

PROCEEDINGS



The 4th Literary Studies Conference

CHILDREN'S LITERATURE IN SOUTHEAST ASIA

19 - 20 October 2016

Hosted by

- English Letters Department
 - Graduate Program in English Language Studies
- Universitas Sanata Dharma, Yogyakarta, Indonesia

In cooperation with



Ateneo de Manila University,
the Philippines

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The 4th Literary Studies Conference

“Children’s Literature in Southeast Asia”

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Proceedings
"Children's Literature in Southeast Asia"

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A Welcoming Address

Rector of Universitas Sanata Dharma

I feel honored to welcome all speakers and participants of this conference to Universitas Sanata Dharma (USD). I also would like to extend my warmest regards to all of you. Let us ask for God's blessings upon this encounter so it can be an effective means to strengthen our roles as literature lecturers or researchers. I do hope that the conference facilitates a fruitful sharing and exchange of ideas to respond to the challenges of children's literature education in today's more connected world.

This year USD is celebrating its 61th anniversary. Responding to the challenges of the unavoidable emergence of our informational society, USD raises a theme for its anniversary focusing on how to live smart, while conserving and enhancing humanistic values. The theme was selected as USD is fully aware of the huge potential of the growing informational society for education. On the other hand, however, we are fully wary of its possible threats to humanity itself.

Such an informational society provides some new tools, approaches, theories, and paradigms on how to learn, socialize, work, do business and actualize ourselves. It also creates flexibility for it allows us to enjoy more relaxing time and freedom of spatial constraints. It continually changes and expands our worldviews that the world is just like our village where everyone knows what is going on in its corners. Therefore, in general it changes how our children, who are native of this society, learn and master knowledge. Their capability to seek, search, filter, and put meanings on their literature is almost unlimited.

USD appreciates and supports this conference especially when it takes its theme on children's literature in Southeast Asia for at least two reasons. First, the emergence of informational society brings imminent threats, in the form of shallow understanding as opposed to a deeper one. Thorough reading, which requires high discipline, is considered as not relevant any longer for most knowledge, which is visually represented. Second, stopping the influence of informational society is almost impossible. It requires our creativity and willingness to search the more contextual approaches and paradigms in promoting literature as an essential endeavor for shaping our children up.

Finally, I do hope that the conference becomes a good event not only to promote how important research on children's literature is, but also to facilitate a fruitful dialogue in which sharing knowledge, values and awareness on the role of literature takes place with joy and respect to each other. It is through such an orientation that we can proactively contribute to shape up our informational society better. As communication is a key to better understanding others, literature is a key to a better connected world. May the conference be successful and enjoyable, for God Almighty always blesses all our good efforts.

Thank you.

Johanes Eka Priyatma, Ph.D.

A Welcoming Note from the Conference Chair

Dear All,

This year our conference, The 4th Literary Studies Conference (LSC), brings children's literature as the focus to discuss. Like the previous conferences, we regionally pay attention to Asia, more specific to Southeast Asia, since it aims to build network among universities and scholars in the region as well. In fact this topic leads all of us into the awareness and reflection that the role and the position of children in our civilization are absolutely significant. The era of children is critical due to the future our civilization; therefore, to provide a special arena for them means that we prove our big concern for the future of our own lives. Certainly, by this perspective we do not split the two different worlds and create a distinctive gap between the children world and the mature-people world. The paradigm is that the children world is an important step to define the next world which identifies the qualities of human civilization in the next decade. Now the time is here, and we all are invited to contribute to our bright future since it is in our own hands.

Thanks to God and to all of you, the presenters and participants. There are many responses coming from various places, such as the Philippines, Myanmar, South Korea, United States of America, and also Indonesia, to suggest good notions for the sake of our future civilization. Many papers, covering articles and researches, complete these proceedings, and all are highly qualified to present any notions and ideas dealing with our respect to the children's significance against our context of living. We are really happy that there are so many problems and interesting issues that could be uplifted due to the condition of the literatures for children and young adults (LCYA). Not only are the academicians here, in this conference, but also those practitioners are present to discuss. We are certain that this conference would give new insights for all of us, especially in conducting our ideal paradigm that literature for children and young adults is prominent to build a good myth for human civilization.

As for your information, next year our conference's topic will be about the existence of migrants in coloring our world of literature. Thank you and enjoy the conference.

Dr. Gabriel Fajar Sasmita Aji, M.Hum.

Introduction

Literature for children and young adults (LCYA) is not the main focus in literary studies in Southeast Asia, including Indonesia, but LCYA is of great importance to us because children and young adults are our future.

The contributions of LCYA are multifold. Here are some of the contributions. Above all, literature is the source of knowledge on various subjects. Developing the habit of reading literature regularly from an early age will enable children to cope with the rigors of academic education later on more efficiently because everything that they learn at this age will stay in their mind for a long run.

In addition, reading literature regularly accelerates their ability to new words, expand the scope of their vocabulary learning and foster ways of using the words that they already know. All these enhance ways of learning and enable them to learn faster and better at school. Regular reading of LCYA helps them become better language learners.

Moreover, reading LCYA regularly stimulates children's natural curiosity, the engine of intellectual achievement. Reading stories drives children to keep learning, keep trying, keep pushing forward - it's the basis of lifelong learning. Curiosity is a potent motivator to imagination. By reading the stories, children quickly learn to visualize the scenarios in the stories and impel them to move forward until they find the information that will fill in the gap in their imagination.

As LCYA offers insights into different lifestyles, the insights are the engines of soft skills which will develop them to be perfect adults who can solve life problems by relating the incidents in the stories to real events in their lives. Most importantly, the insights help accelerate their emotional development in the long run.

Last but not least, LCYA nurtures the mind. Literature creates empathy toward other people because it values humanity and celebrates human spirit and potential, offers insight into different but specific lifestyles while recognizing universality. It helps develop children to become perfect humans. LCYA is, therefore, vital for human development.

Considering the contributions of LCYA, this 4th Literary Studies Conference (LSC) on the theme of *Children Literature in Southeast Asia* is a flagship of a true success which aims for human perfection. The theme includes all areas that are vital for children's intellectual and emotional development in the long run, including: diversity in LCYA, language in LCYA, LCYA and language teaching, LCYA and translation, LCYA and oral tradition, LCYA and performance studies, the questions of authorship and readership in literature for children and young adults, LCYA and post-colonial imagination, LCYA and ecology, LCYA and psychology, and peace education through LCYA.

With regard to intellectual development, numerous studies deal with a wide variety of academic disciplines that involve around local, universal, individual and collective topics. On local wisdom, oral tradition, folktales and cultural heritage and values are the topics in these studies: "Local Wisdom in Literature Activities for Children," "Indonesian Folktales for Thematic Teaching at Elementary School in Indonesia: A Literature Review," "Rewriting Folktales: Children Literature Context, Adaptation, and Pedagogical," "Unmasking the Real Villain: Philippine National Identity as Represented in the Superhero Graphic Literature Captain Barbell," "Learning From Their Own Book," "Cinderellas in Indonesia: Story Variants of Indonesian Folktales with the Theme of 'Kind and Unkind Girls'," and "Values in Indonesian Children's Literature."

On universal wisdom, an increased interest in ecological questions across many academic disciplines has given rise to ecocriticism, a thriving and contentious academic field within literary studies. The studies that were devoted to this global issue includes the following: "Of Place and Nature: Eco Literacy in Young Adult Literature from Asia," "Diving into Children's Literature: A comparative analysis of children's literature from Indonesia, Philippines, and Malaysia and their representation of marine biodiversity issue," "Students' Perspective on Ecological Issues In Krishan's 'A Voice Of Tree,'" "Naturalness Issue in a Series of Indonesian Islamic Children Literature," "Literacy on Health and Environment in Eight Novels Written by Indonesian Children)."

On individual issues, the studies deal with issues such as psychology (e.g. "Dr. Seuss, Theatre, and Alternative Literacy," "Children's Autonomy in Enid Blyton's The Naughtiest Girl Again," and "The Death of Witches: Dark Humor in British Contemporary Children's Literary Works"), religion (e.g. "Catholic's Views on Evil as Seen in Tolkien's Trilogy The Lord of The Rings") and society and cultures (e.g. "Social Agenda in Children's Stories," "Contemporary Theater of Cruelty: British Plays for Young People" and "Children's Literature for Children in Multicultural Society").

Among all individual issues in this LCYA, gender study is a hot one. Several of the major methodologies adopted in gender studies were inspired by feminist criticism focusing on gender politics (e.g. "Feminist Perspective in Barbara G. Walker's Feminist Fairy Tales), identity and representation (e.g. "Gender

Representation as Cultural Identity in Indonesia Children Literature"), power of eroticism (e.g. "The Role of Young-Adults Fiction in Maintaining the Notion of Romantic Love and Sex") and ecofeminism (e.g. "The Calling of the Sea: An Ecofeminist Analysis of Contemporary Themes in Young Adult Novels in the Philippines"). On the other hand, several studies were specifically dedicated to the study of feminine identity through an interdisciplinary approach and the intersection of gender with other categories of identity. These categories include ideology (e.g. "Young Adult Heroism in The Buru Quartet"), ethnicity ("Javanese's Women Depiction in Deryn Mansell's Tiger Stone"), sexuality (e.g. "Homotextuality in the Rainbow Boys Trilogy by Alex Sanchez"), sexual abuse (e.g. "Reading Child Sexual Abuse Themes in American Young Adult Fiction to Explain How It Matters to Indonesians"), class (e.g. "Women's Space in Children's Literature"), nationality (e.g. "Anticipating the Nation: National Narratives of Change in the Fiction of Pramoedya Ananta Toer and Rene O. Villanueva") and religion (e.g. "Destabilizing the Alterity of the Muslim Woman/Girl through Islamic Feminist Reading of *I am Malaka* (2013)").

The most important contribution of the studies among individual issues in this LCYA might be that of language learning. Literature is the most effective source of language learning and skill development. Therefore, several studies were devoted to reading improvement (e.g. "Logotherapeutic Reading of Jane Eyre's Quest for Children's Freedom of Will," "Teaching Reading through Children's Literature: The Impact and Process of Save the Children's Literacy Boost Program," and "Reading through Complex Literature: Perspectives of Filipino and Indonesian Teachers in Reading Literature with Diverse and Sensitive Themes to Pre-School and Elementary Students"), writing skill practice and improvement (e.g. "Teenage Dream: The Fantastic as a Tool for Writing"), translation (e.g. "Translation Technique Analysis on Utterances Embodying Implicatures Found in the Subtitles of a Movie for Children and for Young Adults"), language awareness-raising (e.g. "Promoting Children Literature to Foster Language Awareness") and language empowerment (e.g. "Languaging Child Empowerment in Stories of Departure: A Multimodal Discourse Analysis of Selected Palanca-Winning Philippine Short Stories for Children in English").

With regard to emotional and mental development, the studies provide vital basis of life skills, thinking skills and soft skills. On life skills, some studies deal with a wide variety of experience to enrich children's experience (e.g. "Student's Perception on Power Relation in Simple Plan's Song Entitled Perfect," "The Child, Power, and Reimagination in Gremer Chan Reyes' Short Fiction Diversity" and "The Significant Role of Readers in Reconstructing the Ideology in Eddy Supangkat's "Seri Petualangan Kancil") and widen their restricted views (e.g. "Rene O. Villanueva, the Father of Modern Children's Literature in the Philippines, State of Young Adult Literature in the Philippines").

Other studies on life skills deal with thinking skills, some of which incorporated media literacy - the skills which are needed for life in the modern world. The studies regarding thinking skills include: "It's too short and simple!," "Critical Reading of Children's Literature in Teacher Education Classroom," "Higher Order Thinking (HOT) in Storytelling: An Innovative Learning Model to Improve Speaking Skill of Grade Seventh Students in Bandung," and "Using Visual Literature in Enhancing Children's Narrative Creativity and Measuring Caregiver's Communicative Competence," "Corpus Software Development for Students to Facilitate English Learning for Elementary Level," "Teaching Children Literature by Using Mobile Device as One of Their Favorites," "The Effect of Disney Movie in Creating Children Stereotype as Reflected in The Little Mermaid (1989) Movie," and "We Can Do It! - or Can We?" Subjectivity in Indonesian Films for Children."

A major concern in several studies focuses on soft skills which are an integral component for emotional and mental developments in the long run. Some studies were primarily devoted for attitude development (e.g. "Determining Factors influencing Grade Ten Students' Attitude towards Literature") and character building (e.g. "Character Building and English Language Learning Through *Milo* Edugame," "Indonesian Visual Folklore Educational Game," and "Developing Character Building Model for Children Based on Local Wisdom Using Applications of Digital Fairy Tale to Increase Nation's Competitiveness").

The majority of studies, which were devoted to soft skills, aimed at peace education with an intention to foster an understanding of how peace education for children can work as part of a broader conflict transformation process in the transformative approach. These studies involved around these sub-topics: peace and conflict resolution (e.g. "Adapting Indonesian Local Value in Literature for Children and Young Adult (LCYA) as A Form of Peace Education to Prevent Violence and Bullying Among Children and Youth), a cultivation of positive values (e.g. "The Use of Puppet Performances in Delivering Positive Values to Young Children: A Case Study of Alden Puppet Ministry") and regional peace (e.g. "South East Asian Story Telling & Early Childhood Education).

One of the strategies to educate peace to children is to give a life lesson of conflicts in the past. Studies on post-colonial literature here involve around the effects of colonialism on cultures and societies play a vital role in peace education, especially in the colonized regions. The studies included the following: "Negotiating Native Americans Identity: N. Scott Momaday's Political Strategy of 'Orality and Literacy,'"

"Three Works of Stephen King as Coming-of-Age Novel," "Sanctifying the Secular: Appropriating young adult fantasy as Catholic allegory in Karren Renz Sena's *The Lost Chronicles of Eden: Champions*," "The Periodization of Philippine History in selected children's stories in Filipino," "A Small Tragedy: A Review of Relationship Between War and the Family in Le Min Khue's Short Story," "From Playground to the Battleground: A Comparative Analysis of Battle of Surabaya and Kungkong 1896," "Robinson Crusoe and the Modernization of Nineteenth-Century Sundanese Young People," "A Comparative Analysis of Pramoedya Ananta Toer and Levy Balmos dela Cruz," and "The Child-Themed Family Drama in Selected 1950s Filipino Komiks-to-Film Adaptations."

In details, there are subcategories of post-colonial literature. The lines among these subcategories are not clearly defined and overlapping to some extent. The studies include these issues: an initial awareness of the social, psychological, and cultural inferiority enforced by being in a colonized state (e.g. "Redefining the "Children" and Diversifying the Philippine Children's Literature: Birang, the Narrative of the Lumad Struggle," "Re-discovering Roots: Children's Literature and Post-Colonial Imagination," "Representation, Resistance and the "Other" in Filipino Children's Literature: The Case of Selected Stories from Severino Reyes' *Mga Kwento ni Lola Basyang*"), the struggle for ethnic, cultural, and political autonomy (e.g. "Finding the Lost Child: Towards an Alternative Historization and Value of Children's Literature," "Retelling Oral Literature by and for Indigenous Groups: The Case of the Blaang, Tagakaolo, and Tboli," and "The Importance of Rewriting Papua's Folktales for Children," "Returning to the Past, Correcting the Past and Rewriting the Past in Young Adult Novels *Prada and Prejudice* and *Roro Mendut in Love*") and a growing awareness of cultural overlap and hybridity (e.g. "Representation, Resistance and the "Other" in Filipino Children's Literature: The Case of Selected Stories from Severino Reyes' *Mga Kwento ni Lola Basyang*," "Representation of Indigenous Children in Selected Titles of Philippine Children's Story," "Trust, Filial Piety, and Another Morality," "The Myers-Briggs Personality Type Indicator as a Bridge to understand Children's Literature in the Philippines").

