago, and even beyond the boundaries of the present day Republic of Indonesia.

In the previous narration, the word 'ambition to conquer' may have the same meaning with 'spreading the power and influence of Majapahit throughout the archipelago' in the later story with difference sense. These two versions show how each province try to sustain their history to be the right one. The version may result in the stereotype that is still available among East Javanese against West Javanese people nowadays. The stories could be reconstructed to be more fair when each side is described to contribute to that Bubad war and that Gajah Mada is not said to be the greatest hero. Instead, he is a common warrior that could make mistake.

4. 2. DAMARWULAN-MINAKJINGGA (EAST JAVA)

The version is taken from ceritaknyatnusantara.com, retrieved on September 29, 2014. Story of Damarwulan-Minakjingga is one of the controversial folklore for it begins to provoke a claim who actually the hero is, Damarwulan or Minakjingga?

The story tells about the Queen of Majapahit named Ratu Kencono Wungu who asks Damarwulan to fight Minakjingga, the King of Blambangan, Banyuwangi so that small kingdom will surrender to Majapahit. It turns out that the Queen previously promised to marry Minakjingga when he was still young and handsome. Later when Minakjingga got hurt in a fight and is not handsome anymore, the Queen tried to break her promise. Therefore Minakjingga tries to take Majapahit's district one by one. The Queen is afraid to lose then she asks a young man named Damarwulan to fight Minakjingga. By deceive, Damarwulan finally killed Minakjingga and marry the queen.

Rupanya kedua selir Minakjingga, Dewi Wahita dan dewi Puyengan, terpikat melihat ketampanan Damarwulan. Mereka pun secara diam diam mengobati luka pemuda itu. Bahkan mereka juga membuka rahasia kesaktian Minakjingga.

.....

...

"Hai, Damarwulan! Bagaimana kamu bisa mendapatkan senjataku?" Tanya Minakjingga heran.

Damarwulan tidak menjawab. Ia segera menyerang Minakjingga dengan senjata gada wesi kuning yang ada di tangannya. Minakjingga pun tidak bisa melakukan perlawanan sehingga dapat dengan mudah dikalahkan. Akhirnya, Adipati Blambangan itu tewas oleh senjata pusaknya sendiri. Damarwulan memenggal kepala Minakjingga untuk dipersembahkan kepada Ratu Ayu Kencana Wungu.

The story is problematic since it is clear that Damarwulan win the fight by deceiving Minakjingga but he is remember as a hero even in more advanced folklorefor adults. In the other hand Minakjingga is often depicted as a scary giant with ugly face and fierce look to stereotype a bad person. Whereas some article about Blambangan history tells the other way around. People in

Banyuwangi consider Minakjinggo as a good King and their hero as published in wacananusantara.org posted on October 9th, 2010.

Children in stage heteronomous morality will easily perceive that ugly person deserves to die whatever he fights for while children in stage autonomous morality may give opinion that Minakjinggo died of a betrayal. They had better read these different versions to be aware that the stories is perspective and they can give opinion base on two opposite sides.

4. 3. THE LEGEND OF KEN AROK

For those who observe more on how Ken Arok killed Tunggul Ametung, the King of Tumapel to pose his first power in east Java, it can be a bit weird that the name of Ken arok is used to name the biggest stadium in Malang, GOR Ken Arok.

This one is taken from dongengkakrico.wordpress.com. it tells about a young man named Ken Arok who killed the King of Tumapel, Tunggul Ametung to take over his throne and wife. With his trick he can deceive the people not to find out that the murderer of the King is him.

Ken Arok kemudian menjadi prajurit yang mengabdikan kepada Tunggul Ametung di Tumapel. Ken Arok sangat menginginkan menjadi raja dan memperistri Ken Dedes. Akhirnya Ken Arok memesan sebuah keris pada Mpu Gandring untuk membunuh Tunggul Ametung. Mpu Gandring menolak menyelesaikan pembuatan keris tersebut hingga Ken Dedes yang waktu itu mengandung, melahirkan putranya. Ken Arok tidak mau tahu, hingga pada suatu saat ketika mengetahui pembuatan keris belum juga selesai, Ken Arok menusuk Mpu Gandring dengan keris yang belum jadi hingga tewas.

Sekembalinya di Tumapel, Ken Arok merencanakan strategi selanjutnya. Ken Arok memanfaatkan Kebo Ijo, seorang figur yang suka pamer dan menyombongkan diri. Ken Arok meminjamkan keris buatan Mpu Gandring kepada Kebo Ijo, yang tentu saja kemudian dipamerkan ke setiap orang. Pada suatu saat, Ken Arok membunuh Tunggul Ametung, dan rakyat Tumapel menyalahkan Kebo Ijo.

Again the story shows how a murderer becomes a hero even his name is used to name the biggest stadium in Malang, one of East Java's district. This story should be discussed more with the child readers since it will arouse many interesting opinion from them especially those in the autonomous stage.

5. CONCLUSION

Folktales are usually available in versions. The versions sometimes opposite each other. Although some folktales use history basis, history itself is in version. Children should be provided with those many versions so that they learn different point of views to avoid them to be egocentric and ethnocentric.

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***Cinderella and Bawang, What Do You Share?* Ideological Intertextuality of Two Folktales**

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ABSTRACT

This paper is mainly an implementation of Critical Discourse Analysis (CDA) proposed by Fairclough (1995) that reveals the ideology of particular society presented in texts. It shows the ideology shared by two folktales from two different societies, *Cinderella* and *A Tale of Two Sisters*. Its objective is to show that different societies might have similar virtues and values. However, it does not aim to obtain cultural generalization as what Miola notes as a danger in the discussion of *Paralogue*, one of seven types of intertextuality (Marrapodi, 2005: 23). In line with the objective of CDA, this paper is also an effort to raise the text consumers' of power imbalance practice in societies. In this paper, the intertextuality lies on the similar ideology that the two folktales might share. The similarity might come to the readers' mind and the readers therefore might possibly relate the tales one and another. The paper peruses the linguistic elements of the folktales by using Systemic Functional Linguistics analysis by Halliday (2004) to observe the transitivity system as the ideational meaning of the text. Hopefully, this paper might present a linguistic analysis in observing literary works and to promote cultural diversity in the world and, particularly, from Indonesia.

Keywords: critical discourse analysis, folktales, intertextuality, systemic functional linguistics

1. INTRODUCTION

Literary works has met a dilemma in their interpretations. The dilemma might take place in the viewpoints that the interpreters might consider. The interpretation might possibly from the authors' viewpoints or from the readers' viewpoints. Barthes, as mentioned by Bradford (1997), in the famous work, *Death of the Author*, supports that the interpretation might be conducted from the readers' viewpoints since once a text published, it is free to be consumed by the readers. However, the readers could also consider the contexts of the texts. This claim does not mean to put the authors aside and to highlight more to the role of the readers but in interpreting a literary work, both the readers and the authors are considerable along with the readers' sociocultural forces and competence. Thus, to decide the side, of the authors or of the readers viewpoints, is not a piece of cake, however the ease of the spread and access to the literary works but the difficult access to the authors have shift the interpretation more to the readers' viewpoints rather than to the authors'.

The process of interpreting a literary work becomes complicated. The shift to readers' viewpoints brings out consequences that the readers might include their cultural values, beliefs, and even their acknowledged experiences to their interpretation. In this case, Verdonk notes that readers' responses toward literary works are influenced by those shared value and beliefs in particular society (2002: 67). This claim, of course, is possible to create a crack in its wall for the readers' beliefs, values, or experience about the authors to fill in. At this very point, then, is where the complication lies. The dichotomy of the readers versus the authors blurs. Facing this situation, then the theory by Simpson as a response to Sapir and Whorf serves as a bridge between the readers and the authors. He mentions that "concepts become *lexicalized* in language, and the system expands or contracts relative to the concepts it needs to express" (1993: 150). By the theory, the authors' intention and the readers' interpretation might meet in the language used since the authors disclose their intention in the linguistic choices in the works and the readers interpret the works based on the linguistic evidences.

Combining the readers' interpretation and the writers' intention is similar to the nature of Discourse Analysis. Discourse Analysis observes the object of the study as a text, and the text is not limited to the linguistic one. It studies the production and the consumption of the text. Further, the Critical Discourse Analysis (CDA) aims to reveal and explain the transparent relationships between the reasons and the actions done in societies as discursive practices, events, and texts, and also between social and cultural structures to observe the struggles due to power imbalance (Fairclough, 1995: 133). Accordingly to Fairclough above, then, the duty of a Critical Discourse Analyst is to raise awareness of the tendency of the power imbalance in societies. The awareness might be similar to what Locke mentions as revelation in the notion of being critical. Locke mentions that being critical means evaluating an object or situation in accordance with the systems of rules, principles, or values (2004: 27).

CDA has been difficult to be conducted as a very complete study due to its nature. It might be the reason behind the notion by Van Dijk that "Critical Discourse is far from easy" (1993: 253). The nature of CDA referred above might be the intertextuality and the rigorous study of language. The intertextuality of the text is defined as the relationship of a text to the other texts as the contexts. The contexts might be very complicated since they include the history, society, culture, and ideology (Wodak and Meyer, 2001: 15). The rigorous study of language is also one characteristic of CDA. As the Systemic Functional Grammar proposed by Halliday (2004) becomes a powerful framework in observing the language in CDA, the more comprehensive study on more linguistic elements in grammar might draw a more comprehensive result of the analysis. However, Wodak and Meyer further notes that CDA incorporates specific linguistic categories (2001: 16). Therefore, a CDA employing a linguistic category can be said adequate as long as it is capable in revealing the transparent power imbalance in society.

In terms of the intertextuality, this paper peruses the possibility that two texts might intertext in terms of the ideology. The purpose is therefore to show that the different societies might share similar virtues or ideology, and the ideology is traceable in the literary works produced by the societies. However, the similar virtues or ideology are not sufficient to generalize the societies owning the texts into a particular group. The premature generalization is the danger of intertextuality study by Miola (Marrapodi, 2005: 2003). The rigorous study of the language in this paper is conducted accordingly to the framework of Systemic Functional Grammar by Halliday (2005) particularly by observing the transitivity of the clauses of the folktales. The transitivity analysis treats the processes in the clauses as representation of what are in the language producers mind. The transitivity analyses the configurations of the processes and the other elements inside the clauses (2004: 174). There are six types of processes, namely, material, mental, relational, verbal, existential, and behavioral. Each process represents different meaning among others.

In an ideological study, folktales are relevant to serve as the object of the study. Folktales usually contain particular ideologies to be delivered to the readers. Moreover, the target readers of folktales are usually children and they are easy to receive new ideologies as moral messages or teaching from their elders though folktales. That is inline with what Nodelman mentions that children's literature is primarily a didactic literature (2008: 157). Being a didactic literature, it is used by the adults to teach their ideologies to the children. Speaking of CDA, then, in one hand, observing folktales might reveal the tendency of powerful adults in choosing particular stories to the children. On the other hand, it is also feasible to reveal the struggles because of the power imbalances contained in the chosen folktales.

2. IDEOLOGY AND THE DISCOURSE CONTEXTS OF THE FOLKTALES

The ideology in the stories that the writer wants to discuss and proof in this paper is that the supernatural being is more powerful than human beings. The power of the supernatural beings can be described as in comparison to the limited ability of human being or as the source of help for human being in overcoming the problems, which they might face. The ideology is prominent in both of the stories since the plots of the stories depend on the role of the supernatural beings. The complication and the resolution take account on the role of the supernatural beings.

The stories are *A Tale of Two Sisters: Bawang Merah and Bawang Putih* and *Cinderella*. The former is taken from <http://agi.ac.za/news/day-2-mythology-reality-stories-matter> and the latter is taken from <http://childhoodreading.com/?p=21>. Both of the sources are not free sources that the

content writer of the sites cannot be random person. The first story, *A Tale of Two Sisters: Bawang Merah and Bawang Putih*, is an adapted from a Malay folk tale from the Malay Peninsular and Indonesian Archipelago by Jhybe for Take Back the Tech! Campaign. The source site wants to promote equality and to end the violence against women. This paper is actually not continuing the program promoted by the sites, but still this paper promote the same spirit that folktales and fairytales might form the readers from the early age. This paper still promotes the awareness of the tendency of inequality power relation in society through stories. The second story is taken from a site that provides a lot of stories for education and enjoyment purposes. This fact also supports that the existence of the stories is to educate or to transfer particular teaching and ideology to the readers. The expected or target readers of the stories are children and the entertainment purposes of the stories amplifies the notion that the didactic process is transparent.

The interest for observing the two folktales comes from the intuition that both of them have the similar plot and fame. The story about Bawang Merah and Bawang Putih is pretty famous in surround Indonesian Archipelago and Malaysian Peninsular. The consequence is that the story has some variations and reproduction with some adjustments here and there. One example of the published variation is the story entitled *A Tale of Two Sister* in *Balinese Children's Favorite Stories* by Victor Mason (2001). The modification lies in the characterization and the setting of the story which are customized accordingly to Balinese setting. The second story about Cinderella is also famous in the world. The fame has the same impact with the one of Bawang Merah and Bawang Putih. It has been told and retold to many societies in many places with many modifications and adjustments. Tartar mentions that the story of Cinderella has been reinvented by so many different cultures and the characteristics of the main character, Cinderella, might be varies (1999: 101). In the book, Tatar provides seven variations of the story. Despite all the variations and the disputes of the originality of the stories, this paper wants to take account to the stories as a trace of the ideology of the society possessing the stories.

The plots of both of the stories are similar in terms of the roles of the characters. The similarity lies in the story that the main character suffers from being treated unequally. The main characters are defined as hardworking and sincere characters among the other good qualities. The stories develop to the climax in which the main characters meet the supernatural being because of their having good qualities but treated unequally. The difference between the first story about Bawang Merah and Putih and the Cinderella is in the effect that the supernatural beings give to the main characters. In Cinderella, the supernatural being acts as the helper while in Bawang Merah and Bawang Putih, the supernatural being acts as the opponent

3. ANALYSIS ON THE LANGUAGE

The ideology that supernatural being is more powerful than human being is observable in the transitivity of the clauses. The detailed analysis on the transitivity system is conducted for each story. The analysis on the language shows that even though the choice of words might be different, but the two stories deliver the similar ideology. The result shows that both stories are similar in employing transitivity system.

The powerful supernatural being in both stories could be represented in two strategies. First, the supernatural being is depicted having control or power over the human characters. In this way, the supernatural being is not being compared to human being but they posses ability or potential by themselves. Second, the human being characters are depicted to be in need of supernatural help in achieving some characteristics or abilities in the stories. In this way, the supernatural beings are compared to human characters. Human characters need helps from supernatural beings in some cases or try to escape from the powerful influence of the supernatural beings. The followings are the discussion on the language in both stories.

3. 1. TALE OF TWO SISTERS: BAWANG MERAH AND BAWANG PUTIH

The material processes in the *Tale of Two Sisters* need to be observed in terms of all the elements in the transitivity system. All the elements, including the process, the participants, and the circumstances, contribute to the representation of the ideology of the story. The verbs, in which the processes, are located show submissiveness of the human characters towards the supernatural characters. The verb *equipped* represents the material activity of adding something useful to the recipient of the process. In

contrast, the author does not choose other verbs, such as *attach* or *augment* due to semantic significance. The next verb, *rescue* is even more evident in showing the power of supernatural being over the human character. It means that the Actor of the process wants to save the Goal from the unwanted condition. The unwanted condition is described in the circumstances as the location or place. The circumstance mentions that the unwanted condition is the magic by the supernatural beings. The third example of the material process is *to release*. The verb shows the power of the Old Woman as the Actor of the process to keep or to let Bawang Putih go. There is a verb appearing twice, *gave*, however the first mentioning and the second mentioning have different configuration. The verb *gave* shows the authority of the Actor and indirectly showing the power to pass something from the Actor's domain to the recipients. Even though the things given, the Goal, are not always the Actors' belonging, the power to give is beyond the authority of possessing something. In an example, the first material process *gave* further is enhanced by the causal circumstance *for her kindness*. It indicates that the process is done in terms of giving rewards to the recipient. The act of giving reward is commonly by the authoritative party. The second material process *gave* shows the repetitive action of the process by the circumstance of frequency. To *give* all the time, the Actor must have the Goal much or many. The last evidence from material process is the verb *offered*. An offering is usually given by the lower level members to the upper level members. In this case, the actor must be the one belonging to the lower level class and the recipient belongs to the higher or upper class. The process *gave* and *offered* are slightly in the contrary in terms of the passing of the things.

Table 1. Material process showing powerful supernatural being in Tale of Two Sisters

No.	Verbs	Participants						Circum.
		Actor	Goal	Scpe	Rept	Client	Att	
1.	Equipped	She (Bawang Merah)	-	-	herself	-	-	With a poem, a thumb of young ginger and a silver fish (matter)
2.	rescue	She (Bawang Merah)	Bawang Putih	-	-	-	-	From the magic she is entrapped in (location/place)
3.	To release	(The Old Woman)	Her sister (Bawang Putih)	-	-	-	-	-
4.	gave	The Old Woman	A large pumpkin	-	Bawang Putih	-	-	For her kindness (reason)
5.	Offered	She (Bawang Putih)	-	-	The Old Woman	-	-	To do more and more task (matter)
6.	Gave	The old woman	A wam and loving hug	-	Her (Bawang Putih)	-	-	Every time she was done with each task (frequency)

Mental processes in *A Tale of Two Sisters* are decorated by negative polarity of the process. The types of the mental process found are perception, emotion, and cognition. The negative polarity shows the negative mental activity of the Senser. The mental processes depict that Bawang Putih as the representation of human being does not do cognitive activity and is unable to do perception activity. The process represented by the verb *missed* shows the emotion of the character, however, the emotion is negative emotion that has the sense of sadness, longing for something comfortable. This sad feeling is intensified by the circumstance *very much*.

Table 2. Mental process showing powerful supernatural being in Tale of Two Sisters

No.	Verbs	Participants		Circum
		Senser	Phenomenon	
1.	Missed	Bawang Putih	Such comfort	Very much (intensifier)
2.	Did not realise	(Bawang Putih)	It (the comfort)	-
3.	Did not seem to hear	Bawang Putih	Her (Bawang Merah)	-
4.	Cannot hear	She (Bawang Putih)	You (Bawang Merah)	Because now her ears are warm but your mouth is cold (reason)
5.	Could not seem to see	Bawang Putih	Her (Bawang Merah)	-
6.	Cannot see	Bawang Putih	You (Bawang Merah)	Because now her eyes are hot but your blood is cold (reason)

The evidence of the ideological representation from the relational process in A Tale of Two Sister is not many and prominent. However, this process is more evident in this story than in the other since in Cinderella, the relational process is unable to represent the ideology. In this story, the relational processes are used to give identification to the character. The human character, Bawang Merah, is identified as nothing. Related to the contexts, the identification has been done by the Old Woman, or in this case, the supernatural being. Therefore, besides that the supernatural being has the authority to identify the the human characters, the identification mentions that the human character is not valuable. Leaving the analysis on the transitivity for awhile, the identifications are in the forms of metaphors. The human being, Bawang Merah, is being compared to distant whispers and shivering shadow. The choice of comparison, also contributes to the identity of bawang Merah as the representation of human being. A distant whisper is not audible, therefore, the human character has no voice, and a shivering shadow is not visible as the human character is characterized so.

Table 3. Relational process showing powerful supernatural being in Tale of Two Sisters

No.	Verbs	Participants				Circum
		Carriers	Attribute	Identifier	Identified	
1.	Sound like	-	-	Nothing but distant whispers	You (Bawang Merah)	-
2.	Are like	-	-	Nothing but a shivering shadow	You (Bawang Merah)	-

Table 4. Verbal process showing powerful supernatural being in Tale of Two Sisters

No.	Verbs	Participants				Circum
		Sayer	Verbiage	Target	Receiver	
1.	cried	She (Bawang Merah)	Bawang Putih, here we are	-	-	-
2.	cried	She (Bawang Merah)	Bawang Putih, here I am	-	-	-
3.	Begged	-	-	Bawang Merah	Her (the Old Woman)	To release her sister (purpose)

The verbal processes in the story show the two strategies in delivering the ideology. The verb *cried* by Bawang Merah shows desperation and the state being powerless. The test that can be employed is the test on the semantic properties of the verb. In some cases, the meaning of the verb is similar to verb *to shout* but the verb *cried* is also similar in the behavioral activity in expressing sadness. Therefore, the semantic properties of *cried* might represent the desperation of the human character. Further, Bawang

Merah, as the representation of the human character *begged* to the Old Woman. This resembles to the second strategies that the human being is compared to the supernatural being. Begging, Bawang Merah is powerless before the Old Woman.

3. 2. CINDERELLA

Similar to the interpretation of the material processes in the previous story, the material processes in Cinderella are also prominent in representing the powerful dominance of the supernatural beings over the human characters. The verb *turned* configured with the circumstances *to the cat* represents the power of the Actor, the fairy, to give order in turns. The order is exemplified by the next verb *bring*. This verb is actually more observable and prominent in terms of Theme and Rheme or Mood analysis since the clause is an imperative clause. The consequence brings the Actor as the participant who must do the process being ordered by other party, in this case the recipient, or the fairy. This claim is being strengthened by the process in the verb *do* since it has the similar way of interpretation. The circumstance of the process *do* shows powerless Actor. A complicated interpretation is needed to observe the process *turned* since the participant is an inanimate noun, *The pumpkin*. The interpretation should accounts that the act of turning is as a result of the flick of the fairy's magic wand. Interestingly, the same phenomenon happens in the process contained in the verb *broke off*. The powerful participant is hidden in the circumstance. The fairy becomes the reason of the action by the Actor. The verb *present* shows the competence or authority of the fairy to present Cinderella at the court although in fact Cinderella does not belong to the fairy. Thus, the fairy has, actually, no right to present Cinderella in such occasion. The interpretation of the material processes in this story meets the strategies in representing the ideology that supernatural beings are more powerful than human characters.

Table 5. Material process showing powerful supernatural being in Cinderella

No.	Verbs	Participants						Circum
		Actor	Goal	Scpe	Rcpt	Client	Att	
1.	turned	The fairy	-	-	-	-	-	To the cat (place)
2.	bring	You (the cat)	Seven mice	-	Me (the fairy)	-	-	-
3.	do	(you, the cat)	-	-	-	-	-	As you are told (manner)
4.	turned	The pumpkin	-	-	-	-	-	With a flick of her magic wand (means)
5.	present	I (the fairy)	You (cinderella)	-	-	-	-	At the Court (place/location)
6.	Broke off	She (the step mother)	-	-	-	-	-	For the fairy had appeared (reason)

The second process in representing the ideology in Cinderella is the mental processes which should be interpreted as the process of sensing accordingly to the nature of it. In the story, the cognition and perception are the most prominent types to show the ideology. The first verb *did not know*, belongs to the process of perception. The interpretation cannot be conducted separately by putting the negative polarity aside. The Senser of the process, the cat, does not have the cognitive information about the phenomenon, that fairies eat mice too. Putting the clause back into the context, then, the fairy who give the order is the possessor of the cognitive information. This clause is to contrast the capability of supernatural being to the other being. Uniquely, the Senser in this clause is not a human character, but an animal. However, it does not change the essence of the ideology that

supernatural being is powerful and authoritative. In contrast, once the human being character is configured by the mental processes, the process is configured with the modality *could* that refers to the ability of the Senser. The Senser is represented being unable to do cognition process since the polarity *hardly*, occurring as the manner circumstance.