To some extent, all post-colonial literature and studies dealing with the notion of "home," whether considered as material dwelling places, geographical locations, socio-psychic identities, or other real and imagined categories of belonging is another fascinating theme. Diaspora literature is, therefore, fascinating in its creative engagement with the opacity of cultures as shown in "Problematic Dominican Diaspora in America in Julia Alvarez's *Three Novels*." Again, like LCYA, diaspora literature might not be the main focus in literary studies in Southeast Asia now but will surely be of more importance in the future. The sense of "home" has always been and will be fascinating as no other place is like "home."

See you next year under the theme of diaspora.

Assoc. Prof. Amporn Sa-ngiamwibool, Ph.D.

Advisory Board Member of The 4th Literary Studies Conference

Indonesian Children's Literature - A Journey of Discovery for Researchers

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Abstract

My keynote addresses the fact even though the numbers of children's books productions in Indonesia are growing offering translations and stories written by local authors, e.g. adult, teenagers, and even children, this situation, doesn't correlate directly with the numbers of research of children's literature that have been done so far. Books available in the market can become rich resources for research materials. Therefore this paper tries to inspire researchers and academicians.

The first part of this paper will look at which Indonesian publishers are in the children's book business and what are their book productions. Websites and emails of the publishers will be included so that researcher can consult further for their files on authors, illustrators, titles, and themes of their research materials. The second part will discuss some cases, as example, using books from my private collections to see what elements and topics of research can be explored. This part will also question what the function of researchers and the result of their research for the improvement of the quality of Indonesian children's books.

The third part is a closing note questioning whether universities will take the function as Centre for Indonesian Children's Literature and also whether academicians want to come together in an association that can raise the position of Literature for Children and Young Adult Study in Indonesia. Researchers should have a strong opinion, otherwise the market will dictate what is best for children to read and how it should be written based on business aspects and economical decisions.

Keywords: *Indonesian Children's Literature, book productions, research materials, discovery, researchers*

Introduction

To be a children's literature researcher is a very challenging. One of the reasons is the fact that Indonesia doesn't have a Centre for children's literature which enabling researchers to use the collections to produce research. Despite of this, scholars can go to the National Library, especially for the books published from 1990 as since this year there was a government law requires publishers to deposit two copies of each title they produce to the National Library and one copy to the state library of the place where the publishers locate (*Perpustakaan Daerah*)¹ The problem is sometimes not all publishers will regularly send their publications.

Other alternatives can be used for finding resources are community libraries, school libraries, and mobile libraries. Dedicated scholars will always try to find many ways to get satisfactory research materials, as the result and conclusion statement of a research cannot always be made based on two or three books only. It would be better also, after deciding the interest of research topic, even though it will consume more time and energy, if a researcher of children's literature (in Indonesia) would go to bookstores, book fairs, and contact publishers. This way can help a researcher to broaden their knowledge about particular topic/book they are interested in to investigate further. It will avoid misleading of the conclusion of a research.

Building the collections will broaden the knowledge

To draw the attentions of researcher I would like to share some examples about the importance to have satisfactory materials before starting to do the research. This part will consist of two discussions e.g. the publishers and writers.

A. The Publishers²

It has been proved even during the economic crisis in Indonesia in 1997, children's books business never dies and until today this business becomes the core of the whole book business. It takes 21.5% of the market selling almost 11.000.000 copies in 2013 (Koran Tempo, June, 1, 2014).

¹ UU RI Nomor 9 Tahun 1990 tentang wajib serah karya cetak dan rekaman.

² This part discussing about publishers is based on my paper presented in Frankfurt Book Fair 2013, October, 9 - 11th and updated for the purpose of this keynote.

The names listed in the followings are considered as the leading publishers at the moment, but academicians and scholars have to search other names according to the needs of the research of interest.

1. *Digital Software*. Amazing Edu Software is a premium educational digital content developer for K - 12 Math and Science. This publisher also published interactive simulations and animations and also digital textbooks. Amazing Edu has recently started to produce digital version for Early Reader Books for Early Childhood Educations. Contact: mail@AmazingEdu.com.

2. *Books written by children, age 7 - 12 years are phenomenal in some way*. Started by Mizan Publishing House in 2003 and now followed by others. Hundreds of stories have been published and become favourite as reading materials for children in big cities in Indonesia. For this kind of books there were also a self publishing by the parents or a foundation for a special project, and also publisher that specializes in publishing English stories written and illustrated by children (www.kidpublish.com). Other publishers can be contacted at Mizan Publishing House: www.mizan.com / info@mizan.or, www.darmizan.com; Noura Books: http://nourabooks.mizan.com; PT. Penerbit Pelangi Indonesia, email: ppi@pelangibooks.com; and Penerbit Lintang www.indivamediakreasi.com / email: info@indivamediakreasi.com. Main publisher such as Gramedia Group also follows this trend.

3. *Novels for young adult written by adult writers*. Main publishers usually have this books, it is to note that recently mystery stories are worth to study as they are new and well-written. (Kiddo - KPG, email: @penerbitkiddo). While fantasy stories were published by Penerbitan Pelangi Indonesia.

4. *Indonesian folktales*. These kinds of tales are always published and republished in any situation even there are many more genres exist in the market. Big Publishers and even the small ones always include folktales in their book publications. One of the reasons is that folktales are considered contain elements of character and moral building that many people use more as didactic tools than entertainment, not because of the quality of the stories and its retelling. The main publisher is Gramedia Widiasarana Indonesia: www.grasindo.co.id which the copyrights of their award winning stories are owned by KPBA: www.kpba-murti.org, email: kpba@kpba-murti.org.

5. *Early reader books*. Published in several format, among others: schooling-like books (Indocamp, indocamp@yahoo.com) ; Mixture between Islamic teaching and knowledge (Tiga Serangkai, www.tigaserangkai.com); leisure reading books (KPBA: www.kpba-murti.org).

6. *Comics*. These are easily found in the bookstores, in translations or by local writers. "Kuark Science Comics" published by PT. Kuark International (www.komikkuark.net) is a very popular magazine among children and schools who are interested in science. This publisher also offers materials in English.

7. *Religious stories for Moslem and Christian religions*. These kind of publications are developing and the last few years they are more available in bilingual, Indonesian and English as parents prefer to buy this bilingual as the books are not only used to teach religion, but also for learning English. These kind of bilingual religion books are interesting to study from many aspects³. The main publishers are: Mizan Publishing House; info@mizan.com, BPK Gunung Mulia, publishing@bpgkm.com; Lembaga Alkitab Indonesia, info@alkitab.or.id; PT. Kanisius Publishing House, www.kanisiusmedia.com; office@kanisiusmedia.com.

8. *Other reading materials*. These reading materials are also worth to use as research study e.g. children pages in newspapers and magazines; Books Promotion as marketing support for a product such as milk, detergents, and others; Reading material on health and hygiene. This magazine caters the need of children to learn to take care of the earth. The prominent one is "Percik Junior" (www.ampl.or.id, percikyunior@ampl.or.id).

B. The Writers

Notions of being a children's book writer as a profession is prestigious causing many new writers emerge and numbers of new publishers growing, not to mention the self-publishing writers. They present their stories in a different style, expressions and presentations used by the former children's book writers. Their stories are written with no boundaries, setting can be located in Indonesia, somewhere abroad, or in a planet. Names of the characters are not specifically Indonesian. Daily lives are not depicted from traditional Indonesian families⁴. Even now there are also former writers who follow this trend. Also there are famous singers, beauty queen, and even former minister who have written one or two stories for children. These are rich resources for scholars to produce many research.

To illustrate the growing numbers of children's books, three very productive writers will be mentioned. Renny Yanier has written 139 books. Ten (10) of them are bilingual, Indonesian and English. Among them were ten (10) folktales and five (5) stories related to marine biodiversity. In 2014 Renny Yanier received IBBY Honour List of Writing for her book, entitled, "8 Kisah Indah Tentang Sakura". This recognition was nominated by Indonesian Section of IBBY (INABBY)⁵. The second writer is Yovita Siswati who has written 37 books in total, consist of seven mystery novels for young adult, two novels for adult and 28 titles were picture books. Recently in August 2016, Yovita Siswati also received IBBY Honour List of Writing for her book entitled, "Misteri Kota Tua". The third writer discussed here is Arleen Amidjaja who has more or less 250 books published including 10 novels for adult and 30 books for children written only in English, while another

³ See also: "Publishing and Translation for the Young Reader; Bilingual Bible Stories". Paper presented for IBBY Congress, London, August, 23 - 26th 2012.

⁴ Based on my paper presented at Frankfurt Book Fair 2013, 9 - 11th.

⁵ I have established INABBY in 1991. And this organization was the nomination body for Indonesia.

15 were in Indonesian. The rest were bilingual⁶. With this data we can say that bilingual books are selling well and become good business for the publishers.

C. Concerns

The second part of this paper will show that satisfactory materials for research can help to get a more comprehensive statement on findings of the research. Books, presented here are taken from my private collections. Some examples:

A. Books written by Children

The most popular one is KKPK or Kecil Kecil Punya Karya (Dar Mizan). But there are also other publishers produce this kind of publications with other series names, such as: Karya Keren Penulis Cilik (PT. Penerbit Pelangi Indonesia); Penulis Cilik Punya Karya (Noura Books); Penulis Cilik Indonesia (Penerbit Lintang). Other publications do not have name for the series, only the titles of the story were mentioned, such as, "Kisah dari Alor" (BIP Kelompok Gramedia); "Kei, the Japanese Rabbit and Other Stories" (www.kidpublish.com); and "Indah Ya Persahabatan" (self-publishing). Therefore, it is important to study and observe the other similar publications as scholars will get more complete picture of this special trend and can sharpen the statement.

B. "Dongeng"

It is very interesting to know and to study that the word "Dongeng" for academicians refer to folktales are in fact used in the market in many forms. For examples: "Dongeng dari Muna"; (folktales); "Dongeng Kasih Sayang" (by Renny Yaniar, fantasy); "Kumpulan Dongeng Kancil" (folktales); "Dongeng Pilihan Kak Andi" (fantasy); "Kumpulan Dongeng Kita" (fantasy); "Dongeng Warna-Warni" (picture book). So, what is the definition of folk literatures, folktales, fairy tales, folk narratives, myths, and legends in Indonesian terminology⁷.

C. Books that promote Indonesian fruits, plants, animals, insects, and other non- fictions.

They are more easily to find than before. They are published in bilingual, Indonesian and English, written usually by writers, not by experts in the field. How is the language presented, do the books give the correct informations? How is the presentation of the texts and illustrations?

D. Dwarfs and Fairies

Amazingly many stories on fairies that actually not in the "vocabularies" of Indonesian stories are nowadays in the market. It is disturbing and confusing if the fairies teach and introduce the readers about trees, forest, insects, water, reptiles, plants, animals, amphibians, etc. We have Fairy of Cactus, Fairy of Fern, Fairy of Mushroom, and Queen Fairy who instructs the Fairies of Science to go all around Indonesia.

E. Rewriting Folktales.

a. For example, a scholar who investigates stories from Papua should know that two series of Papua Folktales (39 stories) have been documented, and published by Department of Education and Culture in 1981 and 1983. Even in this year, 1982, a government publishing house, PT. Balai Pustaka, has published ten stories (10) from Papua in English, which originally a translation of the Indonesian version that published in 1987 also by PT. Balai Pustaka⁸. In 2002 in collaboration with Centre of Environmental Education Development - Cycloops, Grasindo Publisher has published 35 stories in two editions. These stories were the result of writing competitions for teachers and students of secondary schools in Papua. In 2003, my book, entitled, "Indonesian Folktales", published by Libraries Unlimited, USA, which contains of 29 stories have one story from Papua Province⁹. And in 2006 I have rewritten "Masarasenani and the Sun", in bilingual, Indonesian and English, which has been translated into Mongolian and Korean, and in 2013 was included in my book, entitled "The Tiny Boy and Other Tales from Indonesia" published by Groundwood Book, Canada. This book was in the list of USBBY Outstanding International Books (OIB), 2014¹⁰. Giving this example I would like to say that the effort to introduce and preservative of Papua stories to the culture outside Papua is not new. It has begun for many years before. The problem lies on how people, educators, and teachers in Papua access these books and use for preservation of the culture. Another problem is what are the best stories to choose that will be well-received by other culture.

b. The claim that the characterization of the female protagonist in the folktales is mostly labelled as stereotype, e.g. dependent whose common goal to become rich by marrying a prince is not always true¹¹.

⁶ Interview with the authors.

⁷ See Danandjaya's definition in his book, *Folklor Indonesia*.

⁸ These stories have been compiled by R. Suyadi Prastomo during his stay in Irian Jaya (now Papua) in 1962 - 1965.

⁹ "The Legend of Sembra River" grouped in Legend about Places, p. 111.

¹⁰ The list promotes the best of children's literature from other countries, introduces young people to outstanding authors and illustrators from other countries, and help children and young people in the US to see the world from other points of view.

¹¹ In European folktales there are also dependent females and independent males (Burke and Jones).

I have rewritten 5 tales of independent female and princesses¹². One of them, Princess Kemang, has been translated into Mongolian and German. Therefore with satisfactory materials and collections, conclusion and findings will avoid misinterpretation and wrong statement.

Closing Note

There is no doubt that this conference hosted by University of Sanata Dharma will become a fruitful forum where academicians and enthusiasts of children's literature and literary can meet, exchange their experiences, views, and opinions. This is a rare opportunity in Indonesia that Literature of Children and Young Adult Study becomes topic of conference organized by university. It is the hope that in the future many more conferences will held by other universities. But the question is will university become the Centre for children's literature that collect books? Are the importances of children's literature studies in the concerns of universities and academicians? The market provide plenty of children's reading but there are no reviews, journals, or literary studies magazines where academicians, scholars, and researchers can meet to present and exchange ideas. We can see social changes through children's books available in the market.

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¹² Senggutru (Java), Princess Pinang Masak (Perigi Village in South Sumatera Province), Princess White Hair (Senuro Village in South Sumatera Province), Princess Kemang (Bengkulu), and Princess Mandalika (Lombok).

The #WeNeedDiverseBooks Movement: What it is and why it Matters

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*"The heart, after all, is raised on a mess of stories, and then it writes its own."
Joe Wood (Aronson, 2003, p. 78)*

We are all creatures of story. The stories we create and the stories we are given help us make sense of ourselves and of the world around us. Stories shape our understanding of the roles and aspirations that are available to us given our gender, our race, or our socioeconomic status. But what if the stories in the literature we read both in and out of school only reflect a culture that is not our own? What if that culture has marginalized, disenfranchised, and oppressed us? What if we are invisible in the literature sanctioned by our schools? What if, when we do see people like us in literature, we see only demeaning, comical, stereotypical, or inaccurate images? For people who belong to parallel cultures and who have been left out of literature, stories take on increased significance as a way to claim identity and voice (Bishop, 2003). The literary stories traditionally published in the United States, a White-dominated society, have presented the mainstream perspective as universal, erasing and silencing other experiences and other perspectives.

In 1965, The Saturday Review published an article by Nancy Larrick titled "The All-White World of Children's Books." Larrick analyzed 5,206 children's books published between 1962 and 1964 and found that only 349 included African Americans. Larrick wrote about the "millions of nonwhite children learning to read and to understand the American way of life in books which either omit them entirely or scarcely mention them" (p. 63). Larrick felt this "All-White World" was not only detrimental to children of color but to White child readers as well. Race and color matter, and books by and about all people are important because they present "a vast spectrum of ways of being human" (Nodleman, 1996, p. 129). Multiculturalism seeks to change the "All-White World" of children's literature to a "World of Diversity" that reflects the world as it is rather than as mainstream society constructs it.