Table 6. Mental process showing powerful supernatural being in Cinderella

No.	Verbs	Participants		Circum
		Senser	Phenomenon	
1.	Did not know	I (the cat)	(that) fairies eat mice too	-
2.	remember	(you)	(that) they must be alive	-
3.	Could believe	Cinderella	Her eyes	Hardly (manner)
4.	Remember	(you, Cinderella)	(that) you (Cinderella) must leave the ball at midnight	-
5.	Remembered	She (Cinderella)		-

Table 7. Verbal process showing powerful supernatural being in Cinderella

No.	Verbs	Participants				Circum
		Sayer	Verbiage	Target	Receiver	
1.	ordered	She (the fairy)	Quick! Get me a pumpkin	-	-	-
2.	Are told	-	-	You (the cat)		-
3.	exclaimed	The fairy	Good!	-	-	-
4.	exclaimed	She (the fairy)	That's enough!	-	-	Raising her magic wand (accompaniment)

The Verbal processes in Cinderella amplify the sense that the supernatural being is more powerful and authoritative than the human characters. The ideology is represented in that the fairy gives order, tells, and exclaims. The order by the fairy is very strong since the verbiage is in imperative form, not in declarative nor in interrogative form. The exclaims are also configured with the exclamations. In this sense, then, the verbiage is kind of evaluation. Serving as the participant being able to give evaluation to the other participants, therefore, the fairy must be powerful and authoritative. To strengthen the idea of authority, the story presents also an example of different configuration of Theme and Rheme in terms of passive voice. The verbal process *are told*, represent that the target is being told without necessarily mentioning the Sayer. This is a strategy to hide the power even though from the context, then, the Sayer is obvious.

4. CONCLUSION AND FURTHER DISCUSSION

From the discourses and the analysis on the language, the two folktales, *A Tale of Two Sisters: Bawang Merah and Bawang Putih* and *Cinderella* share similar ideology. The folktales, therefore, has ideological intertextuality. This intertextuality might not lead to the conclusion that the society possessing the tales are related one to another, but it might support the idea that cultures and societies might have similar values and teachings regardless their distance in space and time. The analysis on the narrative structure shows that both of the stories have similar narrative structure represented by the similar goal of the plot. The analysis on the language shows that the transitivity analysis observing the processes, the choice of words, and the configuration of the elements contribute to the delivery of the ideology.

In relation to the study of Critical Discourse Analysis, the prominent ideology of the story is that supernatural being is more powerful than human beings. This ideology or belief is possibly to be handed down to generations by the delivery of the folktales. Based on the aims of CDA then this paper is an effort to raise the awareness of the contained ideology to the readers of the folktales. It also wants to raise the awareness that adults might have tendency to deliver the ideology unconsciously.

Lastly, Hopefully, this paper might be useful as an academic reading related to linguistic study and Critical Discourse Analysis study. For the further study, the analysis in this paper can be developed more since CDA might be a very broad discursive study. The more comprehensive and complex study in terms of the intertextuality might draw a better picture in the result. Other viewpoints in observing the data is also very possible, for instance, the critical observation might take a look on different binary opposition besides what is conducted in this paper. In this paper, the binary opposition is between supernatural being and human being. Other opposition might be between children and parents, society and individual, or between old generation and young generation.

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Exploring Malang Local Literature to Seek the History of the Region and Its Moral Values

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ABSTRACT

This paper is going to present the exploration of Malang local literature to seek the history of Malang as a city and region as well as moral values contained in the explored Malang local literary works. This local literature will be limited to traditional prose works, such as folktales and legends. They are called local literature since most of them talk about the origin of Malang as a specific geographical region that consists of *Kabupaten Malang*, *Kotamadya Malang*, and *Kotatif Batu*, discuss how Malang people behave and do their activities, as well as how they deal with all aspects of life such as respecting nature/their surroundings, highlighting heroism and bravery (represented by Malang local heroes), and the like. Written based on a research about Malang local literature, the data are gathered from interviews and library study. These combined ways of data gathering helped the writer compiled several so-called Malang local literature. Thus, in the discussion part, the writer is going to mention the local literature already explored, and analyze the works in order to know the history of Malang. Later on, the discussion will be related to the existence of moral values in those literary works that really represent how people of Malang respect and maintain their traditional virtues and morality. The findings will be reported and described qualitatively.

Keywords: local literature, history of the region, moral values

1. INTRODUCTION

Relating literature and history is regarded as the most complex task in literary study. Literature is widely known as a work of human beings through (verbal) language employed in a particular way, and made up by the writers, poets, or playwrights as its 'creators'. Thus a work of literature is surely imagined and invented by the creators. Unlike literature, history is 'branch of knowledge dealing with past events, political, social, economic of a country, continent or the world' (Hornby, 1986: 405). The adjective, i.e. historical, is often defined as 'belonging or pertaining to history as contrasted with legend or fiction, which are parts of literature) (ibid.). However, as history is a record of human's lives, so is literature. Both of them share a specific feature, i.e. a human's act and effort to record what one thinks is important. Thus, a further central historical question which arises in literary study is "what is literature's role in history?". That question implies that literature is a part of history and cannot be separated from it without loss.

There have been two applicable literary theories providing the basis for exploring and investigating the relation between history (what really happens) and literature, i.e. mimesis and intertextuality. Mimesis, according to Abrams (1999:51), views the literary work as an imitation, or reflection, or representation of the world and human life. This suggests that a work can never be separated from reality, human life. An author might be inspired, triggered, or motivated by what happens in his surroundings when creating his literary works. A world in literature is a representation of the real world. Compared to mimesis, intertextuality sees the literary work as an inseparable part of its surroundings. This term was once suggested by Julia Kristeva. It challenges all traditional notions of influence and tradition and suggests that all texts are made from multiple transpositions of other texts (literary and non-literary). Intertextuality includes conscious 'borrowing' or allusion but also

every conceivable unconscious citation (Selden, 1990: 401). In other words, the term intertextuality is used to signify the multiple ways in which any one literary text is made up of other texts, by means of its open or covert citations and allusions, its repetitions and transformations of the formal substantive features of earlier texts. Any text is in fact an “intertext” – the site of an intersection of numberless other texts, and existing only through its relations to other texts (Kristeva, 1984: 59-60)

When it comes to the use of literature to convey the history of a region, as this paper is discussing, it becomes more challenging. The information needed for history of a region is not always available. Local historians are not always there to record everything telling about the origins of a given region. History books have been widely published, but the content seems to be evidently insufficient to make the events livelier, particularly when the content is used as a source for sharing positive characters, good deeds, or virtues for students of elementary schools, for instance.

Sometimes people might seek its region’s history from local literature widely spread in their surroundings. Local literature per se is defined as literature from a certain area, in this case *Malang Raya* that covers *Kotamadya Malang*, *Kabupaten Malang*, and *Kotatif Batu*. Most works are in the forms of folktales and legends (the two of which belong to folklore). Unfortunately, there has been no written scientific report found by the writer of the paper telling why people establish and entrust their history through such literary works. The writer presumes that they need something as a representative of their well-beings, strengthening their existence and reshaping their mental evidence that they inhabit the so-called Malang region.

Thus, based on the theoretical perspectives on mimesis and intertextuality above, this paper is going to mention some local literature already explored and compiled from *Malang Raya*, analyzing its relation with the history of Malang (or at least the perceived contribution of the works towards the ideas of Malang origins as its people’s self-identity), and the moral values contained in them, since those positive characters are often times contained in order to remind the readers about the good deeds they have to hold in daily lives.

2. DISCUSSION

Based on the resulting exploration, several titles of Malang local literature can be compiled (Siswanto and Noersya, 2008; <http://ceritarakyatnusantara.com/id/folklore/215-Legenda-Gunung-Arjuna>). Most of them are in the forms of folktales and legends. Referring to the idea that history and literature are interconnected, this subchapter is going to convey several Malang local literary works, their depiction of Malang history, as well as their moral values.

2. 1. MALANG LOCAL LITERATURE

Consisting of around 5 stories, the following subtitles show Malang local literary works being discussed:

2. 1. 1. THE ORIGIN OF MALANG

It was not easy to answer a question about the origin of the name of Malang. This history-based folktale seems to answer such thirst. Entitled “The Origin of Malang”, the story begins with the war executed by Sultan Agung from Mataram Kingdom who wanted to beat Surabaya and the surrounding areas. Supported by thousands of soldiers, they went first to the west of East Java region well-known for its mountainous area. The mountain range consists of Mount Penanggungan, Welirang, Arjuna, Anjasmoro, Kawi and Kelud. Tumenggung Alap-Alap as the appointed warlord remembered the King’s warning that they needed to be careful while exploring and attacking that area. They knew that the area was once a kingdom named Kanjuruhan under the reign of King Gajayana. The people there were well-known for their tenacity to defend the region from outside attacks. When they arrived at a small district named Merjosari, they found a lot of trees cut by the people and spread all over the street that they used to enter the area (in Indonesian called ‘malang melintang’). This means that the people there already knew the intention of the troops’ arrival, i.e. to attack and defeat them.

Therefore, Tumenggung Alap-Alap reported the condition to Sultan Agung, telling that they fought back (in Javanese called ‘malang-malangi’). Shortly speaking, Tumenggung Alap-Alap finally could defeat the local troops, despite the tenacious local people who wanted to defend their area. From those events, it is believed that “Malang” as the name of the region originates from the hardships

Tumenggung Alap-Alap had to deal with while defeating the people of Malang, which is located in the south of Surabaya, as the intended defeated area by Sultan Agung from Mataram.

2. 1. 2. KEN AROK

This story is based on a true local history that happened in Tumapel (later on known as Singhasari/Singosari), a small district in the north of Malang. In the 8th century, Tumapel as a small region under the administration of Kediri kingdom was led by Tunggul Ametung. This person was appointed to lead the region by King Kertajaya (who was believed to reign Kediri Kingdom from 1199-1222).

As a local leader, Tunggul Ametung wanted to have a wife. Unfortunately, he finally got a wife by kidnapping a Brahmin's daughter named Ken Dedes, a really beautiful lady from the highest caste of the Hindu society at that era. As a daughter of a Brahmin, Ken Dedes seemingly could never accept the fact that she would marry a lowly caste man, a leader of a conquered area. Her followers could not accept the fact either. Therefore, a lot of followers frequently attacked the leader's guards.

There was a commoner named Arok, a really brave local hero who was increasingly known by the people because of his persistence and knightly conduct. Guided by several elders such as Ki Bango Samparan and Empu Gandring, he became an authoritative, ingenious, tough, and powerful person. With his ability, he finally could defeat Tunggul Ametung. In leading Tumapel, he married Ken Dedes. Both of them were believed to develop Tumapel to be a powerful kingdom called Singhasari. In the surroundings of Malang, several temples and traditional tourists resorts prove their existence, e.g. Kidal Temple, Jago (Jajagu) Temple, Singosari Temple, Ken Dedes pool, and the like.

2. 1. 3. LEGEND OF ARJUNA MOUNTAIN

Closely connected to the existence of a high mountain in the west of Malang and Batu, this legend emerged. Arjuna is a high mountain in the western mountain range of East Java. Located in the border of Malang Raya, Mojokerto, and Kediri, this mountain contributes to the development of local literature, i.e. Malang local legends.

A story closely related to this is entitled "The Legend of Gunung Arjuna". Arjuna is known as one of five sons of King Pandu (based on Mahabharata epic). Since Javanese people cannot be separated from such an epic, they manifest their belief in Mahabharata by adapting what they find in their surroundings with the existence of those five heroes. Thus, this story was created (anonymously).

The story begins with the ambition of Arjuna to gain more divine power. He went to the slope of a mountain to meditate. This mountain is located in the west of Batu. This area is well-known for its beautiful scenery, fresh and cold air. Days and nights have passed. Being preoccupied by his meditation, Arjuna did not realize that he emitted powerful rays. Because of this power, too, the top of the mountain got higher and higher, reaching 'kahyangan' where gods and goddesses are believed to reside. The top of it shook the heaven. This created restlessness among the gods.

Batara Guru as the highest god asked Batara Narada to solve the problem. Batara Narada then went down to the earth to meet and persuade Arjuna to stop his meditation, but he failed since Arjuna still insisted in continuing his meditation to gain his ambition as the most powerful person on earth. All other efforts have he done, involving beautiful nymphs as well as evil spirits. They also failed. Finally, Batara Narada asked Semar and Togog for help. In Javanese version of Mahabharata, those characters exist as representatives of wisdom. Physically abnormal, they are regarded as the world's equalizer, as the world is full of dichotomy. Despite their physical abnormality, people believe that those characters, particularly Semar, are models of virtues.

Before going to meet Arjuna, Semar and Togog also meditated in order to gain more power. Because of the divine power, they could turn into giants and afterwards went to different sides of the high mountain. They could cut the top of the mountain, and threw it to the southeast of the area. Such an act created a really noise explosion and earthquake. The explosion awakened Arjuna from his meditation. Semar and Togog came to talk to Arjuna and persuade him to stop his meditation that has caused chaos in 'kahyangan'. At first Arjuna refused, but then both of them advised him that people should not be arrogant. Arjuna has already been a capable person, but he wanted more. Togog added that Arjuna should be humble, despite his divine power. This advice makes Arjuna realize that what he has done could be harmful for others. His ambition caused chaos among the gods. Together they left the slope of the mountain. From then on, the mountain has been called Arjuna Mountain, and the top

of the mountain being cut by Semar and Togog is called Wukir Mountain, in the southeast of Arjuna Mountain.

2. 1. 4. EMPU SUPA

Empu Supa as the main character of the story is believed to give names to several areas of Malang. As the story begins, Empu Supa as a maker of traditional weapons (particularly *keris*) is told to be a curious person who never gave up learning things. Because of his intention to gain more knowledge, he decided to leave the house and further wander to the south to meet a powerful person named Resi Tunggul Wulung. On his way to Resi Tunggul Wulung's residence, he encountered several events and natural phenomena that later on made him give names to several districts in the surroundings of Malang, such as Nangkajajar (the range of jackfruit trees all over the area), Pandanwangi (a fragrant kind of leave called pandan), Pakis (tree ferns), and Wendit/Walandit (one of Malang well-known tourist resorts, a natural pool and woods full of monkeys).

In Wendit, he met a wise person named Hyang Sara. Empu Supa introduced himself to Hyang Sara, and told his intention to meet Resi Tunggul Wulung. Being familiar with this name, Hyang Sara added that Resi Tunggul Wulung was the right person for Empu Supa to gain further knowledge. However, before continuing his journey to find Resi Tunggul Wulung, Empu Supa would also like to learn something from Hyang Sara. Knowing this Hyang Sara agreed to teach Empu Supa. He would share all that he knew, and gave advice that a thirst of knowledge was good, but not too much. People needed to control their lust. They should not go too far to gain almost everything in this life, since death would be the end of human's life. They would not bring anything in the afterlife world. Being excessive in life would be in vain. Empu Supa pondered about these wise words, and agreed with all that Hyang Sara said.

In the next morning, he was ready to leave Hyang Sara's residence. He went westward to Resi Tunggul Wulung's residence located in the edge of Brantas river, a big one that flows along Malang and other parts of East Java. Shortly speaking, he was accepted as Resi Tunggul Wulung's apprentice. Persistently he learnt all things advised by his teacher, particularly techniques of producing traditional weapons. He became Resi Tunggul Wulung's most beloved apprentice. Finally getting married with another female apprentice as suggested by Resi Tunggul Wulung, Empu Supa lived happily with his family.

2. 1. 5. BAGUS SETYA AND BAGUS TUHU

The story is about two siblings named Bagus Setya and Bagus Tuhu. It was supposed to happen in Tumpang, a small district in the east of Malang. This district is well-known for its beautiful and hilly scenery, cold temperature, temples related to Singosari Kingdom, and 'Coban Pelangi' (Rainbow waterfall). Bagus is usually used to name a male child. Setya in Javanese means loyal, whereas tuhu means earnest or whole-hearted. Thus, the story clearly exposes loyalty and doing things wholeheartedly.

Malang, when the story took place, was a part of Jenggala kingdom. In the east of Wajak, there was a small village called Tumpang. In that village lived a spouse named Kyai Durung and Mbok Asri. They lived in the woods. As peasants, they made a living by collecting woods and farming. This spouse had two sons, Bagus Setya and Bagus Tuhu. From their childhood, they got along well and helped one another when they encountered problems. Up to their adulthood, they maintained this good behaviour. The father also insisted that they have to love and care for one another. Living in such a place, they have to preserve nature as well. If nature was shattered, it would be harmful for other creatures, including them.

Since they have been matured, they intended to go for a living. They wanted to go to Jenggala. In their way to go there, they came across a region inhabited by king's sons (*panji*), called *Kepanjian* (later on more well-known as Kepanjen, a capital city of Malang Regency). Then they continued their journey southwards.

Finally they arrived in the capital city of Jenggala, and were able to meet King Ajisaka in person. They introduced themselves and told their intention of being the king's subordinates, dedicated their lives for the king. Before accepting their plea, the king tested their ability, martial spirit and self defense, as well as knowledge. Bagus Setya and Bagus Tuhu succeeded in showing that they were really capable

in those aspects. Therefore they were accepted as soldiers in Jenggala kingdom. Later on, they were granted the position as *tumenggung*.

It has been years for them to serve King Ajisaka. Because of being really busy with their responsibility as *tumenggung*, they never visited their parents. Bagus Setya really missed his father and mother. Unable to resist this feeling, he asked King Ajisaka to let him go and see his parents. The king gave him permission on one condition, i.e. he had to return to Jenggala immediately after seeing the parents.

Happily Bagus Setya returned to Tumpang. Unfortunately, he could not meet the father since he was away for several days. He would never go back to Jenggala before seeing the father. This took several weeks. King Ajisaka in Jenggala then asked Bagus Tuhu to follow Bagus Setya and found out why it took weeks for him to go. He should not return to Jenggala before seeing Bagus Setya. In Tumpang, Bagus Tuhu could not meet Bagus Setya since he was away looking for their father. Bagus Tuhu also went to find these two people, but could only meet Bagus Setya. The younger son told his brother that King Ajisaka expected his return. However, Bagus Setya refused to leave before meeting the father. As a result, they argued. They defended their stand. At last, they fought for a long time until both of them died. They were equally strong.

Not long afterwards, Kyai Durung passed through the location and saw the two dead bodies. At first he could not recognize them since they both wore soldier's uniforms. How shocked he was when finally he found that both of them were his own sons. He cried and ran to his house, telling his wife that their sons passed away.

The news about their death was soon reported to King Ajisaka. Knowing this, the king showed remorse. He regretted his contradictory commands to those two subordinates. He showed his condolence by going to Wonoasri (a small village in the district of Wajak), where the bodies of Bagus Setya and Bagus Tuhu were buried. He asked the local people to look after the graves and to commemorate their death.

Until now, the two graves located in the woods are still there, in Wonoasri village, and considered to be sacred. Annually, local people and people from Tengger commemorate this event by paying a visit to the graves and bring traditional offerings.

2. 2. THE HISTORY OF MALANG SEEN FROM MALANG LOCAL LITERATURE

Those five local prose works contain the 'possible' answers of how Malang was once established. It is called 'possible' because those sources are in the forms of folktales and legends. With oral tradition carrying these folktales and legend from generation to generation and place to place, tracing an original author is difficult, if not impossible. Most of the time, they are labeled as 'anonymous' or 'traditional'. It is true that some of them are true stories based on true characters, for example Arok-Dedes. However, what makes this discussion interesting is that people of Malang seem to seek their history through this kind of local literature.

To make the discussion more comprehensive, those kinds of local literary works (folktale and legend) need to be further defined. Folktale itself is a type of traditional story that tries to explain something unidentifiable (<http://www.wisegeek.org/what-is-a-folktale.htm>). Such stories might be fiction-based with magical or supernatural elements, and often are woven around royalty, peasants or mythical creatures. Passed down through oral tradition, they are people's endeavor to preserve aspects of a culture. A legend, similarly, is a narrative of human actions that are perceived both by the teller and the listeners to take place within human history. It is defined by a highly set of parameters which may include miracles that are perceived as actually having happened within the specific tradition where the legend arises. Many of them operate within the realm of uncertainty, never being entirely believed by the participants, but also never being resolutely doubted. A legend may reflect a symbolic representation of folk belief and collective experiences and mirror the values and culture of the society from which they originated.

Starting from a folktale about the origin of Malang, people can instantly answer the question about why this region is called Malang. Although people cannot fully accept the idea of war done by Sultan Agung (who truly existed in Javanese history) and Tumenggung Alap-Alap (who is a bit doubtful character to have truly existed), they will accept an idea that the word 'malang' may come from certain terms used by the characters or events they encountered in the folktale.

As a native of the region, the writer herself is pleased to find the stories behind the names of areas she always goes through, such as Pakis, Wendit, Pandanwangi, Kepanjen, and the like. She

knows exactly that the characters might be fictitious, the events might be invented, but those names truly reflect certain areas that she is familiar with.

The stories of Ken Arok, Empu Supa, Bagus Setya and Bagus Tuhu are interestingly interwoven with the events or phenomena that become the backgrounds of a certain area's existence. Even the so-called graves of Bagus Setya and Bagus Tuhu are still maintained by local people along with traditional rituals that go with it. As Abrams (1999: 170) suggests about myths, folktales and legends, those stories are related to social rituals as set forms and procedures in sacred ceremonies, although experts still cannot determine whether rituals generated legends (or myths) or legends (myths) generated rituals.

In relation to the theories of mimesis and intertextuality, the aforementioned folktales and legends are not created from vacant space. The interrelation between the story and the beliefs or culture within a given society has proven that history can be created, invented, or made up. There are various versions of Arok Dedes, for instance. However, the fact that people of Malang who are so proud of having such a brave and smart character as Arok depicts a phenomenon that they need a local model defining who they really are. Beautiful sculptures of Ken Dedes found all over Malang show that Malang women can be as attractive and good looking as this female character. Even the story of Coban Rondo is originated from the content of an inscription found in the location. To sum up, the combination of existent and non-existent characters, the believable and unbelievable events or places as the stories' settings, and the re-adaptation of certain folktales quite obviously convey the mimetic notions of Malang local literature containing the so-called Malang history. How illogical and impossible the events may happen, those stories are truly representatives of what Malang people believe and so far hold tightly, since they have become their self-identity, the reasons why they have existed.

2.3. THE MORAL VALUES OF MALANG LOCAL LITERATURE

Regardless of how true audiences believe the stories are, folktales and legends almost always provide some practical or moral lessons. Those five folktales and legends expose positive characters such as love of homeland, persistence, modesty, persistence in learning, loyalty and love of nature. The fact that people can derive and apply practical meaning from the characters, events, and the plots is part of what makes them so popular and enduring.

In the story about the origin of Malang, people can learn the love of homeland depicted by Malang local people. No matter what happens, they have to defend their region, particularly when they were under attack, and the region was threatened to be conquered. Although at the end of the story they could be defeated, at least they had done their best to defend their region. Tumenggung Alap-Alap himself admitted that local people of the so-called Malang area were tenacious, tough, and not easily defeated.

Persistence in all aspects of life as well as in learning is reflected by the acts of Ken Arok and Empu Supa. They realize that they are already equipped with enough knowledge, but they think it will be better to enhance their capacity so as to be much better persons. In order to defeat Tunggal Ametung, Ken Arok simultaneously exercised himself with a lot of hardships. Without persistence, it was impossible for him to gain what life offered to him.

Modesty is shown in the story about Mount Arjuna. Instead of being too ambitious as reflected by Arjuna, readers are expected to be humble. Humility or modesty does not always mean that people have to easily give up or accept life just the way it is. As Hyang Sara advised to Empu Supa, or as suggested by Semar and Togog to Arjuna, people do not need to be excessive. They have to control their lust, since self-control might lead to respect others' capacity and existence. Being ambitious sometimes can be harmful to others.

Loyalty and love of nature can be clearly seen from the story about Bagus Setya and Bagus Tuhu. In this folktale, the father always advised them to preserve nature, since their life truly depends on nature and what nature offers. Loyalty is shown through loyalty of a son towards a father, and loyalty of a subordinate towards his king. This happens to Bagus Setya and Bagus Tuhu. Because of his love to his father, Bagus Setya determined not to return to Jenggala. Because of his loyalty to King Ajisaka, Bagus Tuhu had to fight against his own brother. The story has a sad ending. However, readers can still see that loyalty and love of nature are worth-doing.

3. CONCLUSION

The discussion above shows that the existence of Malang local literature in the forms of folktales and legends helps natives of Malang find their identity of being inhabitants of the region. Invented based on what really exist in the society and mingled with seemingly miraculous happenings, mimetically and intertextually those stories shape the history of Malang and the origins of certain terms related to the areas of Malang, and depict the people's self-identity, since nowadays people tend to find the roots or history of a place in which they live. Enriched with the stories' moral lessons, they become increasingly popular.

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Charity Begins at Home: Domesticity in *Hikajat Amal Beramal* (1873)

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ABSTRACT

As a short story once published in *Bintang Johar* newspaper in 1873, *Hikajat Amal Beramal* (The Charity Tale) portrays a glimpse of domestic life in the Indonesian colonial era. Due to a very limited resource of literature text—or even any text—from Indonesian colonial era accessible to public, the story is rare and precious. Focusing on humorous bickering in old Indonesia kampongs, the story revolves around two families from different ethnicities—Chinese and Malay—and their heated discussion about charity activities—ones they purportedly consider as symbol of their social status and religiosity. The brief and intimate glimpse of their domestic problems, in relation to social-economy and religion, offers us another glimpse of history from the colonial era. This essay discusses how domesticity portrayed in short story as one of supporting layers of Indonesian history. With slice of humour and hint of irony, interactions between Chinese and Malay in Indonesian kampong in the colonial era give us a sense of how story of charity begins at home and how Indonesian colonial literature begins making its home.

Keywords: colonial Indonesian literature, domesticity, plurality, spatial closeness

1. INTRODUCTION

Glimpses of everyday Indonesian life from the late nineteenth century in *Hikajat Amal Beramal* (1873)¹ provide an alternative viewpoint. Labelled as an ‘anomaly’ within the existing array of Indonesian colonial literature, this short story explores the theme of religious charity in everyday life.² Being the oldest Indonesian story I have ever encountered, *Hikajat* has piqued my attention. Its dry humour in tackling religious issue is fairly refreshing. The practices in the everyday life of two different cultural groups, Chinese and Malay, show both blind devotion toward their beliefs and practical economic consequences for the families. Without any pretentious approach, *Hikajat* presents a straightforward, leaning toward crude, critique toward religion-based-charity practices. The self-inserted critique toward the practice of charity—and also itself as a story featuring one—provides fresh viewpoint in reading glimpse of Indonesian colonial everyday life narrative.

The story centers in two families: a Chinese Telosin Kampong Tapekong and a Moslem man named Bejikir from Kampong Mesigit. Both men has worked very hard and been painstakingly setting aside their extra money in their saving box at home while taking a careful note. After a year, the two men and their wives sit together to open their safe boxes. Although both pairs have been expecting a great amount of money, they find out no money left in the safe boxes. Mad with rage, both men lash

¹ *Hikajat Amal Beramal* was published in *Bintang Johar* Newspaper on January 18, 1873. *Bintang Johar* was a Christian newspaper (supported by Zending Missionary). The newspaper was published by Bruining en Wijt in Batavia from 1873 until 1886. It was also a continuation of *Bianglala* newspaper that has been in circulation since 1871. (summarized from subchapter “Cakupan Antologi: 1873-1914 in “Kolase Multikultural Sang Tukang Cerita Cerpen Indonesia 1870-an–1910-an”, p.3)

² See Budianta (2005) in her introduction essay of the for the anthology: “Kolase Multikultural Sang Tukang Cerita Cerpen Indonesia 1870-an–1910-an” (pp. 22-4) for the overview of featured short stories and *Hikajat Amal Beramal* being an anomaly within the short-story anthology.

out their wives and leave their home to find solace in gambling stalls. Both wives then are connected in a stream of dialogue, lamenting their misfortunes and mouthing off their husbands in return. The wives reassess each of their financial situations and learn that their money was spent of religious activities.

With the specific approach of reading narrative space, I will focus on four main questions in this paper: 1) how domestic everyday life details forms space significance within the story, considering the description, wives dialogues and the closeness; 2) how charity relates with everyday life details and proposes space for tolerance; 3) to what extend narrator role's in *Hikajat* presents plurality and tolerance, and 4) how *Hikajat* then contextually relates to reading Indonesian history, nearly half and a century later. Using the concept of space in narrative, home and charity as the basic formulation of 'home' in a broad sense—home for the two families and Indonesia (literature) as our home—this paper will examine *Hikajat*'s narrative in relation to its 'home' in Indonesian colonial literature.

2. DOMESTICITY IN CHARITY TALE

2.1. THE CLOSE WIVES' TALE

The only set of dialogue features in *Hikajat* is the dialogue between Telosin's and Bejikir's wives. After the exposition and the main conflict of the story, this set of dialogue comes as a dénouement. Both women are involved in conversation as their way of picking up the domestic details, backtracking facts that resulted in empty safes, and criticizing their husbands. In a clear juxtaposition, both wives are left in their home without resolution while the husbands went outside to console themselves with gambling.

Narrated in as a parallel, both husbands and wives take further action after they found out that the money in their safe boxes gone.

“These two men went out. One ends drinking in cap jiki card gambling table while the other selling his headscarf in pawn shop to then go watching cockfight and putting his rebana as a bet and being around people smoking dope. These two women sat back in their house, thinking over the situation; how the heck that money ended up gone. They were saving the money, holding back on new clothes, kebaya. All those money are for their old days.”(bold emphasises are mine).³

The different actions reflect their respond toward the conflict. While the husbands try to escape from the disappearance of their money with gambling, the wives stay in the house to “think over” the situation. The “think over” part of the story involves both wives in form of dialogue. In a way, the action taken by the husbands is not only allowing them to escape the reality and the story but also letting the wives taking over the space of the story.

The women are then free, in their shared confusion, to last until the end of the story. Not only taking over their husbands' story but the wives then taking the space of the narrator's narration. Their wives dialogue concludes the story with their own perspective, without any interruption from both their husbands and the narrator. Together they are “thinking over” and providing a firm conclusion to both the situation and *Hikajat*.

Sudden closeness of these wives, both in physical and narrative sense, is also an important matter in discussing the narrative space. In the beginning of the story, the narrator has established in details of two different families living in two different kampongs. Two different kampongs have certain physical distance between them—here I'm comparing with modern city planning practice. In the story, before the wives' dialogue, the narrator treats these kampongs as two places with certain distance between them. The treatment is realistic for a modern reader, assuming that each kampong stands alone as an independent space.

Yet in *Hikajat*, these two wives eliminate the distance between the two kampongs. By them being in a set of dialogue, the physical space between them can be considered as very close or even

³ “Ini duwa laki kluwar ruma, satu minum arak duduk pasang poh di meja cap jiki, yang laen gade sorbannya di pegadean pergi nonton adu ayam abis pasang rebananya, dengan mengawas orang isep madat. Ini duwa bini duduk diam di ruma berpikir tiada habis-habis ini perkara, bagaimana boleh jadi musna, pata pora ini duwit banyak-banyak; perasaan tadinya beli baju, kabaya, terlalu sayang, sebab mau disimpan buwat menjaga hari tuwa.” (Anonymous, 2005: 35).

almost non-existent. The dialogue emphasizes the information further by mentioning that the conversation happens, by in a literal sense, within spitting distance.

“The Chinese wife was so wound up and ended up screaming, startling Sorban [Bejikir]’s wife, causing her to *latah*⁴ while trying to put her ground betel on her mouth, **spitting** the betel juice to Chinese wife’s skirt, right on her lap. (emphasis mine)⁵

The proximity in dialogue section clearly shows the closeness of both wives in conducting the conversation. The shortening of physical distance gives away the sense of togetherness. The wives are not only experiencing the same misfortunes but they are also sharing the same space to settle their problem.

Meanwhile, in a narrative sense, both wives are also supporting each other, giving ‘space’ to each other to backtrack and reflect on the situation. By equal turn taking, both of them gives equal opportunity to settle the situation and then finish the story together. The quotation below provides an example:

“God, why am I married to that man?” Telosin Wife asked.

“Why?” Bejikir Wife asked.

“Oh why I cannot think of anything, my mind is all blank!” [Telosin] Wife screamed.

“That’s not it. We are just confused, our minds are clouded,” Bejikir Wife replied.⁶

Again, the shared misfortunes and mutual complaints create a sense of closeness between these wives, and by extension, the narrative distance two kampongs. What earlier told as two different kampongs, two different families, two different sets of culture in *Hikajat* are both physically and narratively closed in on by these wives conversation. The distinctive qualities of their culture remain whole but the distance between the two is shorter: a fleeting but critical state of real togetherness.

2.2. TRANSACTION AND CHARITY AT HOME

The act of religion-related charity featured *Hikajat* becomes another aspect in support of the argument that *Hikajat* fluidly unravels the story without any sense of inserted over-the-top moralistic value. Without the pretentious moralistic values, it is easier to approach *Hikajat* and view its relation to ‘charity’. Although the act of charity often focuses on transaction of money, here in this paper, I am leaning into a larger definition, which I will expound further below.

Financial transactions mentioned in *Hikajat* involve not only religion-related charity matters but also specifically the families’ act of saving their money. Before discussing the act of religion-related-charity, I would like to discuss about the significance of savings money for both Telosin and Bejikir’s family. Both men are shown as hard worker men, working diligently with the intention of saving money for their old days and living a well-set life. Therefore,

“[...] every month they counted his money, setting aside the amount for money and clothes. They kept the cash from their net profit inside a piggy bank and cash box. They saved and kept their money close so they could keep stacking them and living a good life in their old days.”⁷

⁴ I choose to not translate ‘*latah*’ because by doing so the text will lose its closeness to a Malay setting.

See Robert Winzeler (1984) “The Study of Malayan *Latah*”; an insightful article discussing for the act of *latah*’s analysis and its relation to and context in the Malay culture. Available in *Indonesia* Vol. 37, pp. 77–104, accessed (subscription needed) at <http://dx.doi.org/10.2307/2F3350936>.

⁵ “Ini Nyonya Tjina kliwat panas hati berkata dan bertreak sampe Empok Sorban kaget dan lata, manggut-manggut selagi locok sirinya, mau disuwap buat makan, tapi sini tra masuk di mulut, deri sebab lagi lata, tumpa itu aer sini di baju licin Nyonya Tjina punya pangku.” (Anonymous, 2005: 36).

⁶ “Tuwan ampun kenapa guwa bole jadi jodo?” berkata bininya Telosin.

“Kenapa?” Bini bejikir bertanya.

“Ai kanapa guwa seperti orang ilang otak, kaya suda gelap pikiran!” Berteriak nyonya Tjina baba Telosin.

“Bukan begitu! Dasar kita suda bingung tra kruwan pikiran” Bini Bejikir timpa lim. (Anonymous, 2005: 36).

⁷ “[...] saban bulan dia orang beritung habis potong ongkos makan dan pake, dia simpan uwang kontan deri untung bresinya di dalam celengan dan peti uwang; pikirannya disimpan dan dikumpul ita harta, biar jadi jumla bulet akan mendapat juga senang hati, sepanjang umur tuwana.” (Anonymous, 2005: 35).

The established principle of hard working portrayed in the story is described in details. In addition, practice of saving extra money close at their safe boxes at home, no matter how small the amount is, becomes repeated information throughout the story—along with the incessant complaints that the money disappeared under their noses. A sense of comfort in living life also appears, even fleetingly so. Both families shows no incredulity albeit their hard everyday-life activities and the religious-related obligations. It is not until they discover that there was no money in their safe boxes, all hell breaks loose.

Now how does this charity become the significant focus of *Hikajat*, resulting in the main conflict of the story? How does charity relate with everyday life details and proposes space for tolerance? To answer the question, I propose a larger definition in labelling the concept of charity. Instead of only counting the transaction in, I argue that charity in *Hikajat* also involves sense of tolerance, focusing on the space for charity, and in extension the space for tolerance.

The act of charity in *Hikajat* portrays not only the act of giving money for religious means, but also, in my opinion, provides space for a reflection. In relation to the title of the story, “The Charity Tale”, there is a sense of ‘tale’ storytelling in *Hikajat*. I am fully aware that it is very easy to fall into the need to categorize this story into a definition of tale. *Hikajat* does present a clear view of religious issue and mundane tradition of everyday life of Chinese and Malay family but categorizing *Hikajat* as a mere tale will only put a generic label on the story.

Therefore, broadening the concept of charity and re-reading *Hikajat* in much closer reading have led me to a presumption: the act of charity can be viewed as medium to glimpse on tolerance space in the context of Indonesian colonial narrative. Set as the main cause of the conflict, the act of charity in *Hikajat* has presented not only accounts of everyday life contrast from Chinese and Malay families but also how both of the families—with their guileless nature, their menial rage, their useless complaints, their gambling habits, their shared rants—deal with financial matters in the late nineteenth century setting.

2.3. GENERALIZATION (F)OR PLURALITY

As I have explored above, *Hikajat* is set in a space that accommodates plurality even with the occupant’s intense devotion for a religion. Sequences of detailed religious practice of Chinese—worshipping activities at the temple, incense purchase, funeral ceremony—and Islam—giving money and funeral ceremony—become the highlight of the story. Furthermore, sequences of practical economic consequences of said religious activities in the story add more complexity for the narrative space. *Hikajat* then is formed as a more ‘realistic’ within a ‘round’ space⁸, closer to reality. It provides not only one side of the reason and devotion but also another viewpoint of consequences. The third-person omniscient narrator opens the story with lengthy exposition of how religion was treated in this story. The statement of “Allah God loves to dwell inside man who is humble, who is thirsting for His voice and who follow His doctrine [and] man, forever, is seeking for justice to (purify) himself,”⁹ [1] introduces the background of the story. Without narrowing any religious experience, narrator set the story in a space that practices religious activities.

The generalization continues as the narrator invites the reader to listen to another story; story of an everyday event involving two families from Chinese and Malay cultural background. From two different villages, two men namely “Telosin [from] Kampong Tapekong and Bejikir, Bapa Sorban [from] Kampong Mesigit” were the first characters introduced. [2] Do “take careful note the names of the characters, the names of their kampongs, and their occupations, as they were stereotypes of specific cultural groups.” [3] The name of *Bejikir* is especially close to the pronunciation of ‘*berzikir*’ (chanting a pray) while the name of Kampong Tapekong and Mesigit are very close to the reference of a Chinese temple (pronounced *Tapekong* in Malay) and Mosque (pronounced *Mesjid* in Indonesian).

Generalization is the most evident aspect of description in *Hikajat* and while it is tempting to slip into judgemental viewpoint, critical reading will provide more evident accounts of plurality

⁸ I use the frase ‘*round space*’ here with a consideration of borrowing the closer definition of ‘*round character*’. I would like to suggest that similar definition for character is possible to be applied for (narrative) space. That space is also build by layers and that those layers are the foundation of the narrative—thus could be discussed in points are my argument.

⁹ “Tuhan Allah paling suka berkah di dalam hati manusia yang renda, yang berhaus akan menengar suwaranya, dan menurut prentanya. [...] Manusia selamanya cari keadilan buwat angkat (sucikan) dirinya sendiri. (Anonymous, 2005: 33).

context of the era. In extension, it will also offer more layers of narrative for historical interpretation. *Hikajat*'s storytelling strategy revolves around splaying an irony of late nineteenth century everyday life: men turn in blind rage even if they are a guileless hardworker and lash on their wives because they set aside their money for charity. [4] And only by not being judgemental, irony can be perceived as humorous and emphatic.

Furthermore, turning the view from close reading, stepping back from the domestic space, we find Batavia as the bigger setting of the story. Regardless the lack of written details, *Hikajat* still stands as one of the stories published in *Bintang Johar* newspaper, printed and issued in Batavia. The fact that *Bintang Johar* is a Christian newspaper, run by a Zending Missionary in Batavia raises another question. How did *Hikajat*, the short story portraying the irony of charity practices of the Chinese and Islam, exist within the context of *Bintang Johar* in the late nineteenth century? The question does not necessary need an answer. The story did exist. And the much more pinpointed question is: how does *Hikajat* give us information of contextual history?

The interesting detail from reading space in *Hikajat* is the absence of Christian's practice. Every single detail of the story is heavily focused on either Chinese or Islam's charity and their consequences. Have I not proposed that generalization in this story is considered as a sign of plurality, it would be very easy to read this story as malignity of Chinese and Islam charity practices. In (early) conclusion, I can assume that *Hikajat* did subject Chinese and Islam to a crude and straightforward presentation in *Bintang Johar* newspaper.

However, I refuse to leave the matter at such a premature conclusion because instead of falling into the trap of a moralistic view, I believe *Hikajat* has served as a 'round' short story. I even go further by stating that reading *Hikajat* does not offer any insight on Christian charity practice in the late nineteenth century Batavia. By reading *Hikajat* not as a two-dimensional story—a 'flat' short story—we can examine details of Chinese and Islam charity practice in the late nineteenth century. By examining stories as a 'round' account of history in Indonesian colonial era, treating them fully and thoroughly, we can further discern the overlooked narrative space of this story, culture, and era.

3. CONCLUSION

I am aware that the approach of narrative reading space I have exercised in paper is far from ideal. Nevertheless, I believe this approach has highlighted the focus of this research on the plurality and diversity notion in the Indonesian colonial era literature. It has also enabled me to focus on reading everyday life and narrative space in *Hikajat* without falling into the trap of moralistic views. Lastly, despite the fact that I also fully aware that using a postcolonial based framework is not fully acceptable in this context, I want to emphasize my research focus by borrowing Doreen Massey's idea: reading critically and "insisting on the multiplicity of trajectories" will help "to expose and undermine the power/knowledge relation" in both text and context such text existed in. [5] By not settling for only one 'trajectory' we will be able to hear more voices, see from different angles, and get a comprehensive view of a literary work.

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Moral Value in the Novel *Scarlet Letter* in Relation with Southeast Asian Culture

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ABSTRACT

Literature is used to refer to works of the creative imagination, including works of poetry, drama, fiction, and nonfiction. Culture and tradition are also literary representation of a language or a people. Novel as a genre of fiction is a long narrative that has a complex plot that deals with human experience through connected sequence of events. A novel can be analyzed in several points of view such as moral, social, and religious. For moral point of view, it has close relationship with character which is reflected by character. While character is the element of prose. There are four levels of characterization. They are physical, social, psychological and moral. *Scarlet letter* is a classic romantic fiction novel by Nathaniel Hawthorne. This novel is very interesting to be analyzed because the readers will get the complexity of human life. It tells the story of Hester Prynne, who conceives a daughter through adulterous affair with the priest. Though set in Puritan community centuries ago, the moral dilemmas of personal responsibility and consuming emotions of guilt, anger, loyalty and revenge are timeless. Value is one of the elements in this novel. It is considered good thing which readers certain norms to regulate social life of human being. Human are cultural and social beings in term of both physical and spiritual. They interact to each other. The interaction should be guided by the values of social life that are nurtured and harmonious. This study is aimed to know the relation of Southeast Asian culture with the moral value of the novel.

Keywords: literature, moral value, Southeast Asian culture

1. INTRODUCTION

Reading literature for some people is a very interesting activity. They spend much time to learn stories just as to learn throughout experiences in life. By reading literature, they can develop their awareness of language use. Through literature, they understand foreign culture and also improve their knowledge of that culture.

Students learn literature in terms of poetry, drama, fiction and nonfiction. As one of literary work, novel is part of drama. It can be in the form of fiction or nonfiction. Novel as a genre of fiction can be analyzed into moral, social and religious. Even though the writer only focuses on moral values, but the social and religious point of view are also related.

Scarlet Letter as a classic novel has many values, but many people never think about them. Through the novel, the readers get many advantages for knowing how to behave as good person. The description of the novel is almost the same with the reality in Indonesia or even in Southeast Asia. People still think about politeness in everyday life activities. Even though nowadays, Indonesia as part of Southeast Asia countries is having moral crisis in young generation. Some of them tend to do many negative things like doing criminals, using drugs, having sex without marriage, etc. After reading the story, the moral values in the novel can be implemented in people's everyday life activities.

Based on those considerations so, the writer tries to reveal the moral values of this novel. Besides, the writer also discusses the novel through plot, setting, characterization, theme, style and presentation.

2. REVIEW OF RELATED LITERATURE

2.1. WHAT IS NOVEL?

Taylor (1981: 46) states that novel is normally a prose of complexity which attempts to reflect and express something of the quality of value of human experience. Novel is a part of literature, it is also called fiction. It has the potential for being “true”, true to the nature of reality, true to human experience (Griffith, 1982: 24).

Novel is a long written story in which the characters and events are usually imaginary or fiction. Novel is a long narrative fiction that has a more complex plot than short story. It can also be described as an invented prose narrative of great length and a certain complexity that deal imaginatively with human experience usually through a connected sequenced of events involving a group of persons in a specific setting. The novel presents life through plot, story, characters, conflict and realism. The plot of short story is simple and straight forward. While in a novel, the plot is complex and always includes sub plots.

From those definitions it can be summaries that novel is long prose work with a great amount of detail on every page. The effect of this detail is that the readers can recognize the complex reality of a character or event in the story.

2.2. VALUES

Value is something that is considered as good which renders certain norms to regulate social life of human being. Because humans are cultural and social beings, in term of both physical and spiritual, they interact with each other. The interaction should be guided by the values of social life that are nurtured and harmonious.

Based on Scerenko’s idea (1997), values as ideas, beliefs, or understandings one has that guide and are reflected in one’s behavior. In social community, the principles concern with right and wrong behavior is needed. Values define people’s character and differentiate them from one person to another. As a result, values are learnt and regarded as a basic lesson since people’s childhood. So that, some efforts are needed to mold the character and behaviors of one from very young age and before making big mistake.