The 1960s saw continuing tension in the United States with the passage of the Civil Rights Act and the call for inclusive, multicultural education. In 1965, the Council on Interracial Books for Children (CIBC) was founded in response to what one organizing member saw as a "cultural lobotomy" (Larrick, 1965, p. 85) whereby publishers effectively removed African Americans from history and society by not publishing their stories. The Council hoped to encourage authors and illustrators from minority cultures to enter the field: to change the "All-White World" to a "World of Diversity." This process has been painfully slow. In 2015, of the approximately 3,400 books reviewed by the Cooperative Children's Book Center (CCBC), only 495 were by or about people of color (African Americans, Latino/as, Native Americans, and Asian/Pacific Americans).

These numbers are egregious at a time when the National Center for Education Statistics reports that the percentage of minority students enrolled in public schools continues to increase: from 22% in 1972 to 46% in 2011 with a projection of 51% by 2023 (Oswald & Smolen, 2011; Kena, et al., 2014). Between 1965 and 2015, the percentage of books including African Americans rose from 6.7% to only 7.6%. The percentage of books representing all people of color in 2015 was 14.5% (Native Americans, 1.2%; Asian/Pacific Americans, 3.3%; and Latino/as 2.4%). The number of titles reflecting the experiences and the lives of African American and Latino/a children woefully lags behind their presence in society and fails to achieve the social justice goals of multicultural literature.

In 2014, award-winning author and former U.S. National Ambassador for Young People's Literature, Walter Dean Myers published an essay in the New York Times Sunday Review titled "Where are the People of Color in Children's Books?" In this essay, he wrote about being an avid child reader and about how he both lost himself and eventually found himself in books:

As I discovered who I was, a black teenager in a white-dominated world, I saw that these characters, these lives, were not mine. I didn't want to become the 'black' representative, or some shining example of diversity. What I wanted, needed really, was to become an integral and valued part of the mosaic that I saw around me. (n.p.)

It wasn't until he discovered a story by James Baldwin that he encountered characters who were like the people he knew, and he felt "humanized" (n.p.). Like Larrick's article, this essay was written at a time of racial tension and a renewed call for social justice and equality as seen in the #BlackLivesMatter Movement. Later in 2014, when BookCon featured only White authors, a group of 22 authors, publishers, and bloggers began the We Need Diverse Books campaign to bring attention to the continued lack of diversity in today's children's literature (Kirk, 2014). Spearheaded by Asian-American authors Ellen Oh, Malinda Lo, and Cindy Pon, the group kicked off the social media campaign by asking people to complete the sentence, "We need diverse books because" The hashtag #WeNeedDiverseBooks immediately went viral. The campaign's official site continues the effort to increase awareness of the need for diversity in children's literature at weneeddivebooks.tumblr.com. Cheryl Klein, executive editor of Arthur A. Levine Books, reported that 97% of manuscripts by writers of color are rejected (Strickland, 2014). In a concurrent effort with

#WeNeedDiverseBooks, she co-founded the Children's Book Council Diversity Committee, a group of editors committed to publishing more books by and about people of color.

Why Multicultural Literature Matters

How we define multicultural literature reflects our beliefs about its purpose and is shaped by the historical context within which we construct that definition (Botelho & Rudman, 2009; Oswald & Smolen, 2011; Short & Fox, 2003). Multicultural literature is linked to the multicultural education movement and its demand for inclusive curricula that expands classic canonical literature to include literature by and about those who have been traditionally disenfranchised. Multicultural literature was first narrowly defined as literature by and about African Americans, but that definition quickly expanded to include all people of color. In more recent years, scholars began to define this literature even more broadly to include people of all marginalized groups (Dresang, 2013; Kiefer, 2010; Savage, 2000). Bishop (1997) agrees that multicultural literature should "reflect the racial, ethnic, and social diversity that is characteristic of our pluralistic society and of the world" (p. 3). In the broadest sense, multicultural literature is a literature of diversity.

Although American policy does not always reflect it, cultural pluralism is an American ideal; we seek to respect and value the diversity that exists within and defines our society (Bishop, 1997). Most Americans also believe in the power of books to transmit cultural values, and multicultural literature promotes cultural pluralism in six ways.

1. Multicultural literature validates the experiences of marginalized and oppressed people.

When children see their own experiences and values reflected in books, it affirms their identity, enhances their self-image, and heightens their cultural pride (Bishop, 1997; Oswald & Smolen, 2011; Savage, 2000; Yamate, 1997).

2. Multicultural literature provides factual information that is a precursor to social change (Bishop, 1997; Hade, 1997; Ward, 2011).

Authentic literature provides insights to deep aspects of culture: values, attitudes, customs, beliefs, rituals, language, gender roles, etc. This knowledge breaks down the us/them binary while respecting unique cultural characteristics.

3. Multicultural literature offers varying perspectives on or different ways of viewing the world, thus preparing children to live cooperatively in a diverse society.

The ability to see another's perspective leads to understanding, respect, and appreciation. It also exposes the norms of the dominant culture as constructed rather than universal and natural (Bishop, 1997; Bradford, 2011; Oswald & Smolen, 2011; Yamate, 1997).

4. Multicultural literature presents diversity as a natural phenomenon.

Since no people are erased, all people are represented as valued and important within the fabric of society (Bishop, 1997; Grobman, 2007; Yamate, 1997; Ward, 2011).

5. Multicultural literature gives rise to critical inquiry by fostering cultural consciousness.

Multicultural literature is a venue through which children begin to consider the sociopolitical issues around diversity, challenge the dominant perspective, and consider the need for social change (Bishop, 1997; Short & Fox, 2003; Thomas, 2013).

6. Of equal importance to the foregoing functions of multicultural literature, it provides enjoyment and illuminates the human experience.

Bishop stresses that like all good literature, a well-written piece of multicultural literature "is a work of art" (Bishop, 1997, p. 6).

The Development of Multicultural Literature

Attention to multicultural literature is inextricably tied to the call for multicultural education and concern about the literary representations of African Americans. Prior to the 1960s, as has been discussed, children's literature was essentially an "all-white world," and when people of color were represented, their characterizations were racist and stereotypical (Bishop, 2011; Kiefer, 2010; Larrick, 1965). Since the late 1960s, however, the tenor of multicultural books has changed. Bishop identified three categories of books with strong African American content in her groundbreaking study *Shadow and Substance* (Sims, 1982). These categories developed chronologically, and they represent different perspectives and authorial intents reflecting the ideologies and sociopolitical concerns at the time they were written. However, books within each category may still be found today.

Prior to and during the Civil Rights Movement, social conscience books were prevalent. These books were written primarily by White authors intent on "raising social awareness, developing sensitivity, and pricking the consciences of White readers" (Bishop, 2011, p. 227). They presented African Americans as people in need of the benevolent care of those in positions of privilege. The message was that it is the responsibility of White Americans to care for their African American brethren. Melting pot books comprise the second category of books. Appearing in the 1970s, these books erased the unique experiences of people of color and promoted a "literary assimilation of African Americans into the American middle class, ignoring or dismissing racial and cultural differences" (Bishop, 2011, p. 227). Written primarily by White authors for both White and African American children, melting pot books present a society in which racism does not exist: a society in which we are all the same. Virginia Hamilton's *Zeely* (1967) and John Steptoe's *Stevie* (1969) signaled the beginning of authentic and accurate books about people of color referred to as culturally

conscious books (Kiefer, 2010). Culturally conscious books are written primarily by Black authors for Black children. They often tell untold histories and reclaim silenced voices; therefore, they often tell stories of enslavement, the Jim Crow South, or the Civil Rights Movement. These important stories of oppression are balanced with stories intended to increase Black children's self-esteem by challenging and contradicting stereotypes and assumptions and by including African American cultural values and customs (Bishop, 2003; Short & Fox, 2003; Thomas, 2013). Culturally conscious books present the African American experience as unique and also universal - as making a distinct contribution within the fabric of society in "a pluralistic interpretation of the human experience" (Nielsen, 2013, p. 121).

Reading Multicultural Literature

Readers necessarily approach texts from their personal perspectives. Reader response theory holds that reading is a transaction between the reader, the text, and the sociocultural context in which reading occurs (Rosenblatt, 1978/1994). The "I" that reads is shaped by cultural values, so the conscious and unconscious beliefs we hold about race, class, and gender shape our interpretations. Bradford (2011) suggests that fiction about characters belonging to marginalized groups always implies two audiences: readers who are cultural insiders and readers who are outsiders. Our identities as outsiders can create cultural dissonance when we read about experiences unlike our own, and this dissonance reminds us of the elusiveness of cultural subtleties. Working through this cultural dissonance to move from confusion to understanding takes concerted effort on the part of the reader (Bradford, 2011; Doll & Garrison, 2013).

We face another challenge when we read texts about experiences unlike our own; we read for universal themes while simultaneously reading for cultural specifics. Some critics argue that a multicultural book must convey universal themes if it is to appeal to all readers. These themes remind us of our common humanity: our shared hopes, dreams, and wishes despite racial and/or cultural differences. However, focusing on universal themes to the exclusion of specific cultural details maintains mainstream cultural dominance and perpetuates the silencing of marginalized groups (Short & Fox, 2003). Reading for universal themes does not reveal the experiences, values, and worldviews of the disenfranchised. Reading for universal themes does not help us understand diversity at a deep level nor expose power inequalities; to do so, we must recognize cultural specifics related to race, ethnicity, gender, and religion.

Grobman (2007) poses a fundamental question with far-reaching ramifications: "In our quest for equity and social justice, should difference be ignored, or should it be recognized and accommodated?" (p. 5). Her proposed answer is multicultural hybridity wherein we seek "unity-in-difference" (p. 17). She states that readers necessarily interpret multicultural texts from their experiential perspective thereby assimilating and appropriating the experience of others. They simply do not see elements in the text that might complicate their naïve readings. She refers to this tendency to seek out the familiar as "selective vision" (p. 30): the unintentional identification of universal themes to the exclusion of culturally specific details. Grobman argues that there must be a balance between recognizing our universal humanity and recognizing cultural specifics if we are to achieve multiculturalism's mission of social justice. Her notion of multicultural hybridity assumes power inequities while exploring difference as "relational" (p. 22). Relational difference breaks down the ideology of fundamental 'otherness' in favor of seeing difference as "contextual and shifting" (p. 33).

Analyzing Multicultural Literature

Analyzing multicultural literature as an outsider to the represented culture is challenging but essential. We must go beyond simply determining the literary quality of the text, although that is certainly important. Scholars have developed specific criteria for evaluating multicultural literature in general and for evaluating the literary representations of people of particular racial or ethnic groups: e.g., African Americans, Indigenous Peoples, Puerto Ricans, or the homeless (Becnel, 2013; Bishop, 2007; Bradford, 2011; Doll & Garrison, 2013; Dressang, 2013; Nieto, 1997; Thomas, 2013). Scholars have also developed criteria for examining multicultural texts for the power dynamics at play between privileged and oppressed peoples (Botelho & Rudman, 2009; Bradford, 2011). This critical work identifies how readers are positioned by the text and its implicit cultural work. A critical analysis seeks to identify institutionalized racism and injustices in order to openly challenge them. Hade (1997) observed that "silence is the oxygen of racism and bigotry" (p. 237). A critical analysis ends silence and interrogates seemingly naturalistic assumptions about the superiority or inferiority of certain groups. Two particularly salient, and contentious, aspects of analysis are authenticity and representation.

Authenticity

There is widespread agreement regarding the importance of accuracy and authenticity in multicultural literature, yet how to conceptualize authenticity is a highly debated topic. Accuracy refers to the specific details or 'facts' conveyed in the text, and can be adjudged, to some degree, through the peritext (jacket flaps, author's notes, reference lists, etc.) as well as through insider reviews. Authenticity refers to more "intangible qualities" (Hintz & Tribunella, 2013, p. 369) that insiders recognize as integral to their cultural identity and experience. Authenticity is crucial if multicultural literature is to counter misconceptions and stereotypes by providing readers with insight into and appreciation for cultural groups other than their own.

The appearance, language, behaviors, attitudes, values, and beliefs upheld and embodied by members of a parallel culture will "ring true" (Bishop, 1997, p. 16) when a book represents cultural experience authentically. Three factors that complicate the debate about authenticity include author identity, authorial intent, and the pluralistic nature of cultures.

The basic question in relation to authorship pertains to the insider-outsider authorial debate: Does an author of one ethnic, racial, or cultural group have the right or the ability to write about a culture other than her own? (Bishop, 1997; Hintz & Tribunella, 2013). This debate is a sensitive and complex issue for authors and for the cultural insiders about whom they write. Many contend that only insiders can authentically represent cultural subtleties because of their personal knowledge, insight, and lived experience. There is debate about what qualifies an author "to cross a cultural gap as an outsider" (Short & Fox, 2003, p. 13). Those who have had significant, personal experiences over an extended length of time with members of a cultural group and who have done exhaustive research regarding that group, are sometimes considered capable of portraying cultural subtleties authentically (Doll & Garrison, 2013; Dresang, 2013; Kiefer, 2010). Bradford (2011) disagrees, stating that outsider authors too often "draw upon assumptions and stereotypes which are invisible to them because they are cultural givens" (p. 332). Yamate (1997) believes the logic that only cultural insiders can achieve authenticity overlooks the role of imagination in story creation. Many authors agree that imagination and honest intentions are sufficient to ensure authenticity. Some authors are so insistent on their right to imaginatively represent cultural experience that they see authenticity as standing in opposition to their authorial freedom (Short & Fox, 2003).

Bishop (1992) suggests that the experience necessary to write about a culture other than one's own may depend upon the author's intent. Multicultural literature developed "in parallel streams, driven by different aims and informed by different perspectives" (Bishop, 2011, p. 227). Books may focus on and integrate diversity in three different ways; books may be culturally neutral, culturally generic, or culturally specific. Books within these categories vary in the degree to which they emphasize our common humanity through universal themes or emphasize cultural specifics (Short & Fox, 2003). Picturebooks may feature illustrations, and novels may include characters from different ethnic groups yet the storyline has nothing whatsoever to do with cultural diversity. These books, where diversity is gratuitously present, but unacknowledged, are culturally neutral books. Culturally generic books intentionally include characters from diverse backgrounds and/or diverse settings but do not include cultural details. Everyone is the same in these books, which focus heavily on universal themes (Doll & Garrison, 2013; Savage, 2000). Culturally generic books may be categorized as melting pot books. The author's cultural membership or racial identity is inconsequential in these two categories since specific cultural experiences are not portrayed.

Author identity is an issue in culturally specific books that purposefully portray the experiences of people of a particular, parallel culture. The author's intent is to build awareness of and provide insights into the represented culture to foster readers' understandings of that culture and enhance intercultural relationships (Doll & Garrison, 2013; Short & Fox, 2003). The intent may also be to present insider children with characters and storylines that mirror their lived experience, contribute to their self-esteem, and enhance their cultural pride. These books are also culturally conscious books.

The debate about authorship extends beyond issues of authenticity to address issues of appropriation. The Cooperative Children's Book Center (CCBC) aggregates data each year according to content and authorship. Their data for 2015 shows that 495 of the 3,400 books received were about people of color, but only 186 were by people of color. The percentage of books written by "insiders" were: African Americans, 32.9%; Native Americans, 41.4%; Asian/Pacific Americans, 37.8%, and Latino/a writers, 50% (Horning, Lindgren, & Schliesman, 2016). Given that the majority of books are written by "outsiders," it is no wonder that "who has the 'right' to tell the stories of groups who have been marginalized by the dominant culture" (Bishop, 2011, p. 226) is a contentious issue. Jacqueline Woodson, author of the multi-award winning *Brown Girl Dreaming* (2014) advocates for changing the question from "Who has the right to tell my story?" to "Why would others want to try to tell my story?" (Short & Fox, 2003).