Values are our fundamental beliefs. They are the principles we use to define that which is right, good and just. Values provide guidance as we determine the right versus the wrong, the good versus the bad. They are our standards. Consider the word “evaluate”. When we evaluate something we compare it to a standard. We determine whether it meets that standard or falls short, comes close or far exceeds. To evaluate is to determine the merit of a thing or an action as compared to a standard. Typical values include honesty, integrity, compassion, courage, honor, responsibility, patriotism, respect and fairness.

2.3. MORAL VALUES

Moral values are standard or principles in judging conduct or behavior. Moral values represent guides to what is right or wrong. The most important standards we have are the ones by which we judge conduct by which we determine what kinds of action are proper and worthwhile and what kinds are not. These standards are moral values.

While Pojman [1990], he states that ethics is a branch of philosophy that deals with how we ought to live, with idea of good, and with such concept of right or wrong. The level of moral qualities related to man or social group and determined by their attitudes to the environment and social achievements. Moral values are the standards of good and evil, which govern an individual’s behavior and choices. Individual’s morals may derive from society and government, religion, or self. When moral values derive from society and government they, of necessity, may change as the laws and morals of the society change. An example of the impact of changing laws on moral values may be seen in the case of marriage vs. “living together.” -

Based on Navran [2010], moral values are the highest among all natural values. Goodness, purity, truthfulness, humility of man rank higher than genius, brilliancy, exuberant vitality, than the beauty of nature or of art, than the stability and power of a state. What is realized and what shines forth in an act of real forgiveness, in a noble and generous renunciation; in a burning and selfless love, is more significant and more noble, more important and more eternal than all cultural values. Positive

moral values are the focus of the world, negative moral values, the greatest evil, worse than suffering, sickness, death, or the disintegration of a flourishing culture.

Based on Orsi [2000], there are many kinds of moral value. They are: caring, forgiveness, openness, sympathetic, appreciation, compassion, trustworthy, bravery/ courage, honesty, sacrifice, friendship, and sincerity. From the statement above, it can be concluded that moral values refer to principle of right or wrong to determine what kind of action are proper to do in our life, how should the people do or live.

3. RESEARCH METHODOLOGY

3.1. TYPE OF THE RESEARCH

The qualitative technique is considered the best to be applied in this matter. An important thing to remember is that qualitative study of a piece of literary work does not deal with statistical data or mathematical models, concerning meaning and interpretation that cannot be assessed by sets of numbers. The writer uses qualitative technique to find moral values in *The Scarlet Letter* by collecting data, analyzing them and drawing conclusion about them.

3.2. SUBJECT OF THE RESEARCH

The subject of the research is the novel "Scarlet Letter" by Nathaniel Hawthorne. It is a kind of romantic fiction novel. The first American edition of *The Scarlet Letter* was published in Boston by Ticknor and Fields in 1850. But the writer takes the Centenary Edition which consists of 264 pages and is divided into 24 chapters.

3.3. SETTING OF THE RESEARCH

The writer takes the data from the story in the novel *The Scarlet Letter*. The story happens in Boston, Massachusetts. The story begins when a crowd gathers to witness the punishment of Hester Prynne, a young woman found guilty of adultery. She is required to wear a scarlet "A" ("A" is the symbol of adultery and shame) on her dress

3.4. TECHNIQUE OF COLLECTING DATA

In this study, the writer uses text analysis to collect the data [Ridwan, 2004:107]. The data which are collected are the moral values in the novel *The Scarlet Letter*. The data are taken through some steps, those are reading the novel, making notes, and making synopsis of the novel.

3.5. TECHNIQUE OF ANALYSING DATA

The data are processed through some steps. They are collecting, classifying, and interpreting the data. After collecting the data, the writer classified them into two parts based on the structure of the novel. It consists of intrinsic and extrinsic substances. The intrinsic substance of the novel includes theme, plot, character, setting, style and presentation [Koesnosobroto: 1988]. While the extrinsic substance is the moral values that consists of caring, forgiveness, sympathetic, appreciation, compassion, trustworthy, bravery or courage, honesty, sacrifice, friendship, and sincerity [Orsi: 2000]. After classifying the data, the writer used analytic files technique that can help the writer to store and organize thoughts [Glesne and Peshkin: 1992].

4. RESULT AND DISCUSSION

4.1. THE SYNOPSIS

The setting of the story is in the early Puritans who first come to America in 1620 founded a precarious colony in Plymouth, Massachusetts. It started when the crowd gathers in a market place. They are expecting Hester Prynne, a young woman convicted of adultery. She must wear a scarlet letter A on her dress as a sign of shame.

The elderly onlooker is Hester's missing husband, who is now practicing medicine and calling himself Roger Chillingworth. He lives in Boston, intent to revenge. Several years pass, Hester settles in a cottage at the edge of the town and earns a meager living with her needlework. She lives a quiet somber life with her daughter Pearl. The church members suggest Pearl be taken away from Hester. But with the help of Arthur Dimmesdale, the mother and daughter manage to stay together.

Chillingworth attaches himself to the ailing minister and moves in with him to take care of the patient. Chillingworth also suspect that there are connections between the minister's torment and Hester's secret. One evening, the physician sees something starting on the sleeping minister's pale chest- a scarlet A. It convinces him that his suspicious thought is true.

Several days later, Hester meets Dimmesdale in the forest. She convinced him to leave Boston in secret on a ship to Europe where they can start a new life. But, Roger Chillingworth is also booked the same ship. On the Election Day, Dimmesdale gives what is declared to be one of his most inspired sermons. But as the procession leaves the church, he stumbles and almost falls. Seeing Hester and Pearl in the crowd watching the parade, he climbs upon the scaffold and confesses his sin. He dies in Hester's arms.

Chillingworth losing his revenge, he dies a year later and leaves Pearl a great deal of money, enabling her to go to Europe with her mother. Several years later, Hester return to Boston, resumes wearing the scarlet letter and becomes a person with charitable work. When she dies, she buried next to Dimmesdale, and they share a simple slate tombstone with the inscription "on a field, sable, the letter A gules"

4.2. INTRINSIC SUBSTANCES

4.2.1. PLOT

According to Stewart's [2006] opinion, there should be a beginning, middle, and an end. The plot of the novel "*The Scarlet Letter*" is:

(1) Beginning

The story begins with a crowd gathers to witness an official punishment. A young woman, Hester Prynne has found guilty of adultery and must wear a scarlet letter A on her dress as a sign of shame. But she refuses to tell her lover. Her lost husband sees Hester, and he chooses a new name Roger Chillingworth. After she returns to her prison cell, the jailer brings in Roger Chillingworth, a physician, to calm Hester and her child with his roots and herbs. Chillingworth first treats Pearl. Hester refuses to divulge such information. He accepts this and states that he will find out anyway and also forces her to never reveal that he is her husband.

(2) Middle

After she releases from prison, Hester settles in a cottage at the edge of town and earns a meager living with her needlework. She lives a quiet, somber life with her daughter, Pearl. Then the church members suggest Pearl be taken away from Hester. With the help of Reverend Dimmesdale, the governor lets Pearl remain in Hester's care. Chillingworth begins to suspect that the minister's illness is the result of some unconfessed guilt. He suspects Dimmesdale to be Pearl's father because he wears the same scarlet letter A on his chest.

(3) End

Finally, Dimmesdale confesses his sin, dying in Hester's arms. Chillingworth dies shortly thereafter and leaves Pearl a great deal of money. Several years later, Hester returns to her cottage, resumes wearing the scarlet letter, and offers solace to women in similar positions. When she dies, she is buried near the grave of Dimmesdale, and they share a simple slate tombstone with a scarlet "A".

4.2.2. THEME

One of the major themes in "*The Scarlet Letter*" is sin. For Hester, the Scarlet Letter A is a physical manifestation of her sin. It is also a reminder of her painful solitude. Dimmesdale, the "cheating minister", his sin gives him "sympathies so intimate with the sinful brotherhood of mankind. Other theme is life struggle. Through the story, Hester who take care of her daughter without husband can bear the shame by wearing scarlet letter on her chest. Besides, she earns a living with her needlework in the forest.

4.2.3. SETTING

(1) Setting of Time

The story of the novel "*The Scarlet Letter*" written by Nathaniel Hawthorne was published for first American edition by Ticknor and Fields in 1850. The setting of the story was in 17th-century during the years 1642 to 1649.

(2) Setting of Place

The setting of the story mostly happened in Puritan Boston, Massachusetts. The beginning of the story is in a parade near the market when the crowd gathered to shame Hester and her daughter Pearl for the adultery. The next settings are also mentioned like in the prison, forest, ship, Dimmesdale's house, and Europe.

(3) The social setting

Setting is an explanation about the condition that has a correlation with place, time and social condition. The social setting of the novel "*The Scarlet Letter*" is in the context of Puritan community.

4.2.4. CHARACTERS

(1) Protagonist

Protagonist is the main character in a novel. It is the leading figure both in terms of importance in a story and in terms of his or her ability to enlist our interest and sympathy, whether the cause is heroic or ignoble. These are the protagonists:

Hester Prynne : She is a strong woman who can stand for public humiliation.

Pearl : She is a complicated symbol of an act of love and passion. She is intelligent, imaginative, inquisitive, determined and even obstinate at time.

Arthur Dimmesdale : He is well educated man who devoted to God, passionate in his religion. But he did adultery with Hester Prynne.

Governor Bellingham : He is a wise person but also strict. He is a symbol of super civil authority.

John Wilson : He is educated. He is also a symbol of religious authority and combined with governor Bellingham of Puritan Theocracy.

(2) Antagonist

The adversary who opposes the protagonist is called the antagonist. These are the antagonists:

Roger Chillingworth : He is actually Hester's lost husband. He is the symbol of evil vengeance with Chillingworth's first appearance.

Mistress Hibbins : He is the sister of Governor Bellingham. She is mysterious person and has a power to influence people. She is also a symbol of supernatural knowledge and evil powers.

4.2.5. STYLE AND PRESENTATION

The author refers to each character in the third person and describes what most or all of the characters see, hear, and think; the author can also describe events which do not concern any of the characters. [Stewart: 2006] The unnamed narrator works as the surveyor of the Salem Custom-House some two hundred years after the novel's events take place. He discovers an old manuscript in the building's attic that tells the story of Hester Prynne; when he loses his job, he decides to write a fictional treatment of the narrative. The narrator is a rather high-strung man, whose Puritan ancestry makes him feel guilty about his writing career. He writes because he is interested in American history and because he believes that America needs to better understand its religious and moral heritage.

4.3. EXTRINSIC SUBSTANCES: THE MORAL VALUES OF *SCARLET LETTER*

The moral value cannot be separated from good and evil or right or wrong. Based on the novel *Scarlet Letter*, the writer discusses the moral value through the characters. The moral values that can be found from the novel are as follow:

(1) Caring

Caring means care about someone's condition (sadness, happiness and problem). Caring is very important in living with others in society. It is giving attention to other. Caring for people, someone should feel to be involved with sadness, problem, and conflict of others. The readers learn this value through Hester Prynne's character. Even though she lives in poverty, she always help others who needs her help. She never asks for money from her needle work to the poor. She also respects others who have already insulted her and the daughter as the adulterer.

(2) Forgiveness

It is not easy to forgive someone who has hurt us. Forgiveness is a conscious, deliberate decision to release feelings of resentment or vengeance toward a person or group who has harmed. From the story, the society is hard to forgive the adultery. They do not only give physical punishment but also psychological punishment. Based on the story, Roger Chillingworth who actually the husband of

Hester, tries to revenge Dimmesdale. But, after Dimmesdale died finally Chillingworth tries to forgive him by giving a great deal of money to Pearl.

(3) Openness

Since openness is willingness to receive (especially impressions or ideas), so it is important for many people to create openness in building relationship to others. Everything will be clear through openness. From Arthur Dimmesdale's character, it can be seen that he finally open her secret before he dies. He feels so distressed when he kept the big secret of his adultery.

(4) Sympathetic

Sympathetic is feeling compassion for someone or situation, or connected by mutual feeling or passion. When the church member suggest Pearl be taken away from Hester, Governor Bellingham is in her side though, he is a symbol of super civil authority. His sympathetic feeling guides him to let Pearl stay with her mother. He knows that Pearl still need her mother to take care of her.

(5) Appreciation

Appreciation is the act of estimating the qualities of things in giving them their proper value. It is an expression of gratitude, thankful recognition. Hester really appreciates Governor Bellingham decision for not taking Pearl away from her.

(6) Truthfulness or honesty

Truthfulness or honesty is a quality of being honest. People have to say the truth if it is really true and in reverse. In the novel, Hester is an honest woman. She dares to face the punishment because of her adultery. But on the contrary Arthur Dimmesdale, he does not confess that he is also the adulterer. But at the end, he finally reveals the truth.

(7) Bravery/ Courage

Bravery is the quality of spirit that enables us to confront fear, pain, risk/danger, uncertainty, or intimidation. In the novel, Hester is figured as a strong woman. She can stand in her public humiliation and subsequent, isolated life in Puritan society.

(8) Friendship

A unique blend of affection, loyalty, love, respect, trust, and loads of fun is perhaps what describe the true meaning of friendship. Similar interest, mutual respect and strong attachment with each other are what friends share between each other. Friendship is a feeling of comfort and emotional safety with a person. At first, Dimmesdale tries to have good friendship with Chillingworth who takes care of his health. He does not think that Chillingworth was Hester's lost husband.

(9) Sacrifice

Sacrifice is fact of giving up something valuable to other people for good purpose. In the story, Hester is the one who got official punishment of her adultery. She must wear a scarlet letter A on her dress all the time. She does not want to reveal who is the father of Pearl. She sacrifices herself to bear the shame in the society.

(10) Sincerity

Sincerity is the quality of being sincere, honesty of mind or intention, freedom for simulation, hypocrisy, disguise or false pretense, sincerity. In the story, Hester Prynne is a symbol of sincerity. She takes care of her daughter without the help of the husband. She never complains for wearing scarlet letter A on her dress.

5. CONCLUSION

Through this novel, it teaches the readers to live in the right way. As human being, people have to obey the rule. They have to stay away from evil. This novel is really interesting and conveys messages. It also brings moral values through the characters. Those moral values also provide knowledge and reflection for the reader in their life. There is nobody perfect in this world. Everybody makes mistakes in their life, even he is a holy person. So, by reading the novel, hopefully the readers will improve their social awareness, faithfulness to God and to people.

As a part of Southeast Asian Country, Indonesia also respect the politeness in everyday life activities. People support the law for not doing adultery for single or even for married people. It is suitable with the national heritage of Indonesian that place morality as one of the values in society. Based on the latest curriculum, the students have to implement the moral aspects in their learning activities at school or in their environment.

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The Noir: Reading the Contemporary Southeast Asia (A Study on *KL Noir*, *Singapore Noir* And *Manila Noir*)

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ABSTRACT

Noir as a genre is able to provide an illustration of a city's dark side. What lies underneath the metropolis city is told differently by describing the city lurk tales e.g. murder, celebrity secrets, corruption, politics, satires, and many other stories that people may find it hard to believe. This study is a reading of three noirs published in the Southeast Asia e.g. *KL Noir Red*, *KL Noir White*, *KL Noir Blue*, *Singapore Noir*, and *Manila Noir*. Each Noir consists of some short stories. Indeed, each noir presents the dark side of each city along with the vivid description of how its citizens have interacted one another and of how the contemporary issues of those metropolis cities shockingly happen. Therefore, this paper is written based on the data gathered by conducting the comparative study. The comparative study has been done and it could bridge and reveal the similar and different elements found within the five fictions. The elements are related to the contributors of the noirs, the name of the cities, and finally themes of the noirs under the study. By figuring out those elements, the contemporary Southeast Asia can be read. The contemporary Southeast Asia is read through the emergence of the noir fictions published in Bangkok, formerly, and Kuala Lumpur, Singapore and Manila, finally. In addition, by bringing mystical, ghosts and supernatural themes within the noirs, seemingly, the authors from different countries are sharing their similar thoughts to criticize the contemporary society living in those three metropolis cities. They are modern, yet they are still embracing such traditional myths.

Keywords: comparative study, contemporary themes, noir fiction, Southeast Asia

1. INTRODUCTION

1.1. NOIR FICTION: ITS TREND AND ITS COMPARATIVE STUDY

Every city can be described in such various ways within a piece of literary work. A city can be described beautifully, or even it can be exposed in the other way around. The latter is well-described through the collection of Noir fiction. As a genre, noir fiction, derived from a French word, is able to depict an illustration of a city's dark sides. Similarly to what is told by film noir that film noir is especially attractive because it depicts a world of obsessive return and dark comers as in [1], noir fiction also depicts the dark sides of a particular place. Furthermore, film noir becomes a full-fledged outlaw genre which does not only take place "inside the criminal milieu", but also represent "the point of view of criminals" [1]. Some possible scenes shown by film noir are about corruptible legal agents, crooked policemen, murderous plainclothes detectives, or lying district attorneys, and even the corrupted gentry. Thus, noir fiction also shares stories about what lies underneath the metropolis cities meaning that noir fiction can tell and depict the city lurk tales e.g. murder, celebrity secrets, corruption, politics, satires, and many other stories that people may find it hard to believe. The word noir, whose genuine meaning is dark, suggests something to its readers. It seems that readers are prepared to experience the other sides of social phenomenon happening in some cities. Nowadays, even there has been slightly a trend that the noir fiction, in form of novel and short stories, is born by bearing certain names of metropolis cities. This probably stimulates bigger curiosity to reveal what is actually meant by such a trend.

There have been some titles of noir fiction published under certain names for instances *Baltimore Noir*, *Boston Noir 1 & 2*, *D.C. Noir 1 & 2*, *Istanbul Noir*, *London Noir*, *Mumbai Noir*, *Rome Noir*, *Moscow Noir*, *Paris Noir*, and *Venice Noir*. Besides, there are also forthcoming noirs covering more cities all over the world. They are *Baghdad Noir*, *Jerusalem Noir*, *Seoul Noir* and some other titles [2]. Consequently, this 'trend' has been encouraging the idea of writing this paper. The noir

fiction and all its metropolis cities have become a particular interest to conduct a study by scrutinizing and analyzing the stories inside those noir fictions. However, there has also been limitation to the access of those noir fictions, and this leads to limit only particular noir fictions published in the area of Southeast Asia countries.

The fact that there are some noir fictions published referring to some cities around Southeast Asia is very worth knowing and analyzing. This is because noir fiction is believed to be a means of reading the social framework. As argued in [3], crime fiction, as part of noir fiction, does not exist in a vacuum, but the authors present these narratives with varying degrees of attention to this social framework. In other words, noir fiction, like any other literary pieces, is created by its authors to criticize and to understand the society where this noir fiction is born. Authors are probably criticizing; they are probably telling the truth which the readers may find it hard to believe; they are probably waking up the society with such dramatization through the setting of the city and its characters. In relation to this study, three noir fictions are carefully selected and studied in order to convey the facets of the those metropolis cities. Those are *KL Noir*—consisting of *KL Noir Red*, *KL Noir White*, *KL Noir Blue*—*Singapore Noir*, and *Manila Noir*. Each noir is published in each city as its name suggests; each noir consists of some short stories bringing various issues related to their citizens, their detective stories, or their mystical stories; thus, their noir as a genre is able to provide an illustration of a city's dark sides. The dark sides of Kuala Lumpur, Singapore, and Manila are shared through these noir fictions. What lies underneath the metropolis city is told differently by describing the city lurk tales e.g. murder, celebrity secrets, corruption, politics, satires, and many other stories that people may find it hard to believe. Therefore, those noirs are worth studying since, indeed, each noir presents the dark side of each city along with the vivid description of how its citizens are interacting one another and of how the contemporary issues of those metropolis cities are shockingly happening.

To meet the objective of this paper e.g. to read the contemporary Southeast Asia from its noir fiction, comparative literature is applied. By the favor of comparative literature, those three noirs are scrutinized to figure out their similarities and differences, particularly the noir as a genre and their relation to the society issues, in order to read widely what are happening in those metropolis cities such as Kuala Lumpur, Manila and Singapore; in addition, since those cities are in the Southeast Asia area, those noirs are eventually helping the readers to see the face of contemporary Southeast Asia. Those similarities and or differences are seen as the common occurrence happening in some metropolis cities in Southeast Asia. Furthermore, this is in line with what has been argued by the idea of comparative study that the comparative study is the study of literature beyond the confines of one particular country, and the study of the relationship between literature on the one hand, and other areas of knowledge and belief, such as the arts (e.g., painting, sculpture, architecture, music), philosophy, history, the social science [4]. It means that involving three noirs from three different cities from three different countries is acceptable in the field of comparative study since it is borderless, and the study of these three noirs are to connect with the other area namely the society of those three countries.

1.2. RESEARCH METHOD

This paper is written based on a qualitative descriptive analysis by gaining data from the three noir fictions under the study e.g. *KL Noir*—consisting of *KL Noir Red*, *KL Noir White*, *KL Noir Blue*—*Singapore Noir*, and *Manila Noir*. To answer the study objective, there are some supporting data employed taken from the various resources related to the issues of those three cities: Kuala Lumpur, Singapore and Manila. The comparative literature as the underlying theory is also employed to answer the study objective. Therefore, the primary and the supporting ones are categorized, coded, and interpreted in order to figure out the similarities and differences from those three noirs and then it is able to explain about the contemporary Southeast Asia depicted from those three noir fictions.

2. READING SOUTHEAST ASIA FROM ITS NOIR FICTION

This part is to discuss the reading of the selected noir fictions and then to relate the result of the reading in order to gain the depiction of the facet of Southeast Asia represented by the three metropolis cities e.g. Kuala Lumpur-Malaysia, Singapore and Manila-the Philippines. As the three noirs are approached by using comparative study, the finding of this study is divided into two namely, firstly, figuring out some elements in those three noirs representing the similarities and differences; secondly, as proposed by comparative study that it is not only to discuss the similarity and differences

of the noirs under the study, the further step is to analyze those similar and different elements and to relate them to the meaning behind them. This latter step is done due to the objective of employing the noir fictions produced in the three cities: to read the contemporary Southeast Asia.

2. 1. *KL NOIR, SINGAPORE NOIR, AND MANILA NOIR: A COMPARATIVE STUDY*

There are three elements found as it is to explain the similarities and the differences of these three noir fictions. Those are the contributors of the noirs, the name of the cities, and finally themes of the noirs under the study, [2]- [5]- [6]- [7]- [8]. Firstly, contributors of the Noirs become one of the distinctive elements to discuss. The five noir fictions have included the contributors' identity on the back page; they are also completed with some pictures and the contributors' achievement in the world of literature. Reference [6]- [7]- [8] show authors are mostly Malaysian; others are from Ireland, UK, Australia, Dubai, USA, and New Zealand. Besides, those authors are variously authors, poets, satirists, journalists, lecturers, and even health care worker. This wide range of the contributors' occupations means something deep to the creation of the KL Noirs. It is because these contributors have given colorful short stories to the noir, and they are telling the dark sides of Kuala Lumpur from their different perspectives.