The problem with appropriation is that those with cultural and political capital have colonized, Orientalized, and marginalized the 'other' throughout history. People within disenfranchised groups feel further exploited when their stories are taken by outsider authors who are already among the privileged and who profit financially and professionally at their expense (Hintz & Tribunella, 2013). Further complicating the issue of appropriation is that the outsider author often does not understand the function of story in the cultural tradition she is exploiting. The myths and legends of world and parallel cultures make up a large percentage of the multicultural literature published for children. Bradford (2011) sees this as particularly troubling since, for Indigenous societies, these stories often go beyond instruction or entertainment to serve sacred, ceremonial functions. The power of these stories is debased when they are taken out of their cultural context and appropriated by outsiders.

The impossibility of a metanarrative further complicates the concept of authenticity. The experience of any parallel culture is often presented as a singular experience rather than as a rich tapestry of experiences that are dependent upon historical period, geographical region, country of origin, socioeconomic status, etc. (Thomas, 2013). Since there is no single, insider perspective and since there are distinct differences within cultural groups, whose experience should be used as the standard against which cultural authenticity is judged? Bradford (2011) believes authenticity is too often evaluated in relation to a White ideal of cultural purity that views parallel cultures as "fixed and static" without "movement toward modernity" (p. 338). Since all cultural groups are inherently pluralistic, no one author and no one book can authentically represent

all experiences of that culture. The question becomes whether or not an author authentically represents the experience of his or her particular characters in that particular time at that particular place.

Representation

How should people of marginalized cultures be represented in literature? Given the sociopolitical conditions out of which multicultural literature grew, it is not surprising that people within marginalized groups, who have been historically silenced and stereotyped, demand books that will provide positive role models for insider child readers. On the other side of the debate, Ann Nolan Clark believes authors should depict fully developed characters embodying "all aspects of the human condition neither valorizing nor victimizing characters" (Doll & Garrison, 2013, p. 6). In the best multicultural literature, authors do both; they create multi-dimensional characters who might serve as role models for both insider and outsider readers.

There is no disagreement, however, regarding the damage caused by the inclusion of stereotyped characters. The cumulative nature of stereotypical representations, whether positive or negative, fosters an understanding of the stereotyped attributes as naturalistic truths rather than discriminatory social constructions. The unquestioned acceptance of stereotypes maintains the positioning of marginalized people as 'other.' Bishop (2011) notes that African American characters have historically been presented as inferior: "comical, primitive, pitiable, or in need of paternalistic care" (p. 225). Quiroa (2013) lists Latino/a stereotypes perpetuated in children's literature: unsafe urban barrios, peasants "riding burros and wearing sombreros" (p. 49), and heavy-set Latinas in traditional clothing. Indigenous characters often conform to the stereotypes of "the old sage, the young activist, and disturbed teenager (often prone to substance abuse), and (in historical fiction) the noble savage" (Bradford, 2011, p. 332). Becnel (2013) emphasizes that homelessness does not "look a certain way" (p. 131) and that negative depictions of the homeless as objects of pity or people to be scorned as well as positive depictions of street-smart romantic heroes or worldly-wise mystics are all equally harmful. Stereotyping is particularly problematic when readers approach multicultural texts as a source of facts about other cultures.

A final issue with representation involves point of view and focalization; who is telling the story and from whose viewpoint do we see? Point of view and focalization determine how readers are positioned by the text and how and to which characters they relate (Botelho & Rudman, 2009; Bradford, 2011). When authors write outside their culture, they tend to include characters from parallel cultures as secondary characters rather than as protagonists because it is challenging for them to imagine how characters of other cultures think, feel, and react (Bradford, 2011). Insider authors are much more likely to feature well-rounded protagonists from their own culture. Therefore, when the protagonist and author are from the same parallel culture, readers get the truest sense of cultural identity and experience.

Selecting Multicultural Literature

As readers, we bring our own experiences and understandings to our engagement with and interpretation of texts, and selecting multicultural literature from a monocultural perspective is challenging. Teachers committed to selecting and including multicultural literature in their classrooms face an additional challenge. There is a current trend in U.S. education to privilege learning that may be documented through data over the less quantifiable development of students' critical thinking, their engagement in social issues, and their aesthetic responses. Therefore, teachers spend a significant amount of time in "administrative tasks and a test-driven curriculum" (Ward, 2011, p. 403). Another challenge is the difficulty of accessing multicultural literature; smaller libraries and major chain bookstores do not typically stock a robust collection of multicultural titles. Yet teachers, parents, and librarians must seek out quality multicultural literature and introduce it to child readers who may not find, on their own, "the books they need that mirror their own cultural experiences and books that provide a window into other worlds" (Ward, 2011, p. 403).

A first step in developing the ability to select quality multicultural literature is to make a personal commitment to become increasingly culturally conscious. Another strategy is to rely on knowledgeable reviewers and to becoming acquainted with respected authors of multicultural literature, particularly those who are insiders (Bishop, 2003; Bradford, 2011; Oswald & Smolen, 2011). Since the 1960s, many awards featuring particular ethnic groups have been established in the United States. These awards help scholars, teachers, librarians, and parents "get perspectives from cultural insiders as to what constitutes quality and is culturally authentic in multicultural literature" (Yokota, 2011, p. 473). It is important to understand the function and emphasis of a given award, however. Some awards are based on the quality of the text, illustration, or translation, while other awards are based on the specific content of the text: a subject area, a thematic focus, or the portrayal of a specific cultural group.

Conclusion

Although the #WeNeedDiverseBooks Movement is relatively new, its seeds were planted in 1965 when Nancy Larrick brought to public attention the "All-White World" of children's literature. Authors, scholars, and readers have engaged in debates and controversies about multicultural literature in the ensuing years. There seem to be far more questions than answers, and I have attempted to raise some of those questions. The questions include:

- What if the stories in the literature we read both in and out of school only reflect a culture that is not our own? What if that culture has marginalized, disenfranchised, and oppressed us? What if we are invisible in the literature sanctioned by our schools? What if, when we do see people like us in literature, we see only demeaning, comical, stereotypical, or inaccurate images?
- In our quest for equity and social justice, should difference be ignored, or should it be recognized and accommodated?
- Does an author of one ethnic, racial, or cultural group have the right or the ability to write about a culture other than her own? Why would an author want to try to tell another's story?
- How should people of marginalized cultures be represented in literature? And,
- Whose experience should be used as the standard against which cultural authenticity is judged?

We might each think about our own lives and experiences and then complete the following sentence that started the #WeNeedDiverseBooks campaign: "We need diverse books because" Then, we might ask ourselves what each one of us could do to promote multicultural literature so that all children have the opportunity to find themselves in the literature they read.

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The Role of Young-Adults Fiction in Maintaining the Notion of Romantic Love and Sex

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Abstract

It is taken for granted today that the ideal concept of love is that of romantic love—one based on spontaneous attraction, passion, and unconditional acceptance. Thinkers like Alain de Botton have polemicized this impulse of romantic love which originated from Romanticism as source of conflicts in many relationships exactly because the industrial world which feeds this impulse provides inadequate space to actually cultivate it; that it is more founded upon fantasy than grounded in reality. Among the medium in which this fantasy has multiplied itself into reality is literature; more specifically, young-adults fiction. Young-adults have served the ideal market target and audience for this notion of romantic love, as proven by the many film adaptations of young-adults titles. However, this romantic impulse often carries along with it the notion of romantic sex, viewed by Romanticism as the ultimate celebration of love through passion; its ultimate climax. This article follows through the critical framework provided by contemporary thinkers like de Botton in order to scrutinize this notion of romantic sex in young-adults fiction, as industrial multiplication has enabled it to penetrate many cultural layers where sex had previously been a marginal topic of discussion. The ultimate goal is not to identify young-adults fiction as overtly romance or sex-ridden, but to argue of the significant role of young-adults fiction in feeding this long surviving romanticist impulse and ideal of love and sex which has characterized the modern.

Keywords: *young-adults fiction, romantic love, romantic sex, romanticism*

Introduction

In the *Ideas on the House* event at the opera house in Sydney, Alain de Botton opens his speech with a mostly fascinating opening remark that "we are very shaped by the love narratives that we read. (Botton, 2016)" He follows up this opening statement with a proposition that the concept of love so widely popular today, the status quo of the love narratives in question, is actually a legacy of Romanticism—a notion of love that emphasizes highly on instinct, spontaneity, and the search for a soul-mate (Botton, 2016).

To paraphrase his elaboration is that romantic love does not begin, rather it is sparked out of a spontaneous attraction, an infatuation. It is presupposed often by the cliché that a person would know that he or she has met the soul-mate the moment their eyes meet. While de Botton establishes it in an attempt to formulate a critique on modern romance and all its overtly romantic impulses, it is irrefutable that this notion of modern love is one that has persisted through time across many popular media and has developed into currency.

After all, the search for a soul-mate, love at the first sight, all of these are norms in the romantic engagement of today. It has been long successful in functioning to supplant the role of conventional marriage, often arranged by two families on reasonable economic, political, and socio-cultural considerations; such conventional concept of marriage has been regarded as somewhat obsolete in most secular communities nowadays, and has even seen opposition on the grounds of limiting individual freedom and rights in choosing a lifetime partner.

Among the many medium through which this romantic notion has been launched to popularity is literature, specifically young-adults literature. The success of young-adults fiction to stay current in the sphere of pop-culture, identifiable through the many titles that have been adapted into the big screen as movies, means that it should not be overlooked in the way it helps launching romantic notion to mainstream relevance. As such, this study considers it necessary to take a closer look into the notion of romantic love in young-adults fiction, not only because young-adults fiction obeys all the mechanical and industrial criteria to replicate itself to mass conformity, but mostly because it has facilitated the penetration of many practices and concepts of romantic relationship that might have been once taboo into the local contexts and cultural practices of numerous communities.

The ultimate goal is not to provide a complete overview of young-adults fiction, also not to identify this particular genre as overtly romance-ridden, but to present a more 'pop' approach in the discourse of young-adults literature. Hopefully, this approach is something that can allow us to venture into a barely touched realm of discourse of young-adults literature, in a way that stays true with LSC's spirit that year after year, has sought to reformulate concept and initiate new topics of discussion.

In the Domain of Pop-Culture

Looking at the present, it is an irrefutable fact that young-adults fiction sells. For one, it is a genre that receives a lot of cinematic adaptation treatments. It is thus undoubtedly that young-adults fiction occupies a considerable position in the domain of pop-culture; something that it owes largely to the theme it poses, and the large crowds of audience to which it appeals.

But when it comes to focusing on pop-culture, Lyotard might serve a good ally in explaining the more mechanistic, under the hood nature of how it operates. On what he dubs the 'contemporary general culture,' Lyotard maintains that "this realism of the 'anything goes' is in fact that of money; in the absence of aesthetic criteria, it remains possible and useful to assess the value of works of art according to the profits they yield (Lyotard, 1984)" It is thus important in the realm of many industries subsuming to being pop and viral, that they find mass conformity, in making sure that in the end it can amass profit. The fact that young-adults literature has been popular thus points to the considerable number of audience to whom it may appeal and from whom it can profit. In other words, mass conformity is something it can attain only because the mass exists in the first place.

Without highlighting the significance of such profit-making criteria of pop-culture, cinematic adaptation of popular young-adults fiction might appear redundant and unnecessary. After all, it is the process of converting a certain narrative into a photographic and cinematic medium, which would appeal to more or less the same subset of audience who consume it in its original literary form. Any artistic consideration is thus overshadowed by the potential of how much more profit can be made, double, even triple. But this otherwise redundant appeal—for witnessing the same narrative albeit in different medium—is actually dictated by a demand for realism.

Lyotard once offers a commentary, though not dubbing popular forms of arts and writings as pop-culture, it is still more or less relevant to its concern, namely that "industrial photography and cinema will be superior to painting and the novel whenever the objective is to stabilize the referent. (Lyotard, 1984)" In other words, the appeal of cinematic adaptation of popular fiction derives from the demand for multiplying a "fantasies of realism," as Lyotard put it. It can be illustrated through the scenario of a reader being curious and wishful of how the content of his or her favorite reading would look like should it be translated into a more realistic platform, or if it comes out in a more photo-realistically accurate depiction.

However, as Lyotard maintains, there is no underlying reality to it, only the multiplication of a fantasies of reality (Lyotard, 1984). In other words, the stabilization of the referent as Lyotard mentions is something that resembles the juxtaposition of mass conformity—something that becomes normal and acceptable first because it is represented by all criteria of plausibility and believability familiar to the illusion of reality, before it is later engraved as the status-quo of what's normal, acceptable, plausible, and believable. This is where the romantic notion of love finds its homage, one which explains its popularity—as many would deny that love is something merely elevated to popularity, insisting otherwise that this what love is and has always been.

On Romantic Love

Of course, Lyotard's statements allow us to put on a glasses through which the bias of reality (of love and romance) can be put under scrutiny; something which equips us to look at the notion of love and speak of it, much like de Botton, as a convention that has found its way to mass conformity and popularity. Or, to quote La Rochefoucauld on this, in the same way that de Botton did, "There are some people who would never have fallen in love if they had not heard there was such a thing." Surely such statement was a bit extreme, but it essentially is trumpeted in the same tone to deconstruct love—specifically, romantic love.

Thus, to begin explaining the currency of romantic love, one cannot begin without backtracking to how it managed to find mass-conformity. It is thus important to trace romantic love back to its housing body of ideas, Romanticism, with all its agenda that first installed the notion of romantic love to its way to popularity. Romanticism is a movement which sprang up in the mid-late 18th century in Europe, one that emphasizes on individual freedom of expression, subjectivity, and the exaltation of emotion.

The impulse of Romanticism was widespread, seeping into many forms of arts, and cultural and social practices, courting and marriage among them. It is thus notwithstanding that the entire notion of romantic love actually stems from the individual freedom that Romanticism has been trying to promote in a defiance against the regime of neo-classics that had previously been the socio-cultural practice in currency. However, the one aspect that could best tie the relationship between romantic love and Romanticist ideals of individual freedom and exaltation of emotion is, perhaps, sexual relationship.

Before Romanticism set in, sex had long played its practical role as the means to conceive an offspring. Marriage, or "dynastic marriage" of neo-classical tradition as de Botton dubs it, is something that is arranged by two families and is conducted on practical economic, political, and socio-cultural considerations. Frankly, it did not interest itself in scrutinizing many aspects of the bedroom courtship, apart from strictly posing the standard set by religions on being proper and not inclined towards perversion. Once Romanticism spread, however, sex began to be understood as requiring the consent of two individuals who are engaging in it, and is to be practiced with passion. To quote de Botton again, it is not an exaggeration to say that sex is the summit of love in Romanticism (Botton, 2016). All the romantic courtship are essentially a build-up towards the peak that is sexual intercourse.

This perspective of sex is evident in the way romantic literature often illustrates certain sexual relationship in a tone as if it is a disaster, for despite being properly tied by marital-bond, might not conform to all the individual freedom and unloading of passion and emotion. In contrast, what would be considered as otherwise adulterous conduct by two lovers is often presented in a gratifying mood, with disregard of normative rules somehow regarded as transcending the boundaries which limit individual freedom and expression of passion.

The Dilemma of the Romantic Love Narrative

Without any intention to identify young-adults literature as overtly romance or sex-ridden, it is important to acknowledge that the presence of romance pertinent to the notion of romantic in young-adults fiction love has been a constant feature. Even when it serves secondary purpose to the plot, romance is often added to spice up a story; take the Harry Potter series as an example, while coming-of-age remains its central theme, readers are still being allowed to follow the account of the main protagonist's in finding his first love, his first date, his first kiss. In a way, the coming-of-age theme could be said to be increasingly reliant on the support of such love narrative.

Meanwhile, for popular titles with love as its central theme, such as Twilight Saga series, the romantic love narrative in discussion is considerably amplified. The aspect of sex as the culmination of love through passion is also present in the last book of the series. Now, this study does not consider it of an extreme significance to examine one-by-one, title-by-title, popular young-adults fiction that include the notion of romantic love, either as supplemental contents, or as its main feature.

What is important to address, is the fact that this notion has remained current through young-adults fiction; and although young-adults fiction is not the only medium through which its fantasies of reality multiplies, it certainly has a considerable impact—especially considering the fact that many narratives of many different mediums and platforms like cinema have seen more and more trend of being conceived via literature.

The success of young-adults fiction in effectively breeding and replicating the notion of romantic love into currency, thus, is something not independent from its position in the domain of pop-culture. As it finds the mass necessary to build mass-conformity, and its proximity to the many other popular art forms and platforms that translate its message and the romantic notion contained within to every possible surface touched by global exposure in today's contemporary society.

However, as this study goes by inspecting the currency of the notion of romantic love under the microscope of its success in being constantly present in popular narratives, it is impossible to dismiss the fact that in its multiplication and adaptation across mediums, it will definitely be able to come to conflict with previously established norms. This is often present in contrasting values based on age-gap. As the young-adults audience are increasingly endowed with the pop-culture and the narrative of love, the older audience who mostly have not caught up to the trend may find As such, it is important to acknowledge the need for a discourse that can reconcile where romantic love, with its emphasis on instinct and spontaneity, its exaltation of passion, its insistence of a culmination of love through sex, can find a proper place in such condition.

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Native Americans Identity: N. Scott Momaday's Political Strategy of 'Orality and Literacy'

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Abstract

N. Scott Momaday's novels (*House Made of Dawn* (1968), *The Ancient Child* (1989), and *The Way to Rainy Mountain* (1998)) present narrative issues which will be analyzed by Ashcroft, Griffith, and Tiffin's (2002) notion of language appropriation and Genette's (1983) narratology. Both concepts represent the importance of serving oral culture for Native Americans, particularly Jemez Pueblo, Kiowa, and Navajo in constructing Native Americans identity. Native Americans which are portrayed as living between Native Americans and Euro American worlds will be linked with what Bhabha (1985) understands as "unhomely". The notion of language as a means of constructing identity will be discussed by using Belsey's (1985) writing, while the notion of language in recalling memory in storytelling and chanting will be discussed by using Ong's (2002) writing. This research presents how Native Americans identity is portrayed by using language in oral culture that could construct Native Americans identity through a means of myth, ceremony, storytelling, and chanting.

Keywords: *negotiation, identity, orality, storytelling, language appropriation*

Introduction

The three novels by N. Scott Momaday present issues on negotiating Native Americans identity to (1) one tribal community; (2) among the tribal communities such as Jemez Pueblo, Kiowa, and Navajo; and (3) the United States, in a larger scope. The negotiation represents the identity crises both in Native and Euro American worlds. In the process of negotiation, the texts use the concepts of *orality* and *appropriation* in the case that they (1) preserve the oral culture as described in Ong's *Orality and Literacy* (Ong, 2002) by using myth, legend, storytelling, and chanting; and (2) apply to what Ashcroft, Griffith, and Tiffin (2002) understand as language *appropriation* by using English language in writing postcolonial novels. In the three novels, orality is applied in the act of gaining, filtering, and reasoning the elements in oral culture such as that of myth, legend, and folklore which is perceived as a part of the local cultures by weaving them into history. In weaving the history, the local cultures presented in the three texts are arranged and being bounded by the acts of storytelling and having a vision in dreams that lead to the pilgrimage. These processes, in a sense, illustrate an attempt to create American literature by tracing back to the root of their native local cultures, in a way utilize the mythical past of the Native Americans'.

Analysis

I shall start my analysis by the fact that the oral tradition from different Native Americans particularly Kiowa, Navajo, and Jemez Pueblo, and its features such as storytelling, myth, and legend that are woven in the texts illustrate a political stance of Native American literature. Ong, referring to Malinowski and Sampson, quotes "[a]mong 'primitive' (oral) peoples generally language is a mode of action and not simply a countersign of thought" (Ong 32). It is a "mode of action" that make the words perceived have the magical power. The term "mode of action" has a strong relation to the role of the body in producing the language, the utterance which comes from the body, inside the living organism, it is "dynamic" (Ong 32). These features are what shape the overall plot of the novels by emphasizing storytelling as one of those features in oral folks which is used as a means in its contribution to create what Native American literature is, compare to that of European literature. The main protagonists' plots in the two novels (*Set and Abel*) is filled with tracing back history by referring to the root of the native culture, particularly the Kiowas, Navajo, and Jemez Pueblo, in terms of searching for identity. However, these three natives as the main discussion have a very close myth, the bear myth. Due to the similarity of nature this and that of literature for children, I find that they shape the same pattern, as such present in *Brother Bear*, an animation produced in 2003 by Walt Disney. This animation portrays the life of an Inuit tribe who beliefs in the spirit of the universe—the aurora and equinox—and animals which one of them is the bear spirit. These spirits, at this point, contribute to the transformation of the main character into a bear. What is exemplified here is a pattern of American literature that sticks to the root of the cultures, such as myth and the roles of the storytelling which is first told in the Inuit language, perhaps, in preserving the myth even though in a different devices in terms of searching identity. As for children literature, this kind of modern-like animated adaptation is easy to reach. In response to that, I would like to balance the use of storytelling wherein some are presented in the native language. It signifies the

psychodynamics in oral culture, in terms of believing in the power of the words or the sounds with an explanation put forward by Ashcroft, Griffith, and Tiffin in an essay entitled *The Empire Writes Back: Theory and Practice in Post-colonial Literature*. Ashcroft and friends further discuss that

[T]echnical devices used by writers who come from an oral society (one with no tradition of writing), for instance, can be mistaken for 'power words', or 'power syntax', and 'power rhythms' which reproduce the culture by some process of embodiment. Such language use seems to be keeping faith with the local culture and transporting it into new medium. Thus the untranslated words, the sounds and the textures of the language can be held to have the power and presence of the culture they signify – to be metaphoric in their 'inference of identity and totality' (Bill Ashcroft, Gareth Griffiths, Helen Tiffin 51).

In tackling this matter, I find that Momaday's texts present as a new medium in transporting the local culture whose features the "untranslated words (some of them), sounds and textures of the language can be held to have the power and presence of the culture they signify". Yet, it is quite problematized for the fact that he is a writer who comes from an oral society in a generation of writing tradition. Hence, Momaday utilizes writing culture in his three novels in preserving the oral culture, in a way, both the untranslated and translated words in the texts reflect his situation. In relation to that, the main protagonist's plot in *The Ancient Child* is told having a bear spirit that signifies him as a *sick* character in case that he falls within the confusion of himself, in a more striking way of his identity and thus has to do a pilgrimage due to the Kiowa's tradition in gaining the spirit. This situation is similar to that of *Brother Bear*. The difference of the characters' plot is obvious; the main character's plot in Momaday's text, at this point, is problematized by other characters' perspectives and the environment.

He looked into the glass and spoke to himself. Set? The reflection in the glass is the transparent of a man. I am he. I am that man. It is my face. I love my face. I love it because it is mine and because I have looked at it and touched it with my hands for many years; I have studied and pondered and memorized my face (Momaday, *The Ancient Child* 131).

The term "*sick*" as stated before, contributes to Lacanian theorizing of the construction of the self, in case illustrates *mirror-phase*. Set recognizes himself in the mirror, showing the process of identification with an "imaginary" due to the image that appears in the mirror or in the glass. Nonetheless, in the discussion of constructing identity, the narrator is in fact contributed to his spectacles. The first and second sentences show the narrator's internal focalization on the main character even though it is in third person narrative. The shift of focalization from 'he' to 'I' indicates that Set's problematization of the self is a construction of the narrator's voice. This structural level, I argue, exemplifies the concept of identity as social construct, as that of Lacanian's. What problematizes the main protagonist, on story and structural level, are that of the exterior forces in constructing the identity; the first person narrative voice indicates his assumption or imagination of himself after he gets external force to receive his Kiowa identity—his local culture—due to his long perception for being a white.

Nevertheless, the external force on the story level, as what stated previously, is constructed not only based on the main protagonist's perspectives, but also on another center character's named Grey, who is a mixed blood of Kiowa and Navajo with infusions of Mexican and French Canadian. At this point, she has an oppositional stance to that of the white's perspectives and its environment in constructing Set's identity. In the subchapter entitled "The bear is coming", Grey has a dream sleeping with a bear and having a body contact with it. This dream, I suggest, represents foreshadow or a vision of an event that happens as the reflection in the past, in this matter contributes to the local culture, for what will happen next or in the future. What is exemplified here, Grey's dream about the spirit of the sitting bear in Kiowa's myth becomes true when Set comes to her to ask her guidance as a woman who can see a vision through dream-like status. Contributing to the dream-like status, Grey arranges an altar for the ceremony and sings the ritual chanting in inviting Set to come to Oklahoma. In Grey's spectacles, the ceremony which is held several times is the only way she is connected to Set. The main protagonist's experience in fact is a parallelism to that of Kiowa's myth—perhaps also a part of Navajo's—about the sitting bear, and that of *Brother Bear* even though he does not truly become a bear. The process of Set's pilgrimage in fact comes to Grey in a vision, in her dream of Lukachukai as a "place of the reeds bending eastward". In its contribution to the process of reasoning the myth that comes in dream, however, it signifies what route to be taken, eastward, in chasing after the very early of history, the myth within the local culture of the Navajo's. Thus, the protagonist's journey is started from San Francisco to Oklahoma City and the last to Lukachukai in Arizona. In making sense of identity, it is depicted that the main protagonist is become one with the spirit and the universe under Tsoai, the rock tree, it "[is] as if he could detect each and every vibration of sound in the whole range of his hearing" (Momaday, *The Ancient Child* 313). What is illustrated here, is the concept that in oral culture human and universe are bonded, living together, as such the interwoven of the myth and storytelling in the text.

In *House Made of Dawn*, the process of storytelling is woven not only by the representation of the character but also in textual way that affect the narration. The main protagonist who is a mixed blood of Jemez Pueblo from his mother's and an unknown tribe of his father's, is portrayed in the process of recalling

his memory in which he has to listen to the sounds, the words, that is believed to have a magical power in oral culture. Nonetheless, I would like to balance the use of such as a medium of power that "[p]ost colonial writing defines itself by seizing the language of the centre and re-placing it in a discourse fully adapted to the colonized place" (Bill Ashcroft, Gareth Griffiths, Helen Tiffin 37). This problematization of English language is associated to the discussion concerning Abel's plot. The fact that the main protagonist is an inarticulate character due to his inability to fit in neither in Jemez Pueblo nor in Euro American worlds, in case having an ambivalence identity for living in *in-between*, problematizes the process of recalling. Nevertheless, I would like to balance the problem of being inarticulate subject in Ong's formulation in orality to the Lacanian theorizing of the construction of the self. In chapter three, under the title "The Night Chanter", an unknown narrator narrates the story. Yet, the narrator's name is known from other characters who addressed him Benally or Ben. Through the narrator's spectacles, he portrays that "he [Abel] [does not] want to change, I [narrator] guess[ess], or he [does not] know how" (Momaday, *House Made of Dawn* 131) after living in the relocation for five years in case killing an albino Navajo man. The narration of Abel is reflected his difficulty to get along with the society, in the striking way shows by his act of avoiding to talk much in English, and this points out to what Lacan understands as "*symbolic order*" (Lacan). Lacan, as quoted by Belsey, argues that "*symbolic order*" is the final identification phase in *mirror-stage* in which "the child becomes a full subject" and "the child who refuses to learn the language is "sick", unable to become a full member of the family and of society" (Lacan in Belsey 357). Based on Belsey's argument, I argue that the matter of "change" pointed out by the narrator presents Abel's sickness, in a way that he refuses to speak much in English and thus unable to become a member of society, perhaps, because he does not want to change his identity. Lacanian concept of symbolic order is parallel to that of Ong's term of inarticulate subject in constructing (self) identity. However, in order to overcome his sickness, Abel is narrated trying to recall his tribe's culture, Jemez Pueblo. Ong explains that "[s]ound exists only when it is going out of existence" (Ong 31). In this case, Ong describes that in oral culture, there is no expression "to look up something' because sounds are events. Yet, they might call them back, the sounds, by 'recall them" (Ong 31).

...he [Abel] had tried to pray, to sing, to enter into the old rhythm of the tongue, but he was not attuned to it. And yet it was there still, like memory, in the reach of his hearing, as if Francisco [his grandfather] or his mother or Vidal [his brother] had spoken out of the past and the words had taken hold of the moment and made it eternal (Momaday, *House Made of Dawn* 53).

The process of recall is implicitly depicted through the narration, "*it was there still, like memory, in the reach of his [Abel] hearing*". The word *hearing* with its continuation of *it*, in my observation, refers to what Ong discussed before. The main protagonist tries to recall his memory by imagining the sounds he hears by means of words that come through the body, from his grandfather, the one who is still alive. However, due to Ong explains that sounds are dynamic by which produce by the living organism, in a way that the sounds gone soon after we let them out. It is, thus, emphasizing the need to be spoken by the living body. This part, as though foreshadow, in a sense creating the pattern of features in oral tradition, in a more striking way in this text. At this point, Abel's plot is filled with gaining the spirits filtering the myth through a means of storytelling and chanting given to him both in the Jemez Pueblo's and Navajo's culture. Attributing to the title in this chapter "The Night Chanter", it highlights the chanting, in a sense, the narrator focuses on to the chanting activity, "[T]he others were singing, too, but it was the wrong kind of thing, and I wanted to pray" (Momaday, *House Made of Dawn* 129) while in the process of storytelling the narrator only mentions that "[he] [has] told him". However, the storytelling about the bear spirits is triggered by Angela Grace St. John, a white American woman who has an affair with Abel and she stays in Jemez Pueblo's reservation. The narrator states that Angela "made it up of her own mind, and it was like that old grandfather talking to [him], telling [him] about *Esdzá shash nadle, or Dzil quigi*" (164). In case of "made it up", Angela tells the story about "a young Indian brave" to her son in parallelism to Abel's life whereas the narrator's comes from the local history, the Navajo. Yet, the features of oral culture is presented by the text in this chapter through the narration that addresses the reader "you know". The matter of address the reader is as what we often find in diary as the very late literary form, in a sense, in shaping or imagining the addressee as "a product of consciousness as shaped by print culture" (Ong 100).

You know, I hated to give it up; it was the only one I had. We stood outside on the platform...You don't really need a coat like that around here, except when it rains...I got downtown and the streets were wet and all the lights were going on. You know, it's dark down there all the time, even at noon, and the lights are always on. But at night when it rains the lights are everywhere (Momaday, *House Made of Dawn* 123-4).