Meanwhile, data taken from references [2]-[5] also show similar case meaning that there are contributors coming from different countries. In *Singapore Noir*, authors are mostly Singaporean; others are from USA, Hong Kong, UK; whereas, in *Manila Noir*, authors are mostly from the Philippines (Filipino); some other are Filipinos living in the USA. Published under the same publisher company, it looks like *Singapore Noir* and *Manila Noir* share some similarities. Not only have they involved authors from different occupations such as authors, poets, journalists, lecturers, but also these two noirs are born from such well-awarded contributors. Some of them are Gina Apostol who is a two-time winner of the Philippine National Book Award; FH Batacan who is a journalist winning the Grand Prize for the English Novel in 1999 Palanca Awards; Colin Cheong, a Singaporean author, who is winning Singapore Literature Prize in 1996 and the Merit Award; and Dave Chua, a Singaporean author, who is winning Singapore Literature Prize Commendation Award in 1996, and many other names. It seems that the contributors are well-selected. However, the data found are a little bit different from the list of contributors in *KL Noir*. In *KL Noir*, they have fewer contributors who have won the literature awards or prize. This fact may imply certain issues as it is related to the policy coming from the publisher company; therefore, this may also become another interesting issue to discuss differently.

The next element concluded is about the name of the city mentioned in each noir fiction and its significances related to the story. Those three noir fictions really put the names of the cities as their significant point. The cities: Kuala Lumpur, Singapore and Manila and some places located in those cities such as the districts, the name of mall, etc have become a significant setting as every story will center on those places. In the KL Noirs, including the three collections, the setting of place focuses on some recognized locations or places that can be found around Kuala Lumpur. The KL Noirs mention places such as KLCC, KL Central, Mid Valley Megamall, etc.; those locations are told within the story as the story goes.

On the other hand, different depiction is given by the two noir fictions from Singapore and Manila. In *Singapore Noir*, names of places are mentioned clearly under the titles of each short story, and even there are clearly mentioned in the table of content. Some places are Bukit Panjang, Changi, Sentosa Cove, Orchard Road, Kallang, Ang Mo Kio, etc; they are presented in one short story from each contributor. Similarly, in *Manila Noir*, settings of places are also mentioned clearly under the titles of each short story, and even there are clearly mentioned in the table of content, too. Places are such as Quezon City, Ali Mall Cubao, Chinatown, Forbes Park, New Manila, Lagro. These similarities are not coincidentally there. They are similar, and it may because they are published by the same publisher company. Another similar element is the map of the place setting provided by *Singapore Noir* and *Manila Noir*. There is a map of Singapore in *Singapore Noir*, and there is also a map of the Philippine zooming the Manila city in the *Manila Noir*. The fact that they also present those city names completed by the maps may indicate that places are really important in these noirs. The locations of the crimes, the supernatural and ghost stories, the murders and some other stories are given clearly and focused on each particular setting of place.

The third element to discuss is related to the themes of the noir fictions under this study. Based on the characteristics of noir fiction, it can be said that the three noir fictions share the same or identical theme, yet there are still slightly differences reflected. Those differences are related to the background of each city and country. The themes of the noir fiction are crimes happening in the cities such as murder, drug dealing, gambling, ghost and supernatural and mystical stories. Those are told and depicted in those three noirs. In addition, there are some other interesting themes that may only be found in the Southeast Asia noirs. The themes are about the issue of migrant workers and some murdering stories related to the historical background of the cities. The issue of migrant worker is depicted in the *KL Noir* and *Singapore Noir*. Migrant workers become the protagonists in the murder story. This is brought by the contributors since both the cities are flooded by migrant workers from all overseas. Next is when historical background has been put as the inspiration of the story. It can be found in the *Manila Noir* in which the mystical and ghost stories are told using the setting of the twenty-year reign of Ferdinand Marcos and his glamorous Steel Butterfly first Lady, Imelda Marcos. This may remark and recall the memory of Philippines back to some years ago when the Philippines was ruled by Ferdinand Marcos.

At last, those elements identical yet similar found in the noirs are very beneficial to understand deeper the situations of the contemporary Southeast Asia deriving from the type of the noirs, from the themes and from the significance of the setting. Thus far, the Southeast Asia noirs presented by the three noirs under the study have led the readers to a different and sort of local model of noir fictions. It is different since they are brave enough to depict the dark sides of the cities, yet it is still local since there are some culturally unique perspectives that are also depicted within the noirs.

2. 2. *KL NOIR, SINGAPORE NOIR, AND MANILA NOIR: THE CONTEMPORARY SOUTHEAST ASIA*

The word contemporary generally means *existing* or *happening* in the same time period or in the recent time [9]. In this case, this definition is adopted to give meaning of the contemporary Southeast Asia as the nowadays situations in Southeast Asia. The recent situations in Southeast Asia are of course derived and interpreted from the noir fictions produced in Southeast Asia which are analyzed under this study namely the *KL Noir*, *Singapore Noir*, and *Manila Noir*. The data found there and the facts collected during the study are combined to figure out the existing and happening situation in Southeast Asia, particularly from those three cities. In addition, since it is noir fiction being studied and it has certain characteristics of its own, the depiction of contemporary Southeast Asia is also taken only from the perspective of the noir fiction in which it is related to the dark sides of the cities.

The very first interesting point to discuss is the emergence of noir fiction itself. Under the publication of Akashic Books, the first noir fiction in Southeast Asia that was published in 2011 is *Bangkok Noir*, [10]. Reference [6] also shows that the emergence of *KL Noir: Red* in 2013 is actually inspired by the publication of *Bangkok Noir* in 2011. It is written that “we can do crime and sleaze, too!” This suggests that the publication of *KL Noir* is to give the readers an experience of understanding Kuala Lumpur from the perspective of crime fiction—noir fiction as *Bangkok Noir* has done previously. In the next year, the following series of KL noir was published. They were *KL Noir: White* in 2013 and *KL Noir: Blue* in 2014; the forthcoming last KL Noir is going to be *KL Noir: Yellow* published in the late 2014. As it has become the recent trend of the metropolis cities in the Southeast Asia, the Akashic Books publisher company also published some other noir fictions namely *Singapore Noir* in 2014, and *Manila Noir* in 2013. Eventually, the fact that every metropolis city has its own noir fiction has completed the sensation of having noir fiction under certain city in the neighborhood of the Southeast Asia. These pieces of work are regionally born to contextualize the crime story, the supernatural story, and other related-story under the noir genre with the situation of each metropolis city.

Based on each noir fiction being studied here, there are some ‘excuses’—it may be considered as reasons—given by the editors to justify why they need to create such noir fiction of their own cities. As it is shown in reference [7], the noir is there, and it does not play with shadow to create the identity of a city, but the darkness is there. The darkness of the city is represented through the moral ambiguity of the characters, treading a fine line between hero and villain. Further, it is also mentioned that while noir is literally ‘black’ in French, most or all of the movement’s interesting characters live in the almost invisible gray area, an area in a black and white world. Here, it means the noir is created—is

born—so that people could realize the black and white altogether with the gray area are real and happening everywhere including in Kuala Lumpur.

Meanwhile, in reference [5] there is another ‘excuse’ argued why noir needs to be born in Singapore. Noir is used by the authors to explore Singapore that is rarely done. This Singapore is rarely explored in literature—until now. It is stated that No Disney land here; but there is a death penalty. The death penalty is aired for reminding people how Singapore is indeed a government with strict laws; therefore, revealing stories about crimes, liars, cheaters, and the valiant figures is rarely done. This actually may become a message to the Singaporeans and those who pay attention to Singapore that noir fiction is a means of knowing their metropolis city better, and it includes understanding the black and white altogether with the gray areas. In addition, the *Manila Noir* also presents the similar tone as it is delivered by the *Singapore Noir*. The reference [2] shows that there are some noir essentials found in this particular noir. They are alienated and desperate characters; terse/brief dialogue, sudden violence, betrayals left and right, plenty of mordant humor and no happy ending. It seems that *Manila Noir* is actually born in the same way as other noirs are created; however, taken from the same reference, it shows that *Manila Noir* is to some extent the same as writers from America and Europe know about it, yet the crime story is presented and approached with culturally unique perspectives.

Thus far, studying the trend of the emergence of noir fiction in the Southeast Asia by looking at those five noir fictions is to realize that there is urgency to depict the metropolis cities as they are. The metropolis cities are black and white or even gray areas. The noir becomes the ‘messenger’ to tell the world that this is happening in Kuala Lumpur, Manila and Singapore; the cities are located in the Southeast Asia.

The second depiction of contemporary Southeast Asia concluded from the reading of those five noirs is about the crime and supernatural, ghost themes. The noir has narrated the crimes, the examples of problems resulted from those crooked behavior; and the narration of course will create different responses from the readers, and then finally they will get used to it. Readers are getting close one another to the crime and others theme. Finally, the society of the Southeast Asia is willingly open to the noir fiction. They do not feel strange since this is also their life. The black and white worlds altogether with the gray area are also happening and indeed they are plausible to happen.

The last thing to really realize the contemporary Southeast Asia is the spirit of seeing something uniquely. This refers to the fact that the noir characteristic is to present stories related to mystical, supernatural and ghost. As such stories are brought to the society of Southeast Asia, it seems that they do not feel bothered; the contributors seem to know very well that the ghost stories are ‘needed’ here. The society can be the modern society; however, it does not mean that they can really forget or ignore this part of mystical issue. It may mean something. The Southeast Asia may have grown up, but its society, some parts of it, is still living using the unique perspective, somehow. They still believe *kapres*, fortune teller, *aswang*, etc. To conclude, the contemporary Southeast Asia is readable by studying the noirs published in Kuala Lumpur, Singapore and Manila. The noirs are successfully helping people to read the contemporary Southeast Asia.

3. CONCLUSION

Noir fiction is dark fiction. It is because it could tell the dark sides of the city. Indeed, it is proven by this study upon the five noir fictions e.g. *KL Noir*—consisting of *KL Noir Red*, *KL Noir White*, *KL Noir Blue*—*Singapore Noir*, and *Manila Noir*. The dark sides are found through its characteristics; they are the murder story, the drug dealing, the supernatural, the ghost, etc. All of them are depicted in these five noirs. In addition, the noirs are unique since they can be seen to read the faces of Southeast Asia. The emergence of noir itself is a new face of Southeast Asia; furthermore, some themes found in the noirs that look like old fashion tradition such as embracing the mystical and supernatural still exist in the society. This also remarks the face of the Southeast Asia nowadays. Modern people embrace the so-called old fashion tradition that is believing the supernatural and magical things.

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Developing IQF-Referring Curriculum for English Letters Department

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ABSTRACT

The Ministry of Education and Culture has issued a ministerial regulation requiring all study programs to revise their curriculum to meet the Indonesian Qualification Framework issued by the Indonesian President in 2012. Since the ministerial regulation has been effective since June 2013 and allows only two years' grace period for study programs for meeting the requirement, it is high time that curriculum revision for English letters study programs was conducted. This presentation is meant to highlight possible procedures for curriculum revision and important points which must be considered: among others are the basis of curricular goals, the learning outcomes, and the learning materials.

Keywords: IQF-referring curriculum, learning outcomes

1. WHY CURRICULUM CHANGES

Education is meant to prepare the younger generation for their real-life that they will lead after graduating from their schools. Since modern life has evolved fast, education must timely adapt itself in order not to let the students unprepared for their life. The curriculum for the English letters department is not an exception, which means that it has to be adapted, modified, or even changed.

In practice, there are several reasons why a curriculum should change. First is the development of science and technology. New theories in literary studies have been proposed, such as the introduction of post-colonialism in literary analysis. Similarly, linguistics has also developed fast, such as the proliferation of systemic functional linguistics and the development of corpus linguistics. Since an English Letters department is an educational program, its curriculum is also influenced by the development of learning theories, such as the adoption of collaborative learning. Similarly, as an education program an English Letters department is supported by learning facilities, the progress of information and communication technology has also exerted its influence. The availability of computer programs and the abundance of digital and internet resources have facilitated many learning and teaching activities.

Administration-wise, English letters department curricula have to be changed because of educational policies or requirements stipulated by the government's agencies. The National Accreditation Body of the Ministry of National Education requires that a higher-learning curriculum must be revised at least every five years. Though this requirement is not explicitly stated by the government, it should be met if a study program expects to have a good score in its national accreditation. More importantly, recently the Minister of Education and Culture has issued a new regulation on the National Standards for Higher Learning Institutions with Ministerial Regulation Number 49 of 2014.

2. RECENT GOVERNMENT POLICIES ON CURRICULUM

There are many valid definitions for the term curriculum. Since curriculum development or revision is a policy-driven activity, it is wise to take the definition stated in the Law No. 20 of 2003 on National Education System. In the document, a curriculum is understood as "a plan and arrangement of goals, contents and instructional materials as well as its methodology which are used as a guideline for instructional implementation to achieve its particular goals" (Law No. 20 of 2003, Article 1, Clause 19, translated by the present writer).

Several attributes have been applied to curriculum development in Indonesia. In the New Order era, the concept of link-and-match was introduced by the then Education Minister. This concept

was to bridge the gap between what is learned at school and what the graduates will face in real life. In 2010 the concept of competence-based curriculum was introduced, which has led to the need to base education on the competencies which will be developed rather than the contents or materials learned at school.

Anticipating the job-market competition introduced by ASEAN Economic Community, the government has the ambition to make sure that Indonesian human resources have the capacity to compete with human resources from other ASEAN countries. This has prompted the President to issue the Indonesian Qualification Framework (*Kerangka Kualifikasi Nasional Indonesia*), which has been the basis for developing, among others, the National Standard for Higher Learning Institution.

All university study program curricula must also meet the standards set by Ministerial Regulation No. 49 of 2014 on Higher Learning National Standards, which was issued by the Minister of Education and Culture on June 9, 2014. The national standards include 8 education standards, 8 research standards, and 8 community-service standards. In terms of the curriculum, the Ministerial Regulation stipulates that the graduates must achieve graduate competency, which consists of attitudes, knowledge and skills formulated in the form of learning outcomes. Meanwhile, the learning outcomes must refer to the learning outcomes outlined in the Indonesian Qualification Framework and should be equivalent to the qualification level in the framework.

The above regulation is deemed important to guarantee the minimum quality of graduates from different universities throughout this archipelagic country. It is expected that through the implementation of the qualification standards graduates from different universities possess similar basic competences though they might have different additional competences which are unique to each university.

3. UNDERGRADUATE PROGRAM CURRICULUM

As a technical term, *curriculum* has been frequently used for various purposes and has various interpretations. The most frequent definition is that it is a set of courses in a certain program. However, since courses contain objects, contents, and methodologies outlined in their syllabi, this term should be understood as “a set of plans and arrangements of objectives, contents and course materials as well the methodologies which is used as the guidelines for the instructional implementation in order to achieve particular objectives” (Law No 20 of 2003, translated by the present writer).

Ministerial Regulation No.49 of 2014 has stipulated that school curricula must be developed on the basis of the target competency and must refer to the Indonesian Qualification Framework. The reference to the Indonesian Qualification Framework is required because it explicitly describes the graduates’ equivalence and qualification in a particular study level. In our case, an English letters study program belongs to Level 6 (the undergraduate program).

The Indonesian Qualification Framework lists 9 general learning outcomes for the S1 (undergraduate) program and the list can be locally expanded. The additional learning outcomes according to the Ministerial Regulation must be set by a forum of similar study programs or the individual study program management if no study program forum is set yet. The study program learning outcomes must be sent to the Directorate General of Higher learning in order to be used a reference for similar study programs.

4. CRUCIAL POINTS IN CURRICULUM DESIGN

Ministerial Regulation No. 49 of 2014 stipulates important points that must be followed in designing the curriculum. Following are some of those points:

- a) One credit consists of learning activities for 160 minutes/week, which are divided into 50 minutes of class instruction, 50 minutes of structured assignments, 50 minutes of independent assignments. Seminar courses are allotted 160 minutes, but the proportion for class instructions and assignments is different: 100 minutes for class instruction and 60 minutes for independent assignments. Practicum and fieldwork courses are assigned 160 minutes/week. These arrangements should not pose any problem because such have been in practice in many institutions though seminar courses are often allotted more credits for the same time allocation.

- b) The minimum credit allocation for a course is 1 credit, which has been a common practice too.
- c) One semester consists of 16 weeks of effective activities. The common practice is that 14 weeks are for instruction while two weeks are set for the mid and final tests. In some institutions the effective study period is only 14 weeks, 12 of which are for instruction.
- d) The normal student load per semester is 18 to 20 credits/semester, while high-achievers can take 24 credits as the maximum.
- e) The length of study is four to five years. Thus, it is different from the present one, which can be up to 7 years. It should be noted that students cannot graduate in less than 4 years because the minimum study length is 4 years.
- f) The minimum amount of credits for graduates of the S1 program is 144 credits. There is no maximum limit set in the regulation.
- g) This regulation has been effective since June 9, 2014 with a grace period of 2 years.

5. UNDERGRADUATE LEARNING OUTCOMES

The Ministerial Regulation stipulates the learning outcomes which must be met by S1 program graduates. Learning outcomes are defined as “competency which is acquired through internalization of knowledge, attitude, skills, competence, and work experience accumulation” (Presidential Regulation No. 12 of 2012, Article 1, Clause 2, translated by the present writer). These learning outcomes are classified into 10 points of attitude (which are applicable for all levels of education), 9 points of general skills for S1 graduates, and specific skills in accordance with a study program’s respective expertise. Since the first two are already formulated in the Enclosure for the Regulation, it is only the specific skills that must be formulated by study program forums or individual study program if no such forums are set up yet.

The formulation of study program learning outcomes is based on based on a study program’s graduate profile. This graduate profile is formulated based on the vision and mission as well as the information obtained from the tracer study of the program’s graduates. Thus, the program graduate profile is the starting point that must be worked on because study programs usually have already set up their vision and mission and have conducted some kind of tracer-study. This assumption is made because most undergraduate study programs have been accredited by the National Accreditation Agency for Higher Learning, which requires the documentation of the program vision and mission as well as the tracer study which is conducted prior to the accreditation process.

Traditionally, English letters department graduates are assumed to have expertise in English letters. Mostly they work in many jobs where the English language is required: posts in teaching, translation, publishing, office secretariat, and front office management. Among those ending up in teaching posts Indonesia, most teach language skills rather than English literature. This is understandable because more people study English as a means of communication rather than English literature. Seeing the above reality, it can be concluded that graduates of English letters expect to become academicians in English (literature and language), as shown in the fact that many of them work as teachers of English, or to become practitioners of English, as observed in the many non-teaching jobs which require their English mastery in their profession. If this graduate profile is agreed upon by English letters departments in Indonesia, it can be a starting point to formulate specific learning outcomes for English letters department graduates.

In addition to the above general profile of English letters department graduates of English letters departments in Indonesia, individual study programs can set up additional learning outcomes which are expected to be achieved by their graduates. Such additional learning outcomes should be based on their own vision and mission as well as the professions that their graduates take as long as those professions are in line with the expertise they develop during their study in their English letters department. The English Letters Department of Sanata Dharma University, for example, should include its three core values: competence, conscience, and competence. Thus, upon graduation, its graduates possess not only the learning outcomes outlined in the Indonesian Qualification Framework and the learning outcomes of any English letters department in Indonesia but also the specific learning outcomes Sanata Dharma wishes its graduates to master. In other words, graduates of English letters

departments in Indonesia should achieve learning outcomes as required by the Indonesian Qualification Framework, any English letter department in Indonesia, and their own school.

6. COMPETENCIES OF ENGLISH LETTERS DEPARTMENT GRADUATES

Based on the above tentative graduate profile, the following competencies can be considered in developing learning outcomes for English letters departments:

- 1) Competency in English language skills
- 2) Competency in English linguistics
- 3) Competency in English literature and its cultural background.

The above competencies need to be broken down to more specific learning outcomes. For example, competency in language skills should be elaborated into the English macro skills: listening, speaking, reading and writing, and perhaps interpreting or translating.

The learning outcomes should be specified into items which are required by the Indonesian Qualification Framework: attitudes (as outlined in the general description in the enclosure of the Presidential Regulation No 8 of 2012 plus, possibly, local values of respective universities), work skills, expertise knowledge and managerial skills. Here it must be specified what work skills, expertise knowledge and managerial skills the graduates should have in relation to their expertise in English letters.

The learning outcomes are assumed to be achieved after students study certain learning materials. For English letters students, the core learning materials must be English language skills, English linguistics and English literature. In addition to these core materials, there should be some support materials, such as English culture and history. For specific local learning outcomes, there should be additional learning materials, which can be different from institution to institution. If a certain department expects its graduates to have journalistic skills, journalism is a potential learning material. It should be noted that a particular learning material might be applicable for some learning outcomes. Similarly, a particular learning outcome might require not only one learning material.

Based on the meeting points between learning materials and learning outcomes, academic courses in the department can be identified. A macro-skill course like Speaking I can be offered to facilitate students in mastering learning outcomes related to communication skills and managerial skills. This course needs learning materials derived from not only English language skills but also English linguistics. The latter is necessary, for example, to make graduates equipped with sociolinguistic competence which is definitely required in oral communication, which is the usual target for courses like Speaking.

Seeing the extensive list of learning outcomes, co-curricular and extra-curricular activities must be designed by the department. For Sanata Dharma students, compassion and conscience, for example, can be developed in various student activities, both on campus and off campus. What must be underlined here is that the activities must be deliberately designed by the department management and not simply put in the hands of on-campus student organizations/student activity units.

Finally, the courses must be classified according to their roles in the curriculum (core, support, or optional courses) and also according to the UNESCO's pillars of education (learning to be, learning to know, learning to do, and learning to live together). This classification is important because a curriculum must list the courses to accommodate accreditation requirements and the existing government policy.

7. DESIGNING PROCEDURE

Based on the above discussion, the following are some steps which should be taken in developing an IQF-referring curriculum for an English letter department:

- 1) Identifying the graduate profile based the department's vision, mission, core values, tracer-study information, and consensus among similar programs.
- 2) Formulating learning outcomes which should refer to the Indonesian Qualification Network
- 3) Identifying learning materials based on the sciences and technology which are required to achieve the learning outcomes.

- 4) Identifying academic courses (along their credit weights) based on the learning outcomes and the learning materials.
- 5) Grouping the academic courses in line with the roles in the curriculum (core courses, support courses, and optional courses)
- 6) Grouping the academic courses based on the competencies outlined by the UNESCO's pillars of education (learning to be, learning to know, learning to do, and learning to live together).

8. CLOSING REMARKS

As seen in the above discussion, the Indonesian Qualification Framework has been formulated in order to guarantee graduates' competence and equivalence. The two aspects are necessary to prepare our graduates to enter the job market because in 2015 the ASEAN countries will adopt an open market policy under the ASEAN Economic Community. Since most English letters departments are still developing their curricula and they should figure out and agree with one another upon their graduate profile, cooperation among English letters departments in Indonesia is a must.

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Another Side on Indonesian History of Communism through Leila S. Chudori's *Pulang*

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ABSTRACT

At present, 2014, Indonesian people learn to exercise their political right in the biggest people party which is held every 5 years, the presidential election. Observing the debate, the campaign and the supporter, one can learn that Indonesia has reached a progress in their political life.

The progress is achieved through complex process that only some experienced. Back in the 1960's Indonesia experienced an uprising which caused turmoil of its government. Indonesian learnt two versions of its story, one which is officially broadcasted since 1966 and one which is only stated implicitly through some literary works.

Reading Leila S. Chudori's *Pulang*, there is another side that Indonesian comprehends about the life of the so called communist by the new order regime. It sees the life of the people who are accused of the murder and communism. The depiction is far from judging and framing their political agenda, it shows the reader how their life, as human, affected by the event.

Culler (1997) states that literature is the noise of culture as well as its information, and it is a writing which requires a reader to be engaged in problem of meaning. Thus, one can learn a history of a nation through its literary works. *Pulang* is considered particular in its publication because it needs 6 years process and its first publication was in 2012, the time when Indonesia has achieved different level of democracy since 1960.

First, this paper will discuss about how Indonesia history, particularly on its political turmoil in 1965, 1968 and 1998, are read and written by Indonesian. Second, it will discuss how the social context in the present influences the discourse of the novel.

Keywords: communism, history, literature, new historicism

1. INTRODUCTION

In 2014, Indonesia held the annual people party, the presidential election. The election resulted with Joko Widodo as the next president. In the process and after the election, the political events which determine the future of Indonesia for the next 5 years continue. There are new policies established, new members of the house of representative (DPR), and perhaps more on new controversial laws. After 69 years of independence, the nation still evolving and in the process, people learn democracy and political life. Despite the recent political condition, Indonesian people have developed their awareness on their political rights. Compare to the political condition during the new order regime, there has been many changes and development. Indonesian people are aware on their roles in the course of their nation.

In the advance of internet and freedom of speak, nowadays Indonesian people have easier access on news and information. History is written in many versions and it is in the hand of the reader to decide which one is factual. A new regime is born after the old fall and in 69 years of independence; Indonesia has seven presidents recorded in the history. Among the seventh presidents, one has reigned for 32 years, the late Soeharto. His regime ruled after Soekarno's fall in 1966. As history is written by the winner, Indonesian generation who was born during his reign and without having equipped with critical mind believed in the propaganda. Only after his fall, texts are published revealing or stating the "real" history.

The purpose of this paper is to discuss how history in 1965, 1968 and 1998 are read and written by Indonesian. The discussion on the history will be limited to the history surrounds Soeharto and Communist Party of Indonesia or *Partai Komunis Indonesia (PKI)* based on government's version. The specific years are chosen because *Pulang* focused on the history of Indonesia on 1965, 1968 and 1998. After knowing how the history are presented and perceived, the paper will focus on how the recent social context influences the discourse of *Pulang*.

2. NEW HISTORICISM

New historicism as a method which based on the parallel reading of literary and non literary texts was coined by Stephen Greenblatt in 1980. New Historicism placed a literary text within the frame of non literary text. Using new historicism, one should be able to read the literary text as a co-text and used the text and the co-text as expression of the same historical moment (Barry, 173). Furthermore, this method supports the liberal ideals of personal freedom and accepting and celebrating all forms of difference and deviance. New historicism considered the issues on State power and its colonization in the mind-set. It sees how literary works are influenced by the historical and cultural context at the time of production. Thus, this method is used to understand how the history of communism in Indonesia is presented from the eye of Leila S. Chudori.

3. SOEHARTO AND *PARTAI KOMUNIS INDONESIA*

To be able to read and understand *Pulang* as an Indonesian, one must acknowledge the history of Indonesia during the Soeharto's regime or the new order regime during 1966 – 1998. The discourse which is share within the mental construct of Indonesian who was born on the era, can only be understood by those who learn history only from the government version or the new order regime. Under the Soeharto's regime, Indonesian has a limited access on information and limited freedom in all aspect. History was learned through history books which were published by the government, and there were also limited literary works published regarding to the history of Indonesia. The history known was the history of the winner, Soeharto. Here, the discourse was made only from a single text. Most Indonesian share the same history that Soeharto was the one who saved Indonesia from communism (*PKI*) and the opposition was left alone with the negative branding.

Partai Komunis Indonesia (PKI) was lead by D. N Aidit and bold with its efforts on the wealth of farmer and labors. *PKI* was blamed by Soeharto as the one who threaten the national stability, and Soekarno was defeated by Soeharto using Soekarno's relationship with *PKI*. In 1965, Soekarno implemented a doctrine, *Nasakom* in Indonesia. It means that *PKI* was allowed to participate in every aspects of the nation. *PKI*'s influence grew stronger.

PKI was mentioned of eliminating their competitors using the power of Soekarno. History recorded that *PKI* tried to overthrow Soekarno by killing eight officers and had also brutally killed a daughter of A.H Nasution. The reason of the killing was mentioned by *PKI* through two vitals communication media in Indonesia at that time. The killing was directed to the generals who planned a coup to Soekarno. Two days later, *PKI* was defeated and the government seized controls of the nation's security. Aidit as the leader of *PKI* was pronounced dead in November 24, 1965 (Notosusanto, 1985). Years after the coup, people learnt its details through movie and history books in school. Since 1965, *PKI* becomes a symbol of terrors and brutality. No one dare to have a relation or known as a member of *PKI*. A year later, Soeharto was declared as the second president of Indonesia through *supersemar* and Indonesia was ruled under the next regime, the new order.

4. INDONESIA IN 1965, 1968, AND 1998 ON HISTORY BOOKS' VERSION

Indonesia consists of various tribes and has some history of occupation which makes it complex to define an Indonesian. As stated by Manguwijaya (1999), the reason of becoming an Indonesian is not a matter of skin color or ethnic face. Furthermore, he quoted Soekarno statement that it is the desire to unite self. The variety of tribes and occupation makes it difficult to describe the origin of Indonesia. As the nation develops through time and history, Indonesian develops. Becoming an Indonesian means that one needs to be ready of changes. The changing of leaders always resulted in the changing of policy and it is the desire to unite self to specific things which define the identity. If nowadays Indonesian generation is more attached to western culture, they become generations which easily consume western and eastern culture in the same time.

In order to be able to read a text as Indonesian, one should learn and aware on the history which define the context of each regime. As a young nation which only has its independence for 69 years, Indonesia has seven presidents who each leave a specific mark in the history of this nation. The political events in 1965, 1968 and 1998 are closely connected to Soekarno and Soeharto. 1965 was the year when Soekarno lose his controls over Indonesian because he was considered fail to be just in handling the coup in September 30, 1965 or known as G30S/PKI. *PKI* as the accused of killing generals who planned a coup on Soekarno was disbanded along with its civil organizations. Here, Soeharto as the major general succeeded in giving a label to *PKI* and declared himself as the savior of national security. D. N Aidit as the leader of *PKI* was pronounced dead two days after he was caught (Notosusanto, 1985). In 1968 Soeharto was inaugurated as the second president of Indonesia. By the power vested in him, he continued to eliminate *PKI* to its roots and established his power in and out side Indonesia. Soeharto reigned in Indonesia for 32 years and were demanded to resign in 1998. The process of his resignation is one of the dark periods in Indonesia. Indonesia has a *Tragedi Trisakti* in May 12, 1998. As Habibie (2006) states that the tragedy started when the staged rallies by the university student of Trisakti were blocked by the security apparatus and killed four students. The tragedy became the trigger of larger riots in May 13- 15, 1998. The riots affected several aspects and left a tragedy on Tioghoa race in Indonesia. Tionghoa suffered a great lost in spiritual and material things. Although there were no official claim from the government on the event until now, Tionghoa women were reported being raped and their shops were burned down and burgled.

5. 1965, 1968, AND 1998 ARE READ AND WRITTEN BY INDONESIAN

Culler (1997) states that literature is the noise of culture as well as its information. It is a writing which requires a reader to be engaged in problem of meaning. Literature allows one to experience history, it pushes the reader to see things from the author's point of view. Reading Indonesian history from Chudori's point of view also means knowing the other side of the history. Literature played a significant role in the readers' construction on identity. *Pulang* is a combination of history and fiction which is narrated by one of the witness of the history. It means that *Pulang* enables the reader to experience history from particular point of view, "the communists".

Pulang has several major characters, they are Dimas Suryo, Lintang Utara and Segara Alam. Dimas Suryo is a reporter who is forced to stay in Paris after he fails to go back to Indonesia. Dimas is described as a literary man, he has a great interest in the development of literature yet he fails to decide his alliance between *Lekra* and *Manikebu*. He is the father of Lintang Utara and the husband of Vivienne Deveraux. After several unsuccessful efforts to make a living in Paris, he succeeded in having an Indonesian restaurant in Paris. As a man who loves to cook during his youth in Indonesia, Dimas made the restaurant as a symbol of the fight for identity.

Lintang Utara was described as a beautiful young woman who needs to finish her thesis by doing a research in Indonesia. After being equipped with knowledge of Indonesia from the story of her father, her lecturer, and her friends, she flies to Indonesia. Lintang is a mixture of Indonesian man and French women, a mixture of beauty and mind. Her research in Indonesia is actually her journey to find her identity. Her bad experience being known as Dimas daughter leads her to search the truth of their identity.

Segara Alam is the son of Surti Anandari, Dimas Suryo's ex-girlfriend. Alam is a man who grows without a father. His father is Hananto Prawiro who died after being arrested without trial. Alam's childhood memories are full with alienation from his surrounding. As the son of a man who accused to be a member of *PKI*, he learns to be the best among others so that his teachers will not questioning more on his identity by seeing trophies that he gets.

They are related because of the history and their stories are bound together as the victim of the horrible events in September 30, 1965. Dimas is depicted being deeply homesick and lonely because of the exile. Though he has a beautiful wife and a beautiful daughter, he cannot escape from the past. His struggle to survive in Paris has cost his health. Lintang sees her father as someone who trapped in the past, unwilling to be happy with all his achievement in Paris. Lintang as having a cynical and pessimist father, grow up into a girl who is sensitive yet driven by her ambition to know her identity. Depicted as a student of Sorbonne University, Lintang is a modern woman who is educated, passionate and well mannered. Lintang falls in love with Alam, a young man who graduates from faculty of law yet laughing at its discrepancy. Alam found a non-governmental organization for the

minority who is treated unfair. Alam grew up with a vengeance toward the government and his surrounding who labeled his family as PKI, as a person who has no God, cruel and blamed.

Chudori stated in *Pulang* that she is indebted to the late Sobron Aidit, a step brother of D.N Aidit who is exiled in Paris and the late Umar Said, a senior journalist who is also exiled due to his task as a reporter in Aljazair on September 30, 1965. Both of them are the founding fathers of *Koperasi Restoran Indonesia* in Paris. Chudori stated that one chapter of her book, *Empat Pilar Tanah Air* which describe the *Restaurant Tanah Air* is inspired from interviews with Sobron Aidit and Umar Said. The struggle of being marked as communist is depicted in every aspect of life; education, social, economy and politics. Each of her characters describes the negative effect of the coup. Dimas and his friends in Paris are alienated socially, economically and politically. Alam and his best friend, Bimo are suffered of the official version of history. They are described as boys with pressure from their environment as sons of communist. They were mocked and beaten because they were the sons of “communists”. Through the narration of young Alam, Chudori criticizes the sole version of history without giving the alternate versions of the event. Reading *Pulang*, one could tell that Chudori does not try to justify *PKI* as the innocent, Soekarno as the hero, and Soeharto as the villain. She merely asking on the full version of Indonesian history surrounds the coup so that there will be a complete and honest version (Chudori, 2012).

6. THE PRESENT HISTORY

I am interested to analyze *Pulang* after knowing that this book needs 6 years in the making and is written by a journalist of *Tempo*, one of Indonesian weekly magazine which is temporary banned because considered a threat on the nation stability. Its first publication was in 2012; year when Indonesia has celebrated the freedom of speech and comes in an era as so called as a reformation era. Of course my main interest lies in its topic, May 1998. Personally, the event becomes one unforgettable memory because I witness the tragedy. I was in Solo in that time, so I saw the mass loot and the burning of shops or buildings. I felt the terror, as my mother and neighbors written the word “*pribumi*” as a safeguard of our house. Growing up under Soeharto’s new order, I was educated as a student who learns that *PKI* is an evil party which killed innocent people. I spend more than five years watching a movie about the coup every our Independence Day in television. Only after Soeharto’s fall, I learn that there are other stories hidden under the make up reality.

Studying literature, I learn that literature is the voice of the era. Chudori here presents the suffering of family and relatives of those so called *eksil politik*. In an era which emphasized the freedom of speak, there will not be a resistance from the government regarding the topics. It is not a taboo, but it has its charm when Indonesia people are questioning history. It comes in a safe political life. Although *Pulang* tells about the communist’s side, it does not try to give an absolute believe in the readers that *PKI* is innocent. It reconstructs the readers’ mind set on the family members of the communists, which is stating that they are also the victim of Soeharto. Chudori as a journalist is presented the book in a time when society has learn that history is written by the winner. It is safely and easily landed on the hand of the reader. It does not need to compete with the government regulation, or to be afraid of banning. Indonesia has grown into a better society; it has a critical mind which is open to all possibilities. Reading *Pulang*, one is not questioning the claim of the author on her statement that the book is inspired by one of the *eksil politik*. It also means knowing the history of the victim. Chudori’s profession in the new order’s regime is also object of repression since Soeharto strictly monitor media and literary works. *Pulang* is easily accepted because the regime has fallen and the witnesses or the victims who hides and burry the stories have emerge one by one as democracy is upheld higher.

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Aspects of *Dulce Et Utile* in Sakai's "Kaki Yang Terhormat"

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ABSTRACT

This short paper examines Gus TS Sakai's short story, *Kaki yang Terhormat*, by focusing on its aspects of *dulce et utile*. In one hand, this story puts them in different treatment, since the aspect of *dulce* tends to be neglected and the aspect of *utile* is greatly uplifted. The application of the ordinary language results in the extraordinary usage due to its canonical perspective. However, the application of the ordinary conflict, such as Indonesian corruption, makes the story fully didactic. In fact, the text criticizes the Indonesian condition of being full of corruption undergone mostly by the superior people, and their neglecting of the poor lower people is the triggering factor of the country's complete fall.

Keywords: legs, *Bukit Kaki*, *nenek*, corruption

1. INTRODUCTION

Literary theories have undergone such a progress, that one theory may either evades or completes or even surpasses, but still people may likely get rid of the characteristics of a piece of literary work of being *dulce et utile* (i.e. uplifted by Horace, a Greek philosopher). This option in fact is the main criteria to deal with when people or readers find difficult to examine whether a piece of text should be considered literary or not. On the other hand, the definition approach of literature's quality as *dulce et utile* is the easiest access to discuss a literary work prior to the application of at present various approaches or theories to it. For instance, "*Orientation of Critical Theories*," written by MH Abrams compiled in **Twentieth-Century Literary Theory, An Introduction Anthology** (1987: 6), depicted the structure of some pillars due to literary theories, but clearly the quality of *dulce et utile* is still the ultimate soul of literature.

The idea behind *dulce et utile* refers to the existence of literary text, containing beautiful and interesting words, phrases, and also sentences, which were extraordinarily chosen and applied by its writer/author, and to the essence of it, targeting in its great goal to deliver moral teachings, which might be its writer's concerns against the world, a place of human beings to live. However, in the era of postmodernism such an idea has been significantly questioned by the paradigm stating that the author or writer is dead (Roland Barthes's conviction by "the death of the author). Here, Barthes actually suggested that the era of rigid essentialism in a piece of literary work would be replaced by the existence of readers who now have the rights to fill up the meanings behind *dulce et utile*.

In this paper, *Kaki yang Terhormat*, written by Gus TF Sakai and published in Kompas, December 20, 2009, is discussed due to the concept of *dulce et utile* and the discussion applies the autonomy perspective of text. It means that the philosophical view of the short story would be examined without relating it with the existence of Sakai as its writer. Even, the concept of "*utile*," which sometimes refers to literature's duty of delivering moral teachings, usually imposed by literary writer, is expanded into the understanding that literature is a place where readers might find autonomously "any lights" important for their own sake. It is not the work driving them but they themselves actively seek the benefits from the work. For this reason, it seems only the strategy of close reading is appropriate to undergo in the examination of the work, "*Kaki yang Terhormat*." Indeed, this method is well acknowledged by those who have been fond of hermeneutic to treat any written texts.

2. CLOSE READING

"*Kaki yang Terhormat*" tries to communicate to its public readers, especially Kompas' audience, an idea about the most important part of human body, and though explicitly the main character of "saya," or I, didn't state his own option, an old woman, that he called *nenek*, preferred to "kaki," or leg, as the choice. As the story continued, the grandmother depicted how important and significant the organ of leg took role in her life. There were some images used by *nenek* to convince *saya*, such as "*Bukit Kaki*" (referring to a place which was in the lower part of a mountain), the turtle's steps opposed to a helicopter, and some advices about to always remember using the organ of leg. For *saya*, this in fact was the ultimate evidence that his grandmother's concern against the organ was really big and deep. *Nenek* met a man who, then, was her husband, in *Bukit Kaki* and she had to there by a walk as well. Meanwhile, the turtle's steps were her pride of having style in the walk, because in her old age she still could move her tiny legs to go wherever she wanted. Contrasted to the condition of her granddaughter, she was sure that her fall from the position of being superior because of her intentionally leaving the significant role of leg and replacing it by helicopter. His fall was depicted as he was arrested and put in jail, owing to the crime he had conducted, i.e. corruption. Finally, *nenek* advised *saya* that when he was ready to undergo the trips for the sake of future, he had to always honor and use his legs in order to anticipate and to prevent him from his fall.

3. ANALYSIS

The plot of the story "*Kaki yang Terhormat*" is flat and readers would find it bore to follow the flow of the events presented. Here, the story seems flavorless since the story has the events in which readers might be involved emotionally. This condition is like that readers read only the news of events or informative details. From the first paragraph, readers face the fact that the story is not a kind of narration exploring interesting and descriptive events but a model of a common or daily communication between two persons, as the text is the speaker who communicates with a reader as the listener. The beginning of the story started with the statement, "*Menurut Anda, bagian tubuh manakah yang paling penting?*" (According to You, what is the most important part of a body?). This model of opening in the story clearly gives readers the position of being the direct address of the question uttered by the text, or the author, and it deconstructs the canonical readers' position as the audience who should just watch "the show" of events in the story. Here, the text as a matter of fact involve reader to be one of the characters as well, though the character is "dead" because of its passive role in the story's events. However, the question in the beginning of the story finally became a turning point for the story to deliver the essence of its communication by describing some events dealing with *nenek*'s experiences. The role of the character "I," or *saya*, is significant in this turning point because this main character, who was also the narrator of the story, could be the bridge between readers and the text, more specifically *nenek* who played an important agent in uplifting the meaning behind the written text. In this case, reader, who is indirectly considered one of the characters, should understand and agree that the option or choice of *nenek* was correct. Even, the narrator convinced reader, as the passive character of the story, by presenting his grandmother in her pride of choosing leg as the most significant part of body.

"Tetapi, bila hal itu ditanyakan kepada nenek saya, serta-merta ia akan bilang, "Kaki!" seraya mengangkat sebelah kaki, dengan telunjuk menunjuk lurus ke bawah, dalam hitungan yang tak mencapai detik." (par. 1).

("However, if the question is addressed to my grandmother, she hastily would say, "Leg!" while she is also uplifting one of her legs, and pointing it directly downward, in the duration of less than a second.").

Therefore, the story continued to depict why the grandmother chose leg to answer the question stated previously.

Based on theoretical concepts, plot has the characteristic of causality which enables the plot's events to impose any emotional feelings to readers until those ones reach the peak in the climax and then fall downward in the resolution (Barnet et al, 2001). Unfortunately, the short story, *Kaki yang Terhormat*, proves no evidence of applying the theory since its plot is just about a compilation of events, related to the hidden meaning of "legs" for the character *nenek* as it was retold by the character

saya. Meanwhile, structurally the events of the short story can be classified into 4 parts, such as the opening, the story of *Bukit Kaki*, the story about Mak Etek's wandering, and the ending of the story. The first part is containing the beginning question about what the most important part of body is and also about *nenek*'s opinion to answer the question. This part covers the first four paragraphs. The second part is specifically delivering the oddness of the physical form of a valley which was similar with a form of leg stretching downward and also the story about *nenek* who met a man as the husband. This part covers all paragraphs, starting from par. 5 till 19. Meanwhile, the third part is about Mak Etek, who was *nenek*'s grandchild, and the story concerns with Mak Etek's starting success till her fall. At first, Mak Etek reached her success due to her loyal to her legs, but she finally got the fall due to her bravery of destroying *Bukit Kaki* and her forgetting of legs by always using a helicopter as her means of transportation. This part covers paragraphs 20 till 36. Meanwhile, the last part is the end of story, which covers paragraphs 37 till 42, exposing *nenek*'s advices to *saya*, who would go wandering. She just advised the grandson to really understand how significant the role of legs is. Considering those arrangement of events, readers will find difficult to find, for example, the climax of the story, since those events are not bound by the aspect of causality but by the aspect of theme.

Beside the plot, which is extraordinary owing to its breaking rule of the canonical plot, the presentation of characters is also uncommon. From the perspective of the character roles of being protagonist and antagonist, the text clearly seems not to characterize them properly, because no character can satisfy the requirements of being either protagonist or antagonist. On the other hand, the text presents two significant characters, i.e. *saya* and *nenek*. Here, *saya* is the character who plays mainly the role of narrator, and *nenek* is the character used by the narrator to identify the importance of the legs function in daily lives. The position of *saya* in fact is neutral, meaning that he's just the character listening to *nenek*'s story and then plays the role of delivering (to readers or You) *nenek*'s idea against the organ of legs. However, at the ending part of the story, *saya* appears as the character who plays an active character because he would undergo his future life and then *nenek* reminded him by her advices, that he would not be like Mak Etek, who finally got her fall.

“*Karena ia tak lagi menggunakan kakinya. Karena ke mana-mana hanya dengan kendaraan, di atas helikopter itu saja.*” (par. 41).

(“Because she applied no more the legs. Because she went to any places just by a helicopter, flying in the air.”)

Meanwhile, the characterization of *nenek* shows her as an old figure who was considered very wise and experienced many things that she was the one where young generation should learn lives. Paragraphs 4, 6, 9, 14, 19, 28, 39, and 41 are the proofs to identify *nenek* as very experienced. Nevertheless, the depiction of *nenek* in this story seems common and general as readers might find it in daily lives. It means *nenek* signifies a quality, specifically of a woman, who is wise, very experienced, and also reflective. Interestingly, readers would not meet *nenek* as someone who was superior in comparison with her environment but she was just a common grandmother with her habits, such as chewing betel leaves (*mengunyah sirih*), hobbling along the streets with her stick (*berjalan tertatih-tatih dengan bantuan tongkat*), delivering stories dealing with the pride against her children's success, and also always intending to give advices to people younger.