If paid attention to, there is a change in tenses from past to present. The past tenses "hated", "was", and "stood" present the story time when the narrator is narrating an event with the main protagonist, and thus the address "you know" refers to him. Yet, the tenses change to present, which is perhaps the addressee is no longer the main protagonist, but the reader. The present tenses which appears again with its continuation of "you know", at this point, present to describe the habitual situation in the relocation when it rains. What is important here is the aim to whom the addressee is, which is not only describe two difference discourses, but also show the importance of the repetition of the terms "you know" to "remind themselves

that they are not telling a story but writing one in which both author and reader are having difficulty situating themselves. The psychodynamics of writing matured slowly in narrative" (Ong 100-1). What is illustrated here, according to Ong, is that the notion of dynamics of textuality is "matured slowly" in narrative compare to that of the dynamics of orality. In a sense, Momaday's texts juxtapose the psychodynamics of orality and textuality in an attempt to create American literature contribute to the process of tracing back history—the local culture—, in a broader sense. As such, Momaday, in his text entitled *The Way to Rainy Mountain*, emphasizes the process of tracing history which is associated to the process of gaining, filtering, and reasoning the local culture such as that of myth, legend, and folklore of the Kiowas and other native Americans'. The narration of the text presents a technic of storytelling that also addressed the reader, "[t]he Kiowa language is hard to understand, but, you know, the storm spirit understands it. This is how it was: Long ago the Kiowas decided to make a horse...The Kiowas were afraid of that awful thing, and they went running about, talking to it. And at last it was calm. Even now, when they [the Kiowas] see the storms clouds gathering, the Kiowas know what it is... " (48). The terms "you know" and the use of present tenses "understands" in the first sentence signs the beliefs in the universe, "the storm spirit". Yet, when the narrator narrates the event or the Kiowas' myth, the tenses change into past, pointed out by "[t]his is how it was" and thus starts the story time in the text. In the last sentence, the narrator shifts the narration into narrative time, "[e]ven now, when they [the Kiowas] see", in a sense, strengthens the Kiowas' beliefs in the universe which still exists until present time.

Conclusion

The weaving of the threads of history and local beliefs in Momaday's texts illustrate the sense of coming into identity when human and universe are united. The problematizations in his three texts are inextricably interwoven. Orality in the context of discussion of Momaday's novels have an important role in raising the political strategy regarding the issues presented by the use of myth, legend, storytelling, and chanting. These issues are taken from the local history of the Kiowas, Navajo, Jemez Pueblo, and other natives Americans, which is in sense of negotiating their ethnic identity toward the United States. The negotiation, in a broader sense, is to create American literature by tracing back to the root of the native cultures.

Synopsis

The negotiation through "orality and literacy" aims to create (1) sense of ethnic identity, (2) nationality, and (3) American literature. The strands of the local culture of the Native Americans' in his three texts is interwoven shaping a literature that tracing back to the root of history.

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Anticipating the Nation: National Narratives of Change in the Fiction of Pramoedya Ananta Toer and Rene O. Villanueva

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Abstract

Many of the most celebrated literary texts were written and/or set during times of strife and change. This truism even manifests itself in what many presume as the most innocent and apolitical literary genre—children's literature. Evidence of this *political turn* is suggested in the studies made and anthologies compiled by the renowned critic Jack Zipes. Though often known for his more politically-charged works such as the *Buru Quartet*, Pramoedya Ananta Toer's (1925-2006) early collection of fiction *Cerita Dari Blera* (1952) features stories with children as protagonist or chief witnesses to social unrest, political violence, and the ravages of war during the final stages of the Dutch colonial period. This trait of Toer's writing is most evident in the short story "Kemudian Lahirlah Dia." Likewise can be said for Rene O. Villanueva (1954-2007), one of the pioneering figures of children's literature in the Philippines. His children's story "Bertday ni Guido" (Guido's Birthday) remains as one of the most astute description of events during the 1986 EDSA People Power Revolution. Focusing on the two stories' deployment of children as chief protagonists and witnesses to great political and social upheavals, the study will attempt to uncover national narratives of change that emerged from the embers of colonial and authoritarian regimes.

Keywords: LCYA, *political turn*, *national narratives*, *Rene Villanueva*, *Pramoedya Ananta Toer*

Introduction: Nation and Change as Narrative

This article seeks to explore first the Philippine and Indonesian concept of "nation" as products of various narrative positions and narratives espoused by different forces in the society. As such, the following questions are inevitably raised and tackled in the article: From whose subject-position does the dominant and hegemonic national narrative(s) come from? With the existence of the said national narrative(s)—sometimes in the form of slogans like "order and development"—what has and what will become of the marginalized national narrative(s)?

More specifically, the study trains on the narrative of change as witnessed by children or as ushered in by children as focalizers in a narrative. To this end, the study will focus on two short stories: Pramoedya Ananta Toer's "Kemudian Lahirlah Dia" ("In the Twilight Born," as translated by Willem Samuels [2005]) and Rene O. Villanueva's "Bertday ni Guido" (Guido's Birthday). Both works were set and/or written during tumultuous and momentous junctures in the history of Indonesia and the Philippines. Pramoedya's story was first published in his collection "Cerita Dari Blera" (Balai Pustaka, 1952), with Indonesia a few years removed from their fierce war against the Dutch. Villanueva's story was written three years after the EDSA People Power Revolution that removed the late Ferdinand Marcos from power. It won third prize in the Short Story for Children Division of the most prestigious literary contest in the Philippines, the Don Carlos Palanca Memorial Awards, in 1989.

The article is also indebted to the works of scholars who have extensively theorized the nation as narratives: Benedict Anderson's *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (1983); Caroline Hau's *Necessary Fictions: Philippine Literature and the Nation 1946-1980* (2000); and Homi K. Bhabha's *Nation and Narration* (1990). On the other hand, the article is also indebted to the works of literary critics who have theorized on the cultural, political, and historical condition of literature for children and young adults (LCYA), namely: Jack Zipes (1983; 2004); Yan Wu, Kerry Mallan, and Roderick McGillis (2003; 2013); Heather Snell and Lorna Hutchinson (2014); Julian Mickenberg (2006); Eugene Evasco (2005); and Ute Frevert and Thomas Dixon (2014).

The article is divided into three parts, with first part serving as an introductory section to the life and works of both authors. In the second part, I look into the role of children in Pramoedya and Villanueva's stories in the process of re-shaping and re-imagining crucial events in the history of Indonesia and the Philippines. Moreover, I attempt to theorize such fictional instances as a manifestation of the "historical" and the "political" in LCYA. Lastly, I attempt to analyze the implications of such fictional instances not only to the overall thrust and scope of LCYA but in the unceasing and polycentric attempts of national imagination.

Pramoedya Ananta Toer: Pemuda dan Penulis Dari Blora

Pramoedya Ananta Toer, Indonesia's most famous writer during the post-war era, was born in Blora on 6 February 1925 to nationalist parents (his father who was a member of Boedi Utomo) and three years before the historic "Sumpah Pemuda" (Youth's Pledge). Though in many instances Pramoedya says that "literary" works were scarce in their home during his childhood, he was quick to admit that he grew up witnessing the emergence of Pujangga Baru magazine and actually meeting some of its writers such as Sutan Takdir Alisjahbana and Armijini Pane (Vltchek et al. 2006). He was imprisoned from 1947-1949 because Dutch officials believed that his works contained subversive content. His early life experiences in Blora and the attendant cultural and political milieu were the realities that informed most of Pramoedya's early works. In H.B. Jassin's introduction for Pramoedya's collection *Cerita Dari Blora*, he describes Pramoedya's writing after being released from the Dutch prison as (*Pengantar*, 1952 vi):

Dua puluh Sembilan bulan dalam tawanan Belanda bagi Pram adalah masa pengalaman, penderitaan, pemikiran dan pengkhayalan yang memtangkan dan menyuburkan jiwa. Dari masa inilah berasal sembilan dari sepuluh cerita pendeknya yang terkumpul dalam PERCIKAN REVOLUSI (Balai Pustaka 1950), romannya KELUARGA GERILYA (Pembangunan, Jakarta, 1950), kedua novelnya PERBURUAN (Balai Pustaka 1950) dan Blora yang dimuat dalam kumpulan cerita pendeknya SUBUH (Pembangunan, Jakarta 1950).

In the same way, Anton Teuw describes Pramoedya's early works as "autobiographical" and mostly about his family's experiences growing up in the town of Blora (1967 164-165). Commenting on the significance of Blora to Pramoedya and the poor people who inhabit it, Jassin writes (vii)

Di dalam buku ini Pram menyajikan pula cerita-cerita dari Blora yang hamper semuanya ditulis beberapa bulan sesudah ia merdeka dari tawanan. Blora, daerah kapur yang miskin, di mana seorang sebelum bisa hidup dengan sego bang sehari, penghasilan seorang buruh tani kecil 1 ½ sen sehari dan dengan gaji beberapa rupiah sebulan orang berani hidup berkeluarga dalam segala kemiskinan. Di mana ada orang yang karena mau menywakkan diri untuk mencabut nyawa orang lain dengan persenan sepuluh rupiah atau jadi pembegal di hutan jati. Di mana anak perempuan dikawinkan pada umur enam tahun dengan maksud meringankan beban orang tua dan di mana tidak jarang perempuan menjualkan diri untuk mencari nafkah hidupnya. Dan dalam melukiskan kebodohan, kepickan dan kelemahan orang-orang ini, Pram selalu menunjukkan rasa kasihan, meskipun di sana-sini terasa pula kepahitan yang membikin dia kadang-kadang menjadi kasar.

The experiences of the poor in Blora certainly figured in most of his early stories. But what makes Pramoedya's *Cerita Dari Blora* very interesting, especially in the context of Indonesian literary production during that period, was his ability to universalize his own life experiences in Blora while crystalizing it in a very focalized narrative and using children as major characters. For instance, in his story "Yang Sudah Hilang" (translated by Willem Samuels as "All that is Gone"), the main character recounts his childhood and slow disintegration of his family during the late Dutch colonial period and war of independence. Told in an introspective tone, the nameless narrator puts readers in a situation that they may have experienced during their youth: great loss during times of change. In the same vein, in "Inem," the child-narrator recounts her memories about Inem, a young girl from their village who was forced into marriage early in her life to augment the financial situation of her family.

In most of Pramoedya's works in *Cerita*, as in "Sunat" (translated as "Circumcision" by Willem Samuels), the children are aware, in varying degrees of course, of their social and political environments; act as witnesses and/or rational actors to certain problems, as in the case of "Hari Kemerdekaan"; and have the ability, at least in the collection's more epiphanic stories, to reflect on such events. This affirms the claim of McGillis (2003) and Snell (2006) on the ability of LCYA to highlight the important events in a country's history. Moreover, such claims also makes a case for the ideological trait of children's fiction. However, at this point, it is instructive to be reminded that the focus of the article is on the deployment of children by Pramoedya and Villanueva's short fiction as chief witnesses to national change.

Rene O. Villanueva: The uses of Children's Story

Rene O. Villanueva was born in Quezon City on 22 September 1954. He is considered as one of the pillars of children's literature in the Philippines. He is also an award-winning playwright, essayist, and poet. Some of his popular LCYA works include "Titipak-long" (Grasshoppers) (1984), "Ang Unang Baboy sa Langit" (1990) (The First Pig in Heaven), and *Seniors Ball* (2002). On the other hand, he is also popular for his two personal essay collections, *Personal: Mga Sanaysay sa Lupalop ng Gunita* (Personal: Essays from the Shores of Memory) (1999) and *[Im]personal: Gabay sa Panulat at Pagmamantul* ([Im]Personal: A Guide on Writing and on being

a Writer) (2006). He taught creative writing and literature subjects in the University of the Philippines until his death in 2007. He was inducted to the Don Carlos Palanca Memorial Awards Hall of Fame in 1995.

During the Marcos regime, as a member of *Galian ng Arte at Tula* (GAT) [Anvil of Art and Poetry], a writers' organization affiliated with the Communist Party of the Philippines, politics has always been a part of Villanueva's writing. For instance, his plays "May Isang Sundalo" (A Soldier) and "Mabuhay ang Pangulo" (Long Live the President) are politically-charged plays. On the other hand, his children's short story "Nemo, ang Batang Papel" (Nemo, the Paper Child), the narrator is child made out of paper who wished to be a real child. Upon getting his wished, he is confronted with the harsh reality of being born into poverty, with unemployed parents and a household mired in destitution. What is more interesting about this story is that it tackled child labor issue. Forced to live with unemployed and harsh parents, Nemo learned early in his life the hardships of many children coerced into labor by their parents or by necessity. In a particular scene in the story, Nemo's daily work routine is described (2005 22):

Even though still young, Nemo was forced to work. In the morning he sells newspaper and hangers-on to buses. In the evening, he sells sampagita whilst chasing cars.

Normally, these are topics "usually" avoided by authors of LCYA. However, for Villanueva, the experiences of Nemo and other children might also be considered as a kind of childhood silenced by a particular deployment (and definition) of children in LCYA. For Villanueva, there are experiences deemed as unchild-like that should be talked about in LCYA. Talking about the multi-faceted culture of children, Villanueva comments (2000):

A children's culture pertains to all the many contexts of the Filipino children; of the communities that they inhabit, in the history they belong to, their traditions, and their kind of life. Each Filipino child is couched in history, tradition, social groups, kind of life, beliefs, and many more. All of these can be sources of anyone who aspires to write children's stories. Meanwhile, the culture of the youth pertains to all people, places, emotions, and experiences of every Filipino in relation to his/her childhood, and to his/her growing up and maturity.

The quoted passage suggests the existence of a multiplicity of childhood experiences. In his story to be discussed later, this multi-faceted aspect and involvement of children in the social and political life of a nation would be explored further, especially the one related to national change.

"Kemudian Lahirlah Dia" and "Bertdey ni Guido": The Offspring(s) of Change

Focusing on the two stories' deployment of children as chief protagonists and witnesses to great political and social upheavals, I shall attempt to uncover national narratives of change that emerged from the embers of colonial and authoritarian regimes. In the context of "Kemudian Lahirlah Dia" (referred to heretofore as "Kemudian"), the story is set during the final years of the Dutch colonial regime and rise of many nationalist and *swadesi* movements. On the other hand, Villanueva's "Bertdey ni Guido" (heretofore referred to as "Bertdey"), is set during the final days of the Marcos regime, which culminated in a week-long protest in the Metro Manila's most renowned national road—EDSA

Two forms of change are at work in both pieces. As both stories are heavily focalized, events obviously unravel through the consciousness of children, whether as characters or narrators. The first form of change can be described as the positive type. This is the change perceived by the child as something that is good for him/her and to the people dearest to him/her. The second type or form of change can be characterized as negative. This is the type of change perceived by the child as something damaging or effecting a certain loss to him/her and to his/her family and community.

At this point, however, it should be mentioned that perceptions to these types of change are context-dependent. Everyone, not only children, has to be equipped with a certain kind of language or discourse to deem such change as positive, negative, and/or something between the two. In the case of both pieces, the actual term and/or the concept of "politics" can be considered as the access code (using Fredric Jameson's term) to any form of event that has an impact in immediate environment of a subject. In short, "politics" is the access code to change.

For instance, taking the overall narrative structure of *Kemudian* as a prime example, one can say that the young narrator's first encounter with the word "politics" is his initiation to the discourse of national change espoused by Indonesian nationalists and many other forces. And from then on, despite his tenuous and rudimentary grasp of the term, he cannot stop viewing the changes in his environment as something related to politics. Here is how the young narrator of *Kemudian* first encountered the word "politics" (1952):

Ibu bilang, kak Hurip sudah masuk partai politik. Bukan main kekatku mendengar dia campur tangan dalam politik. Menurut pengertianku politik adalah polisi, dan seisi rumah kami jijik pada saja yang berhubungan dengan

polisi. "Tidak marahkah bapak karena dia masuk polisi?" tanyaku. Ibu tersenyum manis mendengar kata-kata sederhana, menjelaskan apa artinya politik: "Mereka yang masuk parati politik adalah musuh polisi."