Further, the text, *Kaki yang Terhormat*, also proves its “extraordinary quality,” meaning different from the canonical one, by its usage of language. As it is implicitly stated above that the beauty of literature lies in its language. This beauty is more or less in accordance with Eagleton's view (1995: 4), i.e. ordinary language was intensified, condensed, twisted, telescoped, drawn out, turned on its head. However, the usage of language in *Kaki yang Terhormat* refers to the ordinary language that readers find easy to digest the content of it without difficulty because they seem to face their daily utterances.

“*Bila ada peribahasa ‘berkata pelihara lidah, berjalan pelihara kaki’, maka Anda boleh yakin, hanya penggal terakhir yang penting bagi nenek saya.*” (par. 2)

(“If there is a proverb ‘to talk dealing with tongue, to walk dealing with legs,’ so You might be sure, only the last cut which is necessary for my grandmother.”)

Even, it may be said that the text does not want to play with words, which are “beautiful” and descriptive, which sometimes are offering difficulty for its readers to understand. Its usage of language

is ordinary, in the perspective of daily utterance, or extraordinary, in the perspective of canonical literature. This phenomenon surely is the evidence how *Kaki yang Terhormat* puts aside the aspect of *dulce* that a piece of literary work should be entertaining through its usage of language.

“*Bukit kecil, di pinggir kampung, dengan puncak yang aneh. Bila dilihat dari rumah kami, puncak bukit itu tampak seperti sisi luar kaki yang diacungkan telentang mengarah ke atas.*” (par. 4)

(“A small valley which is at the edge of village, with its strange peak. Seen from our house, the valley’s peak looks like the outer side of a leg pointing upward.”)

Nevertheless, behind its format simplicity of the aspect “*dulce*,” Sakai’s short story presents a strong quality of the aspect “*utile*.” This proves that *Kaki yang Terhormat* as a matter of fact stimulates readers to realize that focusing on the aspect of *utile*, i.e. morality, is much more important in comparison with that of *dulce*, i.e. beauty. However, to analyze the aspect of *utile* seems compulsory to apply theoretical concepts of semiotics, especially against this story, *Kaki yang Terhormat*. One of them is Benny H Hoed’s suggestion in *Semiotik dan Dinamika Sosial Budaya* (FIB UI, 2008: 40). He wrote that semiotics see many phenomena as cultural sign signified by its society, and he also emphasized Saussure’s ideas about ‘sign,’ ‘signifier,’ and ‘signified.’ Therefore, by applying the concepts readers would easily find that there are some key words to discuss in the story *Kaki yang Terhornmat*. Two significant words are “leg” and “*Bukit Kaki*” (or, Leg Valley), beside some others which are minor, such as “*langkah kura-kura*” (or, the turtle’s steps), which was opposed to a helicopter’s steps, the destruction of *Bukit Kaki* for the sake of the country’s development, and also Harun’s fall due to corruption and his always riding of helicopter.

In the story, the organ “leg” and *Bukit Kaki* (the Leg Valley) mainly refer to the aspect of function. Leg is for walking that enables a person to reach any places s/he wants to go, and *Bukit Kaki* is representing the relation between the inferior, i.e. earth, and the superior, i.e. sky. Those two are significant in their use of the term “*kaki*.” When *kaki* is not used any more, then there is a helicopter replacing it. Helicopter causes the gap between the inferior and superior, and it shows no relation at all between the two. When *Bukit Kaki* was destroyed, for the country’s development sake (par. 32-33), Harun found only his own fall. In the perspective of *nenek* Harun’s deeds of destroying *Bukit Kaki* mean that he intentionally left the significant of legs as means of walking (par. 38 and 41). The relation between “legs” and one’s success or fall is more obvious when some other keys are presented, such as “Jakarta” (par. 28), “helicopter” (par. 27), and “corruption” (par. 33—34).

Leg is the lowest part of body but it is noted that without the organ human being could not take a walk normally. There must be other devices to help, either a stick or “helicopter.” *Bukit Kaki*, stretching upward, means to deliver the idea that the relation between the inferior and superior might generally happen because the lower part has the willing to build it. On the other hand, the tendency of the upper part is just to destroy the lower part, and the will of it would result in the destruction of anything. “Jakarta” signifies success, but is should always remember the role of “legs.” Corruption would be the triggering factor of fall, because it tends to forget the role of “legs,” because of the abundance of money, and to replace it by a helicopter which has no relation at all with earth. In other words, to build a relation with “the above” can be undergone only with “legs,” as it was depicted by the form *Bukit Kaki*, and one’s success could be in pieces just because of his/her intentions of leaving the lowest part, legs, as depicted by the present condition of Harun who was in jail.

Kaki yang Terhormat has the will to give moral teachings to its readers by stating that “*kaki*” (or, legs) which is in the lowest part of body, is very significant for one’s life. Despite its position in the lowest part, the organ of legs is very helpful and necessary for someone to stand straightly. The text imposes an idea that the common people, who are mostly very poor and consequently in the position of the lowest part of human standards of living, in fact have an important role in supporting the success of many rich people, who are usually not willing to pay even a little attention to them. Corruption, which drives the country into its complete destruction which gives much more sufferings to many poor people, will eventually lead the corruptors in their own total fall.

4. END REMARKS

Sakai's *Kaki yang Terhormat* is surely didactic, and it wants to lighten readers about the importance of "the lower and inferior people" in the country's success and also destruction. Indeed, this light is considered local since to understand the context readers should really know the real condition of Jakarta and corruption of this country. By undergoing an act of corruption one means to destruct the harmony of living. Corruption means taking no care at all of the common people, who mostly live in poverty, and in the long run it triggers the fall of the country completely.

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The Department of English Curriculum in Relation to the Development of English Studies In Indonesia

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ABSTRACT

Curriculum plays an important role in education because it will reflect the disciplines that make up the institution, the pedagogical philosophy and also the strength of the institution. A well-constructed curriculum provides the lecturers, learners and administrators a structured plan on how to run and evaluate the quality.

Nowadays, the current education policy implemented by Indonesian government requires higher education institutions to evaluate and develop their curriculum to be in line with the national standards. The Department of English Sanata Dharma University is trying to develop the curriculum which refers to the Indonesian Qualification Framework. This paper discusses how the Department of English Sanata Dharma University develops its curriculum in response to development of English Studies in Indonesia. The discussion on the development of the humanities and English Studies is presented to provide the underlying theories on the concerns of the department.

Keywords: curriculum, department of English, English Studies, humanities

1. INTRODUCTION

The implementation of Asean Economic Community by the end of 2015 requires the Indonesian government to improve the quality of many sectors. Asean Economic Community will not only open up the flow of goods or services but also the labor market professionals. In response to this situation, the government has done some efforts to help us face this AEC.

Indonesian government has prepared some strategies to increase the competitiveness level of its people. One of the strategies is the establishment of Indonesian Qualification Framework as a guideline to set up the learning outcome of students in any education level. It is expected that later on the graduates of any education institution in Indonesia will have the same level of qualification. Related to higher education in Indonesia, the government established the Permendikbud no 49, 2014. This ministerial decree set up the rules on the national standards of higher education.

The implementations of the ministerial decree and the Indonesian Qualification Framework require education institutions to evaluate their curriculum and develop it so that it can help the students to acquire the intended qualification stated in the Indonesian Qualification Framework.

The Department of English Sanata Dharma University is in the process of developing the curriculum. This is conducted not only to response to what have been established by the government but also to improve the quality of the department.

2. THE DEVELOPMENT OF THE HUMANITIES AND ENGLISH STUDIES

Debating over the humanities has occurred for many decades. The questions on what works of art should be discussed, how to analyze those works, and what cultural tradition should be explored have never been resolved in any settled way. The development of the humanities shows that each stage of its peregrination has its own characteristics.

Tracing the development of the humanities requires us to go back to the Renaissance era when the humanities rose in Italy. Witt, Mary Ann Frese, Charlotte Vestal Brown, Roberta Ann Dunbar, Frank Tirro, and Ronald G. Witt state that during the Renaissance era, the humanists dedicated themselves for the study of Latin and Greek profane texts. They believed that humans were the finest creatures who were created in the image and likeness of God. They also considered that the human

being was a product of history. Therefore, the study of the past was worth to do because it would guide the people in the present and the future. Studying ancient writing would be positively contributive not only in stimulating our mind but also in arousing the passion to pursue the good.

The Renaissance humanists bought that those who studied the humanities were more human than others. The reason was that by studying the humanities they would be able to think more creatively and to express themselves more fully. Moreover, they could gain deeper understanding of other people.

In its development, the study of humanities always stimulates people to revisit the humanist spirit in line with the situation they face. In every century, the humanist spoke out different issues related to human life. The seventeenth-century humanists struggled for the liberty of questioning human minds against the dictates of established authority. Meanwhile, the focus of the eighteenth-century humanists was to sound off about the religious tolerance, liberty, equality, and also fraternity. The struggle to save human spirit from the technological progress and industrial growth was the main concern of the nineteenth century humanists who also broadened the area of the study by creating new fields of study such as folklore, art history, and comparative religion. In the twentieth century, the humanists were aware that the study of the humanities was not limited to the Western tradition but it can also include the Eastern/Oriental and African traditions.

Nowadays, the humanities have developed into many fields of study such as history, linguistics, literature, ethics, and other social sciences that employ historical or philosophical approaches. Yet, although there are many branches of the humanities and the focus of the study is different from time to time, the commitment to develop the intellectual, moral, and aesthetic faculties of human beings has always become the core of the study of the humanities. Furthermore, all disciplines in the humanities concern with human values, beliefs, emotions, and they way they are expressed. In relation to education, the nature of the humanities requires a humanistic education to open the mind and senses to what we are unfamiliar with and not to judge before any attempt to understand is taken.

Just like the study of the humanities, English Studies has also experienced significant changes. The changes that English Studies undergo are not only related to what to study or to the approaches that are used to analyze the work of arts, but it is also related to how the study is conducted.

Pope states that the term English can embrace various matters. Talking about the way we speak, we may question whether we use the English Language, varieties of English, or englishes. In relation to the object of study, we may have English Literature or literatures in English. In terms of the cultural dimensions, English can be related to the cultural heritage of a particular society, but it can also be recognized as a global resource. Furthermore he explains that English could be conceived as turning on some axes: theory or practice, British or American, critical or creative, local or global, and so forth. In line with this situation, every department of English will fabricate the subject with different emphases.

Another point is that English as an educational subject is made up of three fields of study: language, literature, and culture. Therefore, individual department of English Studies tends to concentrate on language and/or literature and/or culture. The main frames and terms of reference within which the department approaches English will influence the design of the course in that department.

3. THE CURRICULUM OF THE ENGLISH DEPARTMENT OF UNIVERSITAS SANATA DHARMA

The Department of English Sanata Dharma University aims to develop the students to be more human, to help students to think creatively and critically, and to be able understand other people. The Department has conducted some activities to realize this goal. One of them is to develop its curriculum.

Richards explains that curriculum development covers determining what knowledge, skills, and value students learn, what experiences should be provided to achieve the intended learning outcome, and how the teaching and learning process should be taken, measured, and evaluated[2]. Good curriculum development plays a crucial role in forging life-long competencies, developing thinking skills, and supporting the learner's personal development.

Finocchiaro explains that in curriculum planning, the material from one level should be connected to the next level both naturally and sequentially. The material should be graded in such

away and there should be provision for constant reintroduction of all material that has been taught. Furthermore she states that a well-designed curriculum should use the students and their background as the point of departure of the teaching and should reflect realistic objectives.

Considering the importance of developing good curriculum, some points on how to develop effective curriculum, and the current education policy, the Department of English Sanata Dharma University has conducted some processes to design the curriculum that will help the department to achieve its goal. Some steps have been taken to help the department design the curriculum. They are conducting the tracer study, gathering some information from the stakeholder, evaluating the present curriculum, and benchmarking to other qualified universities. The department also pay attention to some challenges that have to be solved.

One of the challenges of the Department of English Sanata Dharma University is to find out how to attract learners to study at this department. This department is not as popular as pharmacy, psychology, or economics. People often consider that the field of study is not applicable and therefore studying in this department will not help them to get a good job and to reach a better future. This situation stimulates the Department of English Sanata Dharma University to improve its quality.

Analyzing the data gathered form the activities related to the curriculum design and considering the challenges, the draft of the curriculum is formulated. The expected profiles of the graduates are academicians and practitioners in the field of English language, literature and culture, who have excellent academic competence, revere their conscience, have compassion spirits and respect local wisdoms and culture.

To help the learners achieve the learning outcomes, some study materials have been selected. The study of the humanities is the main foundation that should be learned by the learners. Linguistics and literature are parts of the humanities therefore mastering the core knowledge of the humanities will be necessary for the learners.

The main study materials are linguistics, literature, and language skills. Studying linguistics is plays an important role in helping the learners to conduct some analyses on literary works. Literature becomes the main study material because by studying literature the learners will be trained to think creatively and critically. The learners are also stimulated to fully express themselves. The Department of English Sanata Dharma University does not limit the discussion on literature to the Western literature but it will also cover literature in English. The main study material also includes the language skills because it is needed for the learners to be able to deliver their ideas or opinions either in the spoken or written form effectively and efficiently.

Meanwhile, the supporting study materials cover the following fields of study: research, ICT (Information and Communication Technology), culture, and philosophy. The discussion related to research will help the learners to plan, do and report a research. It is necessary because one of the expected learning outcomes is that the learners are able to produce a thesis. ICT develops the learners' skills in utilizing technology to support their study.

Culture and philosophy are also branches of the humanities. It is expected that by studying those disciplines the learners are able to better understand others. Moreover, through the discussion on culture, hopefully, the students will be able to appreciate local culture and traditions.

The optional study materials involve applied linguistics, education, journalism, and other foreign languages. These optional study materials are selected based on the result of the tracer study and the strategic planning of the department that is to give adequate knowledge for them to be translators, interpreters and journalists. The study materials related to education are given because many of the graduates prefer to work as language trainer.

This design is not yet final. The Department of English Sanata Dharma University still needs to select the courses related to the study materials that should be covered and to determine the credits of each course.

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Chinese-Indonesians and Subalternity in Four Novels

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ABSTRACT

Chinese-Indonesian (Tionghoa) ethnic has long been a vulnerable floating group, which would easily be attacked and victimized when Indonesia was in crisis. Repeated violence against this group has happened since the Dutch colonial era. Sixteen years after the reformation movement in Indonesia, Chinese-Indonesian people may have been more accepted and appreciated after the release of some regulations to give Chinese-Indonesians equal rights to be Indonesian citizens and to practice their traditions. But, this ethnic group's subalternity seems to prevail. This paper will argue that Chinese-Indonesian people remain subaltern as the four novels about Chinese-Indonesian people's experiences tell. The experiences of the characters in the novels, *Bonsai* (Pralampita Lembahmata), *Ca Bau Kan* (Remy Sylado), *The Pathfinders of Love* (Richard Oh), and *Only A Girl* (Lian Gouw) may show that Chinese-Indonesian people have given their meaningful contribution to the society to show their loyalty and concern to the development of the nation. The narration, however, does not seem confident to speak up about the Chinese-Indonesians.

Keywords: subalternity, Chinese-Indonesian,

1. INTRODUCTION

The first arrival of Chinese people in Indonesia can be traced back up to the fourth century and since then more Chinese people lived in different areas almost all over Indonesia. They blend with the local people and they become more Indonesian than Chinese because of marriages. This long relationship among the different ethnics does not seem to guarantee that Chinese people, who have become Chinese-Indonesians are acknowledged as Indonesians the same way as the various ethnic groups in Indonesian archipelagoes. Chinese-Indonesians remain foreigners for most of indigenous Indonesians.

The discrimination against Chinese-Indonesians was originated from the politics of colors that the Dutch colonial established during their regime in the Dutch –Indies, which is now Indonesia. It is maintained until the end of the New Order government. However, the socio-cultural impact of the politics has been relatively deeply rooted in the society. Stereotypes and prejudice are not easy to erase among them. In many critical cases, people's movements could easily turn into either religious-base conflicts or anti-Chinese outbreaks. Heidhues (2012) noted that during Indonesian revolution of 1945 – 1949, Chinese-Indonesian people had to endure forced evacuation rape, arson and sometimes massacres and moreover, the ethnic group had to lose lives and possessions which numbers and amount could only be estimated.

Literary works as one of the media that record or react towards the various issues in the society have been at the same time significant documents of the experiences of the Chinese-Indonesians. After the fall of the New Order government, Chinese-Indonesian literature started to flourish. Both works by Chinese-Indonesian writers and works about Chinese-Indonesian experiences have been published. After President Abdurrahman Wahid's (Gus Dur) policy to cancel all the regulations that banned Chinese-Indonesians from expressing their culture and traditions, all about Chinese-Indonesians can easily be found; traditional Chinese foods, dances, rituals, celebrations, songs, costumes, customs, and even Mandarin become part of daily life.

The seemingly accepting attitude towards the Chinese-Indonesians only serves as superficial acknowledgement to the ethnic group, which in Allen's term is only putting emphasis on "the decorative" (2003). Beneath the overt practices of Chinese-Indonesian culture, Chinese-ness remains a stamp of marginalization, exclusion, and domination to the group. Chinese-Indonesian literature is

hardly acknowledged as a part of the history of Indonesian literature, despite the flourishing numbers of publication from the Dutch colonial time until the end of the Old Order government. Political interests contributed to the construction of the exclusivity of the Chinese ethnic, which also contributes to the shaping of Chinese-Indonesian literature. The Dutch colonial positioned Chinese-Indonesians as the second class in the society and they were localized in regions exclusive for them only. This made the writings by writers of this ethnic be more about the experiences of Chinese-Indonesians (Faruk, Soemanto, and Purwanto 2000). During the repressive New Order government, the works of Mira W. and Marga T, two Chinese-Indonesian writers, who wrote more about the life of urban people, were known as popular literature equivalent to chick lit today. Allen (2003) noted that after the fall of the New Order government – during the reformation era - , Chinese Indonesian literature has the status of a subculture, which some wrote it as “diasporic” culture.

This paper will see how four novels by different writers of different background, written in the era of Indonesian reformation, remain documenting and even positioning the Chinese-Indonesians as the subaltern in their foreign home-country, Indonesia. Those four novels are “Ca Bau Kan” (CBK) by Remy Sylado (first published in 1999), “The Pathfinders of Love” (TPoL) by Richard Oh (first published in 1999), “Only A Girl” (OAG) by Lian Gouw (first published in 2009), and “Bonsai” (Bns) by Pralampita Lembahmata (2011).

2. CHINESE-INDONESIAN AS THE SUBALTERN

Following Gramscian subalternity, we will find Chinese-Indonesians a group that becomes subjected to the decision of the other (Vahabzadeh ND). Throughout the history of Indonesia, Chinese-Indonesians have been determined by the authority. By class strata, in the Dutch colonial time, the Chinese people, both the *totok* (Chinese of both Chinese ancestral links) and *peranakan* (Chinese descent, whose parents are Chinese and indigenous Indonesian), were positioned as the second class, whereas the Dutch and other European people were the highest class and the indigenous was the lowest. Despite the higher position they were granted with, they became the most vulnerable group as they often became victims of riots or conflicts, both social and political. The Japanese colonial time made Chinese-ness a problem for them as they were not Japan, but not indigenous either. Class division that the Dutch colonial implemented was not anymore used in Japanese colonial time.

The Old Order adopted the stratification that the Dutch colonial implemented and reached its peak with the exclusionary regulation to the Chinese people by releasing PP 10 / 1959 (Governmental Regulation) that forbid Chinese people to do their business in villagers or suburbs. They were not allowed to live in areas outside the center of the town or city either. In practice, the local authority applied it excessively by chasing the Chinese people, both “totok” and “peranakan,” away from their territory. Therefore, many Chinese people flight from Indonesia to China, Taiwan, HongKong, or Macao either voluntarily or involuntarily. The reason for releasing the regulation in the era was never clear, but it was believed that President Soekarno signed the regulation under the pressure of the Moslem traders who felt unable to defeat the Chinese retailers and traders who had done the business for very long time (Aly 40 – 44; Setiono 791 – 795).

During the New Order government the Chinese people were silenced to the most as their Chinese-ness was repressed to the level that they could not use their Chinese names, spoke any kinds of Chinese language, were not allowed to celebrate their holidays and conducted their traditions. In short, all about Chinese and Chinese-ness had to be erased and covered. The Reformation era, specifically in Abdurrahman Wahid presidency, gave the Chinese people more opportunity to exist in many fields, including politics, which for long has been avoided by the Chinese people with the release of Keputusan Presiden No. 6/2000 (Presidential Regulation), which annulled Instruksi Presiden No.14 / 1967 (the Instruction of President) about Chinese religion, belief, and customs (Setiono 1068). Unfortunately, the succession to the Reformation era was preceded with the tragedy of May 1998 that victimized Chinese people.

Chinese people’s lack access to the position for them to speak makes them pushed into the margin and for so long their Chinese-ness has been the main reason for them to be other-ed, even in Indonesia, the land they thought they belong. They are the subaltern in the society for their experiences of being excluded, dominated and marginalized in different forms (Green 2011).

3. THE FOUR NOVELS

Ca Bau Kan (CBK), a novel in Bahasa Indonesia, written by Remy Sylado, a Manadonese, tells about the life of Tan Peng Liang, a *peranakan* Chinese (a Chinese-Indonesian whose parents or ancestors are inter-ethnically married – Chinese father and indigenous Indonesian mother). Tan Peng Liang fell in love with a Batavian girl named Tinung, and they married despite Tan Peng Liang's status as a married man. The novel tells Tan Peng Liang's secret supports to the struggle and movements for Indonesian independence. Still, the novel characterizes Tan Peng Liang as a tricky and sly businessman. Allen (2003) noted that although the novel "cannot be read as a celebration of Chinese culture," the choice of Chinese identity as its theme has significantly contributed to the Indonesian literature.

The Pathfinders of Love (TPoL) is written by Richard Oh, a Chinese-Indonesian writer who writes in English, including this particular novel. It tells about the relationship of Jailuddin, a photo-journalist who was originated from Padang, and MayLin, a Chinese-Indonesian girl whose father was a successful businessman who owned a giant company in Indonesia. MayLin and her friends took part in a mission to conduct an inter-cultural event in Jakarta, but May 1998 riot ruined the event. Together with Jailuddin whose secretary disappeared few days before the riot and Sheryl, an American freelance journalist, and Rafida, MayLin worked together to help and assist Chinese-Indonesian girls who became the victims of the gang rape in the riot. Eventually, they learned that MayLin's father, LeeAng, had long secretly conducted charity programs in the quiet outskirts of Jakarta. LeeAng's firm belief is that Chinese-Indonesians should practically contribute to the nation, but in ways that do not make the exposed because the country is not ready yet for accepting patriotic Chinese-Indonesians.

Lian Gouw wrote Only A Girl (OAG) to tell about the experiences of three women of three generations, Nanna the grandmother, Carolien, Nanna's daughter, and Jenny, Caroline's daughter and Nanna's granddaughter. Nanna is the family's matron as she became the head of the family who lived in Bandung. She led the family in facing the ups and downs of the three different governments – Dutch colonial, Japanese colonial and early independent Indonesia. The family did not only try to survive in the ups and downs of the political situation that influenced the social condition, including the kind of life the Chinese-Indonesian family had. The discriminatory treatment that Jenny faced at school as a Chinese-Indonesian student in the newly independent Indonesia made her decide to leave Indonesia to America.