Pramoedya's *Kemudian* basically tackles the efforts of people from Blora, whether organized into groups or not, towards self-sufficiency. It was Pramoedya's to foreground the efforts of nationalist organizations during the Dutch colonial regime. These efforts were, of course, seen by the Dutch colonial authorities as a threat to their regime, as an act of subversion. The passage quoted above clearly depicts the conflict of story: the existence of conflicting notions of change (and by extension, politics) within a single community. The first deployment is represented by the efforts of the people of Blora to implement changes within their community that would drastically improve their lives. These changes came in the form of schools, local weaving industries, soccer teams, cooperatives, among other. In the eyes of the young narrator, his foster brother Hurip is the embodiment of politics, of change. Moreover, the young narrator viewed these changes in their community with enthusiasm. Describing the early signs of positive change in Blora, the young narrator comments (66-67):

Di waktu-waktu itu nampak juga olehku akan adanya kegugupan yang meraba kehidupan kota kecil: Orang-orang dewasa mendirikan perkumpulan sepakbola. Dalam waktu yang sebentar tak kurang dari tiga perkumpulan didirikan di tiap kampung. Di kalangan anak-anak pun perkumpulan sepakbola tumbuh seperti cendawan. Di kalangan priyayi timbul perkumpulan-perkumpulan kesenian: ketorpak, wayang purwa, tari-menari Jawa atau beskan, menyayi dan gamelan. Di kalangan anak-anak muda: sandiwara dan orkes. Ayah menjadi pelindung beberapa perkumpulan kesenian, olahraga dan sosial. Dan kabar yang kudengar dari ibu, bunda pun jadi pelindung perkumpulan wanita.

At the height of these positive changes around the narrator, the possibility of the Dutch colonialism's end became more than just a promise for the people of Blora. In one of their dinner conversations, *Kemudian's* young narrator even heard his father saying, "Jangan dikira orang barat akan tetap lebih tinggi daripada orang timur" (68). What's interesting in this dinner conversation is the innocent way the young narrator receives an overtly political statement. Avoiding the ignorant astonishment accorded to most characters deemed as "green" or "naïve" to underscore the importance of a particular political discourse, Pramoedya's *Kemudian* takes the other path towards the foregrounding of political discourse: through the assumption that political discourse can be something enunciated or invoked in the most inconspicuous ways. In the case of *Kemudian*, political discourse invoked and enunciated at the dinner table, during stories before bedtime, in town gossip, among others.

The second type of change was first viewed by the young narrator with ambivalence. As various organizations and cooperatives began to emerge in his town, the police started to recruit young men from different parts of the country to increase their force. As we proceed with *Kemudian's* narrative, it would be obvious that the change advocated by the police is the affirmation and maintenance of the status quo. When people, even government officials began enrolling to the school his father set-up, the police started taking action. They began to harass the young narrator's father, confiscated the educational materials, and coerced the parents of the enrolled students to drop-out from the school. Upon hearing and witnessing the predicament of his family, the young narrator of *Kemudian* was able to form an understanding of the "change" advocated by his father and his foster brother Hurip (who left Blora because of his growing disappointment with the events in the town) was being shot down by the people from the government. Hearing the people from their town talk about the closing down of his father's school, *Kemudian's* narrator comments (80):

Dalam melayap itu kadangkla terdengar olehku orang mempercakapan ayah yang membelokkan kegiatannya dalam berbagai lapangan gerakan ke dalam kegiatan berjudi. Tapi selamanya aku diam saja mendengar itu. Hati kanak-kanakku sudah dapat merasai suatu kehinaan dalam ucapan *judi* itu. Ajaran etik dari bunda sangat kuat pengaruhnya atas kehidupan kanak-kanakku.

This coupled with his recognition at the end of the story of the failure of his family, Blora, and the whole of Indonesia towards self-sufficiency completes the political development of the young narrator. By deploying the narrator as a witness and a reluctant agent during a time of strife, Pramoedya was able to formulate a concept of change different from its fatalist predecessors. Though at first glance, then ending of the story is quite defeatist, one could see a glimmer of hope in the birth of the young narrator's younger brother, which if seen as an allegory, is the future generation that would usher in real change in Indonesia.

In Villanueva's "Bertday," the story's 9-year-old protagonist Guido's initiation to the concept of change first came when he heard the proper nouns "rebolusyon," "EDSA," "Ramos," "Enrile," and "Marcos" on the radio. These proper names pertain to key places and people during the EDSA People Power Revolution, however, for Guido, these are the names that signified the change in their household. At first, Guido views this change with confusion and concern as he felt that the current turn of events would prevent him from celebrating his 9th birthday. However, as he began to make sense of the places and names, he also began to

form an understanding of the changes around him and in the country. This shift in Guido's understanding of "change" in their household as something bigger than himself (but not totally separated from himself) can be gleaned from this passage (2006 80):

Slowly, he [Guido] was able to connect the bits and pieces of news. Ramos and Enrile have already parted ways with Marcos. They asked Cardinal Sin for help. People stormed in front of Camp Krame in EDSA to protect the soldiers from forces of Marcos. [Guido's] Mommy called that afternoon to check on them. Guido wanted to talk about his birthday [party] but he thought it out of place because of the worried tone of her Mommy's voice when she said, "Guido, son, remember... we love you!" And then afterwards puts down the receiver.

What is perhaps of interest in this passage is the way Villanueva incorporates an event implanted in our historical and political unconscious in the mind of Guido, an unsuspecting child (at that time, of course) who had different priorities. Moreover, what makes "Bertday" a very liberating children's story is the way it portrays Guido as someone capable of understanding a political event mired with complexities and competing interest groups. His understanding of the EDSA People Power revolution, though, is somewhat different than what one usually expects. He sees Marcos as an enemy not because of the atrocities he committed to Filipinos and economic misery he has put the Philippines in, but because he prevented Guido's parents from spending more time with him. Seen as such, one is tempted to think that the incorporation of political events within the narrative and consciousness of the protagonist was haphazardly done, almost simplistic to a point. However, according to Jacques Ranciere, the syntagma "politics of literature" does not only entail the clear representation of the real politik, class interest, power relations, ideology, and conflicts as such. The "political" in literature emerges when it ceases to enunciate itself as such, when it ceases to assert its utility in society, and militates against any all oppression against any form of life (Ranciere 2010). In the case of Bertday, this specific "form" of life comes from the fact the Guido's understanding the "political" emanates from most personal aspects of his life. This is the reason why Guido was easily able to link the change in the national situation to the changes in his personal life. For instance, when Guido first heard news about Marcos stepping down he became ecstatic and began to set his sight in his 9th birthday party, only to find out that the news was false. The intertwining of the personal and political would continue until the latter part of the story, with Guido celebrating his birthday in EDSA while people are celebrating Marcos' stepping down from power. Everything will come into full circle when at the end of the story, Guido's birthday wish was revealed: "Guido was the only who knew that when he blew the candles on his cake, the wish he whispered to himself was: I hope Marcos would go!"(84).

Conclusion: LCYA and the Promise of Change

Through the analysis of the deployment children as witnesses to and/or reluctant agents of national change in the two stories of Pramoedy and Villanueva, the paper was able to uncover national narratives of change that emerged during tumultuous periods in the history of Indonesia and Philippines, respectively. Moreover, the early fiction of Pramoedy and some of Villanueva's children's books enunciates a new form of life and of conceiving political discourse. This, in my view, signifies what scholars like McGillis, Snell, and Zipes coin as "the manifestation of historical and political" in LCYA. This development, at least in the works of Pramoedy and Villanueva, signifies a break from the typical characterization of children in LCYA as carefree, unaware, uninterested, and uninvolved in the conflicts besieging their communities. That being said, the final aim is to conceive of a definition of LCYA or a definition of characterization in LCYA as something transformative. With this, LCYA becomes a genre that already has an enunciated political content. As such, it actuates a discourse of change previously inconceivable in other genres. However, this does not mean that LCYA has always had a radical or subversive content. This also does not preclude the possibility of LCYA articulating reactionary political discourse. But in the final analysis, the point is to recognize LCYA's narrative space and time, the communities and worlds it creates, and its characters as legitimate terrains of struggle and imprimatus of discourse.

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Young Adult Heroism in *the Buru Quartet*

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Abstract

Pramoedya Ananta Toer was a firm believer in the young generation's salient role in not only forging the nation, but also in recursing its fate. Such advocacy is apparent in his four-installation works, *the Buru Quartet*. This paper aims to explore the narration of young adult heroism as reflected in the life journey of a pioneer journalist, Raden Mas Minke, the protagonist of the quartet. The narration frames an important phase of Minke's life, his maturing process and search of identity, which serves as a rite of passage. For both Minke and Pramoedya, writing is a weapon to fight against oppressions. Through writing, Minke explored the world of native people and subsequently face ordeals that are meant to help him achieve a sense of self. To unfold this concept, this paper reflects on Joseph Campbell's (2008) discussion on the rite of passage of a hero. The conclusion suggests that narration of heroism in the quartet gives resonance to the youth's salience in the process of forging the nation.

Keywords: *heroism, young adult, rite of passage*

Introduction

There are several reasons to read Pramoedya Ananta Toer's *the Buru Quartet* in light of young adult literature. Pramoedya stated that the quartet demonstrated the characteristics of a popular literature in order to attract young readers. Written with a set audience in mind, *the Buru Quartet* was written to confront young generation's misconception about the traditional feudalistic values, deemed as degrading and holding them back from advancement (Foulcher, 1981:2). The quartet itself is valued as a book of ideas wherein Pramoedya underlines the social realities in Indonesia. Amongst those ideas is the youth salient role in mobilising the country. This is to give credit to the youth's roles in several decisive events in Indonesia history. At times when speech was strictly controlled by the government, Pramoedya's writing and subsequently his exile give a profound idea of resistance. The novel is said by many to resonance the spirit of national awakening, an important aspect which makes nationalism in Indonesia.

Through his protagonist, Raden Mas Minke, Pramoedya offers a role model of an Indonesian young leader. The narrator of *the Buru Quartet* is a young native living in a Dutch colony. As an educated priyayi, Minke is progressive minded, a quality that sets him apart from the rest of the people of his age and social background. The quartet does not only pan on the narrator's battle for freedom of speech in a colonised land, but also frames his personal pre-adult conflicts. The quartet narrates Minke's love affair, disassociation with his parents, and bullying in school. These issues are prevalent in young adult literary works nowadays. In this sense, *the Buru Quartet* might be a valuable reading that does not only contain substantial critique on colonialism, but is also imbued with problems and issues relevant in the scope of young adulthood.

Writing and journalism are the core of youth movement represented in the quartet. In this sense, Pramoedya and his protagonist, Minke, seem to share the same view about the power of words. For Pramoedya, writing helps him to fight against government's oppression (GoGwilt, 2003:234), while for Minke writing helps him to understand the nature of human beings (Pramoedya, 1998a: 111). I propose to look at Minke's writing as a tool of resistance which becomes the key to succeed his rite of passage. Writing marks Minke's disassociation (the departure) and reassociation (the return) to his very own culture. Throughout the quartet, I argue that Minke is actually undergoing a process of self search, an important phase in young adult life where an individual experience the becomingness of self. Hall (1993) suggests that identity is a fluid being, in which it is always in the process of making. In this quartet, such process is represented by Minke's association and disassociation with his Javanese-ness. As we observed Minke's maturing process, we also witness a process of national awakening in which Minke's effort to unite the natives is carried out by means of words. The quartet gives the readers an illustration of what it was like to be an educated young native in a colonised land where the people were suppressed by the coloniser. In order to understand the very nature of colonialism in his land, Minke underwent a journey to the underworld, the world that was foreign for him; the world of the natives. Through the help of his mentors, Minke slowly transforms into the vanguard figure of native movement that brings a change in the fate of the natives.

The Narration of Young Adult Heroism: Minke's Rite of Passage

Minke's rite of passage towards adulthood exhibits reflective values resonancing youth roles in nation forging while faithfully exposes the common issues featuring in young adult literature, such as peer pressure, family relationship, bigotry and racism (Cole, 2008:61). As a learning process, the rite of passage elicits the struggles of youth life that young Minke undergoes. To understand this rite of passage, this paper reflects to the concept

of rite of passage proposed by Joseph Campbell. As stated in Campbell's *The Hero with Thousands Faces*, the essence of the rite of passage is to return with a new perspective of the world, an enlightenment (Campbell, 2004: 34). Only by overcoming the ordeals throughout the phases of a hero's journey will the hero achieve their true greatness and virtue.

Campbell describes the rite of passage of heroes as comprised of three core processes, namely: the departure, the road of trials, and the return (2004: 33). These stages then are further elaborated into sub-stages. The rite of passage is initiated by a call to adventure. Such call can be the result of either the hero's blunder which results in rejection (voluntary) or sudden encounter that recourse their fate (involuntary). This stage is followed by refusal of call, which determines whether the hero will proceed with the journey. Refusal of call sets the hero apart with the rest as only the heroes would resume the journey, hence accepting the call. As faced with the trial, supernatural aid appears to reveal the hero the journey they are about to enter. As the hero accept the call and encounter their spiritual aid, they eventually are aware that the first threshold of guardian, the safe zone, has been passed as they enter the dark realm. The dark realm, the belly of the Whale, is a brand new world, where the hero will go through the road of trials. In facing their ordeals, the hero will be aided by the advice of secret agents, the aforementioned supernatural aids. The road of trials also pose as a phase where the hero obtain purification of self which will give way to reaching the ultimate boon. This further stage is also characterised with the presence of goddess, the female figures which represent both empowering and nurturing forces. Female figures can present in many different forms, mother, sister, lover, or tempting mistress. Their presence reminds the heroes of creation and destruction at the same time. In order to reach the final stage of the journey, the hero must first atone his past by revisiting the unsolved past. The hero must make closure so that they can finally be cleansed. As atonement is made, the hero reach the ultimate stage of their rite of passage, the realisation of the boon.

Minke's rite of passage, in sum, can be described as follow: his departure point started as he, an HBS¹³ native student, began to write and subsequently experienced inner and outer alienation that called for a solution. His encounter with the Mellemas gave Minke an opportunity to enter a world he never realised before. Acquiring such acquaintance that challenged his naivette, Minke proceed to search through his writing. As Minke began to write, he had to overcome problems raised by his advocacy of natives' rights. In overcoming the trials, Minke was helped by friends and mentors. The outcome of his success in facing the ordeals were his atonement to his cultural root and the realisation of sense of self.

The following discussion will go through the rite of passage in order to unveil Minke's maturing process. This rite of passage is a process of searching for identity, an important phase in life where Minke learn about the meaning of being an educated native. Through writing, Minke explored the world which was once foreign for him, the world outside the coop of HBS. Such learning process illustrates not only the virtuous desire to achieve greater good, to change the fate of the poeple, but also the social reality which Minke lived in.

The Departure

Minke's encounter with the Mellemas was a fateful moment which led him to embark on the journey that changed his life. In this encounter Minke developed admiration towards Nyai Ontosoroh, who was not only his supernatural aid but also one the goddesses, and eventually wrote an article about her in a newspaper. The encounter, the sign of the call, underlines the deplorable feudal values of Javanese *priyayi*¹⁴ that give way to the practice of stigmatisation and racism. First, labelling allows to determine how an individual is perceived in the society. The title *nyai* is given to woman who is unofficially married to a man of reputation thus making her a concubine. Minke's father, a man of reputation and also a gentry, regarded Minke's association with Nyai Ontosoroh as a humiliation to the family and accused him a "crocodile"¹⁵ (1990a: 124). The reaction suggests that a *priyayi*, Javanese gentry, is not supposed to tarnish his nobility by associating themselves with unknown women. Secondly, racism is subtly encouraged by implementing racial segregation. Young Minke fell in love with Ann, the Eurasian heiress of the Mellemas' enterprise. As the colonial government created institutionalised class segregation system which allowed the practices of racism (Lane, 1990b: 10), Minke's affection was opposed by Ann's father, a European pure-blood. His confrontation with racist pure-bloods and mixed bloods who rejected his association with the Mellema women suggests that the encounter posed as potential sign of danger. This association is a blundering decision that recourse Minke's fate. His adamant choice to be acquaintance with Nyai and Ann inspite of the warnings suggests that Minke passed the refusal stage and consequently enters the next stage.