Bonsai (Bon) is written by Pralampita Lembahmata, a Chinese-Indonesian writer, in Bahasa Indonesia. It tells about the life of a big family from the earliest generation recorded by the story as living 250 years before the eruption of Krakatoa Mountain in 1883, when Boenarman, the first person who grew the bonsai was born to the end of the 20th century to the youngest generation who lived in the early 21st century. The bonsai becomes the center of the story; that is about it becoming the family's inheritance from generation to generation since Boenarman grew it. The family faced the ups and downs of the socio-political situation and mostly, it is the Chinese-Indonesian families who became the most vulnerable in the chaotic situations. Some tragic experiences had to be witnessed and endured by Boenarman's child and grandchildren as well as his great-grandchildren.

4. CHINESE-INDONESIAN'S EXCLUSION, DOMINATION, AND MARGINALIZATION IN THE FOUR NOVELS

CBK shows Chinese Subalternity in two ways. Firstly, the characterization of its main character is a display of exclusion. The story tells about Tan Peng Liang from Semarang, who is a hard-working, clever businessman who to a certain point cruel to his rival for the sake of profit. He runs dirty businesses of fake money and opium, which he covers with tobacco business. He likes to show off his wealth and he will not wait to give out money in order to get people's attention. In the end of the Dutch colonial era, he is arrested and imprisoned for his fake money business, but he can run away after bribing the officers. He escapes to Thailand and from there he helps smuggle weapons to arm people who fight against the colonizer after his negotiation with his cousin. His life is all about harshness of business, which is full of tricks, bribery and slyness to get money, even after he returns to Indonesia and continue his business which he keeps handling even when he is in escape abroad. At the end of the story, he is poisoned to death by his rival.

Tan Peng Liang does not seem subaltern in the story as he has a lot of power to defeat his rivals, but a closer look to his social relation, he is socially excluded by his environment for his slyness and harshness. His success is built over tricks and dishonesty, so no wonder if he has a lot of foes. In his harshness and cruelty, generally in the story grants him luck for his wealth and success. Without such luck granted to him, he is a character that will be discarded by the readers. By doing so, again, the story re-emphasizes stereotyping over Chinese people which reinforces the marginalization of the Chinese people.

Secondly, Tan Peng Liang's polygamous marriage deepens the stereotypes of Chinese wealthy family which is patriarchal. Tan Peng Liang is a tough husband and father to his first wife and his children from his first marriage. He brings up his sons with such firmness that will easily allow his fists to hit them. He easily scolds his sons whenever they behave against his father's will. On the contrary, he is a kind and loving husband and father for Tinung, his second wife, who used to be a *cokek* singer in Kali Jodo, Betawi. He is willing to adopt Giok Lan, Tinung's daughter from her first marriage, and treats the girl like his own daughter. Tinung and Tan Peng Liang have a daughter and a son. Tan Peng Liang's love to Tinung is such an unconditional one that he accepts Tinung in whatever condition she is, including after she got infected and severely depressed for being kidnapped and forced to be the Japanese's *ianfu*. For Tinung, who is illiterate, Tan Peng Liang is an angelic savior.

Through Tan Peng Liang's contradictory attitudes toward his two wives and children, the story re-emphasizes the patriarchal us/them binary. The first wife who is materialistic and able to speak up her wishes gets less respect from Tan Peng Liang, whereas Tinung, who in spite of her illiteracy is submissive and loving, wins Tan Peng Liang's unconditional love. Tan Peng Liang is a pure patriarchal patron to the family. He excludes his materialistic wife and includes his quiet-illiterate-but submissive wife. By doing so, Tan Peng Liang contradicts himself as he is materialistic but he disrespects the attitude as he finds his first wife materialistic.

In addition to that, the two wives portray the ethnic stratification which positions the Chinese as higher as the indigenous. However, the Chinese wife, who is placed in higher position, does not win Tan Peng Liang's love because she is not submissive, but demanding in terms of money and wealth. Therefore, she is pushed to the unpleasant position as a sick wife who cannot make her husband happy.

TPoL portrays political domination over the Chinese that results on the Chinese people's restricted contribution to the betterment of this nation. MayLin's attempt to get assimilated with the society is really appreciated, but her charitable programs were ruined, especially because she is Chinese. On the contrary, the secret charitable programs that LeeAng, MayLin's father, held in a remote area in the outskirts of Jakarta, is viewed as more effective. LeeAng believes that Chinese contribution to the country should wait until its time, that is until people are ready to accept them. LeeAng's belief is a reaction to the exclusionary policy that Indonesia has implemented until the end of the New Order government. Therefore, Chineseness is a stamp of Subalternity as they are repressed in ways that even their good deeds have to be conducted secretly. Their kindness has to be invisible, whereas their connection with money and business should be made more dominant to maintain their vulnerability because it is what the society wants them to be like: rich, money-oriented, ignorant to the society. It is such stereotype that puts the Chinese people readily available victims in time of crisis. That is what the story tells through the attack of MayLin's program of charity and also the portrayal of LeeChin's suffering as a rape victim in May riot.

The story's attempt to show the Chinese positive side is not supported by the ending of the story where MayLin decides not to accept Jailuddin's love because of fear of rejection from her Chinese big family. MayLin is afraid that Jailuddin, who is from Padang, will be excluded by her family. This may portray a romantic attitude of the girl to sacrifice her love in the name of protection over her loved one from unpleasant treatment from her family. It is at the same time a reinforcement of exclusivity of the Chinese which is the result of exclusionary treatment to them. MayLin and Jailuddin's love has to be repressed for the sake of MayLin's convenience, which is an indication of her being subaltern. She is from a family who is portrayed like the stereotypes of the Chinese; a wealthy family that likes to hold parties for celebrating their traditions. MayLin is afraid of including Jailuddin to her family as she is not willing to see her own experience to be rejected happens to him. Their love is thus repressed by the dominant culture of the Chinese family.

The portrayal of a tough Chinese family in OAG shows how the Chinese's life is determined by the governmental policy. During the Dutch colonial time, Nanna's children, Carolien, Chip, and Ting, get good Dutch education and the two boys can work in the government office. They are the family that gets good social status from the Dutch. On the contrary, Ocho's family, is poor and they do bother with such status because they are happy living among the indigenous. The life of this family changes when the Japanese colonial occupied Indonesia. Their social status becomes nothing as the Japanese colonial did not implement race-based stratification. The newly independent Indonesia again, changes the life of the family. Jenny, who is more familiar with Dutch language, finds it difficult to follow Bahasa Indonesia lessons. Her Bahasa Indonesia teacher bullies her for being able to speak Bahasa Indonesia well and it makes her work hard to leave Indonesia. With the help of her American teacher, she manages to win a scholarship, and thus she leaves for America for better education.

The experience of the family shares the life of the Chinese people which is dominated with the ruling group in Indonesia. The government's policy decides the kind of life they have to have. What they can do is only to adjust with whatever situation they are subjected to.

The description of the family's relation with the indigenous may show the higher social status of the Chinese over the indigenous. However, the indigenous have more strength to face the conflicts outside the house of the family. So, when riot happens, the indigenous servants of the family provide protection to the family. Despite the wealth they have, Nanna's family relies on the servants' kindness to protect them from the threats outside the house. In their own home they are powerful, but when it is about relationship with the outside of the house, they do not have as much power to control the situation as they do inside the house.

Pralampita Lembahmata's novel of the life of Boenarman's big family offers another color of portrayal of Chinese people with their Subalternity. Just like what happens in Nanna's family, Bns tells the ups and downs of Boenarman's family and his descendants along the different ruling government. Boenarman and his wife Wawah live in the Dutch colonial time. His successful pig farming portrays his hard-working attitude, which is one of the stereotypes of Chinese people. Boenarman's farming business ends after the Japanese colonial government robs it in the name of supporting the "older brother's struggle" for the victory of Asia. But, Boenarman does not desparate, instead he works harder to return to safe economic condition.

His son Boenadi and his wife Lie Mey have to face the chaotic situation of the early independent Indonesia. He successfully revives a collapse hotel to a great success. The 1965 coup turns the business upside down. Like his father, he does not surrender, but works even harder to build his business again.

Her daughter Meily is a smart talented girl who later can maintain the family's business. She married Halim and inherits her parents-in-law's business. She successfully runs it as she is a hard-working and determined woman. She runs the business alone after her husband's passing. Her other children, Susana and Rio, both run their business. Susana runs a medical center together with her husband, whereas her son Rio continues the business inherited from Halim's parents. Her business and her family life are relatively safe and sound until the May riot happens. Her son, Henri, a journalist, decides to leave the country upon the traumatic experience as his girlfriend is raped in the riot. She kills herself upon depression and this leaves Henri deep wound psychologically. Her daughter-in-law, Rio's wife, Leony, has to suffer severe burns over her whole body, so, being frustrated and depressed, she decides to live a secluded life, leaving her only daughter Feily under Meily's care.

Feily, the last generation of Boenarman, has to continue to live and maintain the family's legendary inheritance, the hinoki cypress bonsai, which Boenarman grew.

Boenarman's idea to leave the bonsai as the family inheritance deconstructs the stereotype that Chinese people are all money-oriented. For him, the bonsai is the family's priceless wealth that has to be carefully looked after and maintained. This is not about the price of the bonsai, but it is about the philosophy that Boenarman believes is carried by the dwarfed tree.

The family does not leave the stereotype of Chinese as business people. Since Boenarman's era until Meily's era, they run their own business. Hard-working traits become the positive characteristics of this family. It is all in the context of maintaining the family's inheritance, the hinoki cypress bonsai.

This story which is written in 2011 simply portray the family's powerlessness against the socio-political situation that happens throughout the different eras. The ups and downs of the socio-

political condition influences the family without its ability to avoid or to influence. The story positions the family with astonishing success of faithfully maintaining the bonsai tree as the group that has to passively follow the situation. The only thing they do is to adjust in order to survive. They do not bother to speak through political or social participation to make them known and heard. The family is busy working for survival in the country. The only legacy they leave is the bonsai tree that may symbolize their dwarf-ness and dependency upon the owner. The Chinese people are like the bonsai tree, passive and waiting, dependent and quiet. They covers the characteristics with the hidden philosophy that the bonsai tree carries.

5. CONCLUSION

Centuries after the first contact of the Chinese people with Indonesian people, the relation between the Chinese-Indonesians and the other ethnic groups in Indonesia is still colored with the issue of discrimination. Chinese-Indonesians remain foreign and they have to bear the stereotypes even as a means of defending themselves. Four novels by different writers of different background portray the vulnerability of Chinese-Indonesian which is the subaltern. The novel's reinforcement of the stereotyping maintains the Chinese's Subalternity. Being Chinese means restricting themselves in order to survive. Exclusion, domination, and marginalization push them into silence.

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Racial Stereotypes and Discrimination towards Indonesian Chinese in Remy Silado's "Encek Peng Kun"

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ABSTRACT

Due to the recent paradigm shift upon the socio-historical context of Indonesian, the "official" history has been reexamined and challenged. In turn, this brings literature as an alternative representation of history. This literary representation of history has the advantage of being able to voice history through the perspective of the marginalized society.

An example of a marginalized society undergoing constant racial sentiments and resentments in Indonesian is the Indonesian Chinese. Silado's "Encek Peng Kun" is a literary work that provides a historical representation of the social condition of the Chinese. It presents elements of stereotypes and discrimination towards the Indonesian Chinese. It is thus interesting to see how these elements contribute to reveal the prominent theme of the poem: the loss of national identity—the inability of the Indonesian Chinese to identify themselves to a particular community.

Keywords: racial stereotypes, discrimination, marginalized

1. INTRODUCTION

History has been long understood as a formal, officially recognized retelling of stories of the past. However, the recent paradigm shift upon the socio-historical context of Indonesia has led to these "official" records of the past being reexamined and challenged. "History is written by the victors." To bow in agreement with this famous quote means to also agree with the possibility of the existence of "unofficial" records of history hiding amidst rumors, gossips, and literary works.

While it is difficult to compile a set of rumors and gossips as reliable source for discourse on history, literary works have been recognized as an alternative means to understand history. Literary work, in its personal composition may deliver a representation, a perspective from a narrative previously marginalized and unadmitted to the official record of history. Therefore, literature offers an opportunity for the marginalized parties to take part in the composition of history—to present their own share of stories. It may also, in turn, serve those who have long stood on the side of the official record of history to maintain its reliability and to argue in defending its objectivity.

Silado's "Encek Peng Kun," a poem built in comical narrative familiar with his *mbeling* movement, appears to settle in neither extremes. While it mainly seems to criticize the constant unfair treatment and discrimination loaded with racial sentiments the Indonesian Chinese have experienced throughout the course of history, it provides also a portrayal of the Indonesian Chinese by the supplementation of stereotypes. It is thus interesting to see how these stereotypes and discrimination towards the Indonesian Chinese as revealed by the poem contribute to the main theme of the poem, which is dilemma of identity—the loss of national pride.

2. INDONESIAN-CHINESE: A SHORT OVERVIEW

Indonesian Chinese are Indonesians whose ancestral lines originated in China. Nowadays, the large group are largely spread throughout Indonesia. The arrival of the Indonesian Chinese dated back to the policy of *open politics* set by the Dutch (colonizing Indonesia by the time) which allowed the Chinese to get into Indonesia for trading. Although the Chinese have been commonly perceived as one large group, it truly consists of many small communities. Due to many events and policies, the Chinese

settlers then migrated from Batavia to other places in Indonesia. Some of them were quite successful in assimilating with the local cultures where they resided.

Racial sentiments that have been growing for quite some time saw its first tragedy in the 1740 massacre ordered by Adrian Valckenier. About 10,000 of the Indonesian Chinese were murdered, with their corpses thrown to *Kali Angke* (Sylado: 2014, 57). The massacre marked the withdrawal of the Indonesian Chinese society from most social activities outside from trading. It did not stop there, unfortunately, as a law was passed in 1955, obligating the Indonesian Chinese to own identity certificates should they decide to prolong their stay in Indonesia. This ownership of identity certificate did little to better the life of the Indonesian Chinese as marginalized society.

The rise of the new-order regime, under the reign of Soeharto as the second president of Indonesia, established upon anti-communism and anti-Chinese sentiments, made a turn for the worse. The regime saw the most extreme cultural extermination towards the Chinese ever conducted. The Indonesian Chinese were prohibited to practice their ancestral customs and cultures, the use of Chinese languages and transcripts were forbidden for use, any Chinese values considered “foreign” were banned (Urban: 2013, 3). Furthermore, the regime propagated that the Indonesian Chinese held most of the economic assets and strategic economic posts, an attempt to assign a scapegoat for the failing economic mechanism and to cover the corruption of the regime itself. It was not until years later that their cultural rights were restored.

3. ENCEK PENG KUN: RACIAL STEREOTYPES

Racial stereotype is the identification of a particular set of characteristics upon a particular group or race. “Stereotyping occurs when the perception one has about the other is category-based, in which case he or she would be squeezing the other into a niche (Gamble & Gamble, 2002)” (Matusitz, 2012: 90). Through the titular character of “Encek Peng Kun,” Sylado presents some of the most notable stereotypes Indonesian Chinese. The first is related with how the Indonesian Chinese speak or converse. Encek Peng Kun is shown to always speak using “hayya” or “la” in between his sentences. Furthermore, Encek seems to confuse the pronunciation of the consonant voice /r/ with /l/, which owes its root to the linguistic features of several Chinese languages. Such kind of stereotype appears in the fourth stanza:

The judge said, “Encek Peng Kun, what are the verses in Pancasila?”
Encek Peng Kun answered plainly, “Hayya, evelybody knows lah, altogether thele ale five,

Another case of it is found in the sixth stanza:

So, who wrote Pancasila?”
Encek Peng Kun answered plainly,
“Hayya, evelybody knows lah, Kho Ping Ho flom Solo has wlltten numbels of ‘pencak-silat books”

While the first stereotype of the Indonesian Chinese concerns linguistic aspects, the second is related to socio-political aspect. Indonesian Chinese has been commonly perceived as “economically oriented.” The trigger to this stereotype was the propaganda spread during the new-order reign under Soeharto that Indonesian Chinese hold most of the national economic assets and strategic economic posts. The propaganda was only spread as an attempt to assign a scapegoat to the failure of the country’s economy and to cover to the massive corruption done in the reign itself. Also, by the policy made by universities to limit the quota of Indonesian Chinese students, most Indonesian Chinese family had to send their children to pursue education abroad, as a result the stereotype of the Indonesian Chinese as wealthy group grew even stronger. An example to this stereotype as found in the poem is:

One, believe in the one and only God, Two holns, Three Diamonds, Foul, Health, and Five, Pelfection.”

The line is from the fourth stanza where Encek Peng Kun recited the verses of Pancasila, the

ideological base of Indonesia. Enecek Peng Kun confuses the original second verse of “Two humanism” with “two horns,” it is also the same case with the third verse which Enecek confuse with “Three diamonds,” both of which are derived from names of famous brands. Later on in the poem, Enecek also mistaken an important figure of Indonesia, “Kartini,” as the famous *jamu* brand “Nyonya Meneer.” Contrary to the first stereotype, this second stereotype presents itself rather subtly throughout the poem.

4. ENCEK PENG KUN: DISCRIMINATION

“The mere stereotyping and categorizing of people into groups is sufficient to trigger intergroup discrimination (Sachdev & Bourhis, 1987)” (Matusitz, 2012: 90). This particular issue is what the poem appears to address as well. Since the poem could not be fully understood without considering it a representation of the social condition. The most concrete form as revealed by the poem, is the process trial as requirement of attaining proper Indonesian citizenship for Enecek.

Enecek Peng Kun was born in Jakarta
From a grandfather and grandmother who had resided in Batavia
Since Adrian Velckenier’s massacre of the Chinese

Though he was always an Indonesian at heart!
Enecek Peng Kun had never had a valid certificate of citizenship
It had been difficult for him to get one during the New Order Regime
which lasted for three and a half decades
which was different from the Japanese colonization
which lasted for three and a half years
which was different from the Dutch colonization
which lasted for three and a half centuries

Not only does the poem make it explicit that Indonesian Chinese had difficulty, or rather, “intentionally provided difficulty by the government” in gaining proper national recognition as citizens, the poem supplies additional background information that the ancestral line of the Indonesian Chinese have been long and great enough. What this asserts to readers is that the idea of having to go through a series of tests to “confirm” affiliation for a nation is ridiculous in the first place. Furthermore, in the next stanza following it,

In order to obtain a certificate of citizenship
and change his name into a Javanese name
Enecek Peng Kun had to pass several tests
in front of a judge from the special court

another form of discrimination is also present, which is the changing of original Chinese name into Javanese name. During the new-order regime, the policy of changing all Chinese name into Javanese name came under the banner of “assimilation.” However, this clearly defied the country spirit of “Unity in Diversity,” since the government forced a single cultural value for the Indonesian Chinese to heed. Along with names, Chinese language and transcripts were banned, traditional Chinese practices and customs were discouraged, and every cultural aspect of the Indonesian Chinese was marginalized and identified as “foreign” or “distinct.” Instead of assimilation, it became the reason why the Indonesian Chinese could not find themselves fully admitted to the society until today.

5. DILEMMA OF NATIONAL IDENTITY

The poem contains a prominent theme of the loss of identity. Enecek, representing the Indonesian Chinese, appears to be aware of his identified status as “other.” He is shown to threaten the judge, that he is ready to disregard the Indonesian identity altogether, should it not be accommodated by proper recognition of the government.

The judge said, "Since you failed the test yesterday today you must answer the question correctly
 If not, I will never sign your certificate of citizenship".
 Unlike the other day, Encek Peng Kun answered confidently,
 "I am not going to fail again today"
 The judge said, "Today you only need to sing 'Indonesia Raya', the National Anthem" Unlike
 the other day, Encek Peng Kun was very sure of himself and said,
 "I am the number-one singer".
 As he stood up straight Encek Peng Kun began to sing,
 "Indonesia, 'you' native land
 The land where 'you' shed 'your' blood"
 The judge yelled, "Hey! It's not supposed to be 'your' but 'my'"
 Encek Peng Kun suddenly was not calm and plain anymore,
 "Hayya, then you first need to sign my certificate of citizenship.
 Once you sign it, I will sing 'my'
 Before you sign it, I will sing 'you'"

While it could be a straightforward criticism towards the government for not giving adequate rights to the marginalized, Encek's threat can also be considered as a facet of interpretation that the Indonesian Chinese allegiance to the country has no strong foundation. In Encek's case, the acknowledgement of him as an Indonesian countryman is what determines his allegiance.

The theme is also evident in Encek's wrong reciting of the verses of *Pancasila*. *Pancasila* is the ideological base of Indonesia, while the lack of knowledge about it could point to ignorance as a result of blurring national identity. Another proof is from the last stanza, when Encek is asked by the judge about his political stance,

Just outside the courtroom the judge said,
 "During the General Election you must vote for one of the three big parties: PPP, Golkar, PDI.
 Which one will you consider?"
 Encek Peng Kun answered confidently,
 "Hayya, I will vote for none of them"
 The judge said, "That's unacceptable! You must vote for Golkar".
 Encek Peng Kun answered confidently,
 "Hayya, I don't want to, my life will be difficult
 If Golkar wins, there will be development everywhere
 And I have to let go of part of my house for a public road".
 The judge said, "Then vote for PDI".
 Encek Peng Kun answered confidently,
 "Hayya, I don't want to, my life will be difficult
 The 'Buffalo' party belongs to Sukarno
 During Sukarno's era, my money was cut
 So if PDI wins, my money will be cut again"
 The judge said, "Then just vote for PPP" Encek Peng Kun answered confidently,
 "Hayya, I don't want to, my life will be more difficult
 If PPP wins, syariah Islam will be imposed
 And my penis will be circumcised"
 The judge said, "So what will you vote for?"
 Encek Peng Kun answered confidently,
 "Hayya, I will vote for 'Golput'". The judge said, "
 'Golput' is not allowed"
 Encek Peng Kun answered confidently, "Hayya, what do I care?"

Although it could be argued that Encek's settling for *Golput* may have been a reaction towards the chaotic political environment by that time, it could also be seen as a straight non-partaking stance in the politics. Encek's true motive behind his attaining proper national identity, thus, is not born out of

loyalty to the country, rather it is for the more practical purposes (i.e. continue trading activity in Indonesia). It could be argued that the constant identification of Encek as part of Indonesian Chinese as the other, has made him unable to identify himself with a particular point of origin. Despite his ancestral origin, Encek is not true Chinese, neither could he identify himself as an Indonesian. Through the inclusion of racial stereotypes and discrimination, the poem seems to maintain that the unfair treatment has resulted in apathy and loss of national identity in the Indonesian Chinese.

5. FINAL REMARKS

Sylado's inclusion of stereotypes and discrimination in "Encek Peng Kun" appears to have the purpose of representing the reason behind the apathetic manner of Encek Peng Kun towards the socio-political aspects of Indonesia. This apathy could rightly be considered as lack of national pride identical with loss of national identity.

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