Another significant issue in the departure stage is Minke's naivette, the state where his concept of Javaneseness and Europeanness was swayed by modernity and his European knowledge. As a young man who received Western education, Minke praised the advancement of Western society. Association with modernity and other Westernised influences, consequently, caused Minke to disconnect with his cultural root as the two shared different perspectives. Through reasoning, Minke realised that Javanese old values were unfit for the

¹³ As a part of Ethical Policy implemented by the Dutch in East Indies, education was made accessible for the natives. However, due to the nature of class segregation implemented by the colonial government in the colony, only Javanese elite could obtain education. The establishment of the so-called Dutch or European schools were meant to accomodate such practice.

¹⁴ A research on Javanese gentry, *Priyayi*, written by Heather Sutherland (1980) gives comprehensive account on the values and system working in and nurtured by the Javanese gentry.

¹⁵ The expression used by *Bupati* B exactly was "crocodile", which in Indonesian context is a term addressed to men who enjoy having flirtatious relationships with multiple women.

contemporary context. He loathed feudalistic traditions, especially the one that involves obeisance towards the nobility (1990a: 122). This best reflected in this passage

His words hurt. Yes, everytime the essence of Java was insulted, offended by outsiders, my feelings were also hurt. I felt totally Javanese. But when the ignorance and stupidity of Java was mentioned, I felt European. (1990a:148)

Such tradition was considered humiliation and hurt Minke's pride as an educated person. The praises he received for becoming progressive minded young native combined with his discontentment towards feudalism of his own culture manifested into a conflict of identity. As a form of rebellion to his own culture, Minke rejected the feudalism imposed on him. Instead of obeying his father, Minke chose to follow his own path. His association with the Mellemas, particularly Nyai and Ann, indicated that instead of succumbing to the situation, Minke opted to challenge the oppression that is against his belief. As Minke exhibited knowledge of modernity in both philosophical and social level (Niekerk, 1998:65), his rebellion is not merely an expression of his contempt of the feudalistic tradition, but also a sound awareness of the damaging nature of such tradition. Refusal to adhere to such concept affects Minke's attitude in viewing the Western culture, which he knew to be in opposing nature. However, being Western educated did not grant Minke with privileges owned by the Europeans for he was a native. Being a native with a Western mind is such a conflicting matter that it made him to be unfit in neither the native world or the Western world. Being in contact with the Western consequently opened his eyes of his unbelongingness to it. Soon he found out that Europe, which he dearly called his teacher (1990a:385), betrayed him.

Meanwhile, Minke kept writing, suggesting that the activity became a channel for Minke to extend his thoughts about humanity (1990a:111). At the departure point, Minke's writing had not served as a weapon to fight against oppression just yet. His writing began to intensify as he learned about and encountered his culture and his own people. In order to reach such realisation, Minke underwent series of ordeals which took place because of his writing.

The Road of Trials

Knowledge and writing are two important aspects that grant Minke the power to overcome the ordeals of his journey (the amulets). Writing gave Minke channel to express his thoughts, but it turned out to present him with challenges. As he agreed to write about the lives of the natives, Minke encountered a new world that once was foreign for him. The dark realm, in Campbell's rite of passage, is the world where the hero realises the deepening of problems in his journey (Campbell, 2004: 110). The hero needs to overcome this problem in order to achieve "purification of self" (93). At this point as well, the hero is no longer attached to their ego as he has reached realisation of the bigger cause that they need to achieve in the journey. Minke used his writing to face the colonial government's oppression as the ordeal.

Writing serves as both a tool of realisation of and media to fight the colonial oppression. To answer the oppression of colonial injustice, Minke uses his writing to first awaken the people and then to initiate protest. This case is best represented by the event of Ann's captive by Mellema's family. Minke criticised the European law that allowed the Europeans to seize a child from her biological mother and a wife her husband. Nyai, a native concubine, was stripped from her right as a mother, whereas Minke's existence as a husband was denied. To such injustice, Minke answered in his interview with S.N v/d D. as follow:

"is that accursed slavery going to be brought back? How can human beings be looked upon purely from the point of view of official documents and without considering their essence as human beings?" (1990a: 341)

Words are indeed a powerful weapon that can move people to stand up against injustice. Such statement highlights the painful realisation of colonial government's dismissal of the rights of the natives. Furthermore, to assume that the colonial government was bringing slavery back after the abolition suggests that the government was actually being more backward than the natives. Hence, such strong response was deemed as a slap to the government's face. The power of words thus transcended into mass awareness of the natives about the unjust treatment by the colonial government. Realising the collateral damage caused by his writing, the colonial government decided to put Minke's under their watch. Yet again his writing exposed him to ordeals which eventually led into surveillance, capture, and exile.

The use of language is also of political matter in the East Indies. Language in the hand of the colonial government served as a tool to signify racial segregation. As Minke realised about the power of words, language became an empowering tool that allowed him to reach into the people. We learn in the third installment that writing in Malay was the solution to reach into the people. Malay was a language which was considered lower compared to Dutch, but was spoken by the majority of the natives. Minke explained about the importance of Malay as a unifying language which was accessible for natives of different creed and ethnic backgrounds (1990c: 284). To come to such realisation, Minke learned from his two friends/mentors, Kommer and Jean Marais who suggested that Minke had to put away his pride of writing in Dutch and, instead, wrote in a language that would make more impact to the natives. Meanwhile, Minke's encounter with Trunodongo helped him to realise that the natives had been subjected to injustice which hardly been noticed as there

was no means for them to voice their sufferings. As Minke realised that the only way to reach out to his people was by writing in Malay, the language became an empowering tool that helped Minke to unsilence the natives.

Female figures pose significant role in the quartet. In Campbell's rite of passage, female figures serve as both goddess and temptress. These paradoxical concepts, however, represented positively in the quartet. Campbell also puts it that in mythology women represents knowledge (Campbell, 2004: 106), which suggests that they can provide some learning for the heroes. Throughout Minke's rite of passage, female characters are emblematic. For Minke, Nyai was a "goddess of beauty" to whom the proper way for him to behave is to be resolute. The address "spiritual Mother" suggests that Nyai had influences in Minke. This view suggests that female figures are seen to exhibit control over men while also appear to be weak in the face of fate¹⁶. In several occasions women are depicted to be able to be able to turn the table against their fate. In the departure stage, association with two crucial female figures, Nyai Ontosoroh and Annelies, is a fateful encounter that recurs Minke's life. This suggests that both female characters play important part in Minke's ordeals. As the rite of passage suggests, the presence of temptress poses as a form of trial that the hero needs to overcome. Such character does appear across the quartet. Female's sexuality, as it serves as a power that controls men, is considered as a temptation that leads to the character demise. This happens to Robert and Herman Mellema. As for Minke, his female temptation, a flirtatious young native maid, poses a signification of the corrupted and backward natives life.

The Return

In the first series of the quartet, Minke's European friend told him about the meaning behind Javanese's *gamelan*. Deemed as a crucial aspect of Javaneseness, *gamelan* is seen to recount the fate of the people. *Gamelan* is thus referred as

sings of a people's longing for a messiah. Just longing after him, not seeking him out, not giving birth to him. The *gamelan* translates the life of the Javanese, people who are unwilling to seek, to search, who just circled around, repeating, as in prayers and mantras, suppressing, killing thought, carrying people into a dispirited universe, which leads them astray, where there is no character. (1990a:193)

The natives were longing for their leader, the *gong* of *gamelan*, who was supposed to be their messiah. The friend asked Minke whether he was indeed the *gong* that his people were waiting for. Years of struggle to understand the life of the people culminated in the materialisation of this notion. Minke proved to his European friends that the natives could strive for their own fate. Having proved that the natives could strive without the help of the coloniser by unifying the people in a youth organisation and produced newspaper agency that cared for the natives' voice, Minke proved to his European friend that he had the quality of a *gong*.

The final stage of Minke's heroic journey is the acquisition of the ultimate boon, which is achieving a sense of self. As he reconciled with his cultural root, Minke's search of identity eventually reached the penultimate point. His realisation of his belongingness to the people of native led him to fight for them through his writing. Minke voicing the sufferings of the natives thus gives meaning to his sense of self. As a result of his persistence in fighting for the natives, Minke eventually was acknowledged by many as the natives' leader. In the last installation of the quartet, we learn from Jacques Pangemanann's narration that Minke was indeed the pioneer. The establishment of *Medan Priyayi* (1990c:80) was the boon of his rite of passage as it symbolised Minke's reunion with his cultural root, a moment in which he realised the importance of writing in Malay, and his sense of belongingness to the people which justified his action to unsilence them through his writing. At this stage as well, Minke resolved his attachment with the Western modernity, marking the end of his conflicting identity.

Young Adult Heroism: Reflecting from Minke's Rite of Passage

The fracture of pencil is still useful, but the fracture of soul, we couldn't use it, Mister. (1990a)

This powerful statement by Pramoedya reflects the author's strong attitude towards the importance of youth vitality. Reflecting into the quartet, the passage suggests that souls succumbed in oppression is of no use. This gives significance in the awareness of sense of freedom. Pramoedya reminds the reader that the national awakening was achieved by people who refused to succumb to oppression and fight it instead. Minke did not refuse his call for adventure and managed to go through his rite of passage. In his road of trials, Minke strived to overcome the ordeals rather than resigned to his fate.

The rite of passage, Minke's process of finding sense of self, exhibits patterns familiar for young adult readers. First of all, inner and outer alienation caused by a sense of not belonging and rejection triggers the protagonist to depart on his journey to find true sense of self. Having Western mindset does not necessarily mean superiority as for Minke his knowledge of modernity and Western way of thinking confronts the Javanese values that inherently come with his Javaneseness. Such alienation can in fact help an individual

¹⁶ Such powerful representation also appeared in the characteristics of the Japanese sexual worker, who came up as an austere female when it came to dealing with harsh reality. The same quality appears in the female activist Ang San Mei and the Princess Kasiruta, both known to be very influential in Minke's struggle.

to find for his true sense of self. Overcoming ordeals is a valuable lesson that would help young adult to mature. This is best reflected in the life of Minke. He is considered to successfully passed his ordeals not only because he managed to build a youth organisation, but firstly because he faithfully followed his rite of passage instead of giving up. This ought to provide young readers a reflection of life.

The effort to forge the nation was initiated by youth movements organised by young people all around the country. Pramoedya's recount on this important aspect of Indonesia history in this quartet gives young adult readership in Indonesia a profound remembrance of the meaning of youth. Inasmuch the quartet concerns about young people's unawareness of the history, historical fiction possesses quality that allow readers to look at historical events from a different perspective and in a more personal account. Hence, reading the quartet in young adult context allows today's generation to understand the history, respectively the ones that they can relate to. Pramoedya stresses the significant role of youth movement in recourising the destiny of a country. In many of his writing, he claims that the youth is always dynamic and progressive compared to the older generation.

In the discussion about the characteristics of quality young adult literature, Cole (2008) mentions about the presence of character development and strong plot. The two counts as aspects that draw young adult readers to read. Cole argues that didactic aspects of a book are no longer relevant. Young adult readers, in turn, are more attracted to novels that can challenge their conceptions about social issues (2008:61). Heroism in young adult literature is not confined within the patriotism context. Rather, heroes for young adult readers can be classified broadly for young adult literature exposes readers into different types of heroes. In broadest sense, heroes can be associated with characters that young adult can look up to. Many young adult literary works use protagonists as a means of role modeling. Modern young adult literature, according to Cole, also attempt to break free from the limitation of didactic tradition in which the literary works attempt to present moral teaching and religiosity. Instead, young adult literature in modern time challenges the readers with essential topics relevant to today's life.

The quartet gives ample references about many young nationalist figures who make up the national awakening narration. The presence of Raden Ajeng Kartini in the quartet is not for mere decoration. It serves as a profound exemplar of inspiring young figures in that time period. Furthermore, Minke's exile gives allusion to the exile of many nationalists who were deemed to challenge the supremacy of the government. While such allusion presents a profound remembrance of the New Order's treatment in silencing the people, it also provides the unpleasant facts about being national heroes. Overcoming hardship is what makes the characters in the quartet and many national figures find similarity. Only by resolving the rite of passage will a great hero find their true virtues.

Concluding Remarks

I argue that the rite of passage gives proof to claim that Minke is a hero befitting the young adult context. As a historical fiction, the quartet gives an inspiration for young people to understand history better. This is by no means to disregard Minke's age maturity throughout the four series and therefore to appropriate the quartet into the scope of young adult readership. Rather, the paper calls for an alternative reading that would allow the quartet to be read in broader readership. Reading the quartet in the light of young adult readership thus becomes an effort to make the quartet not losing its momentum as it will always find significance through appreciation from young generation.

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Analisis Teknik, Metode dan Ideologi pada Penerjemahan Cerpen Anak

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Abstract

The purpose of this study was to describe the techniques, methods and ideology on translation of short stories contained in the book *Children set Fairytale Bilingual (English-Indonesian)* published by English Literature Study Program Field of Interest Translating FISIP Open University. Bilingual children's book collection is the result of Community Services with the title "Fairytale IBM Program as a Means of Generating Mental Revolution in Putra Bangsa Sawangan Elementary School," was held in 2015. The story is examined there are 2 stories namely *Two Good Friends Had A Quarrel One Day (In One Day Two People Friendly Fighting)*, and *the story of the Monkey and the Dolphin (Monkey and Dolphin)*. The research design used is descriptive qualitative research design. Based on the analysis and findings of this study can be summarized translation techniques on both the story is dominated by *established equivalent* and *particulation*, besides the method of translation used is the translation methods of *adaptation* to the ideology of the translation is *domestication*.

Keywords: *techniques, methods, ideology translation, children's short stories*

Abstrak

Tujuan dari penelitian ini adalah untuk mendeskripsikan teknik, metode dan ideologi pada Penerjemahan Cerpen Anak yang terdapat pada buku *Kumpulan Dongeng Dwibahasa (Inggris-Indonesia)* yang diterbitkan oleh Program Studi Sastra Inggris Bidang Minat Penerjemahan FISIP Universitas Terbuka. Buku kumpulan cerpen anak dwibahasa ini merupakan hasil dari Pengabdian Masyarakat dengan judul "IBM Program Dongeng sebagai Sarana Pembangkit Revolusi Mental di Sekolah Dasar Putra Bangsa Sawangan." yang dilaksanakan pada tahun 2015. Cerita yang diteliti ada 2 cerita yaitu *Two Good Friends Had A Quarrel One Day (Pada Suatu Hari Dua Orang yang Bersahabat Bertengkar)*, dan cerita *The Monkey and The Dolphin (Monyet dan Dolphin)*. Desain penelitian yang digunakan adalah desain penelitian deskriptif kualitatif. Berdasarkan hasil analisis dan temuan penelitian ini dapat disimpulkan teknik-teknik penerjemahan pada kedua cerita tersebut didominasi oleh teknik penerjemahan pepadanan lazim dan partikulasi, selain itu metode penerjemahan yang digunakan adalah metode penerjemahan adaptasi dengan ideologi pada penerjemahannya adalah domestikasi.

Kata kunci: *teknik, metode, ideologi penerjemahan, cerpen anak*

Pendahuluan

Kehadiran karya terjemahan ini memberikan banyak kontribusi kepada kajian penerjemahan di Indonesia. Banyak penelitian tentang penerjemahan. sudah dilakukan oleh para akademisi, baik penelitian tentang penerjemahan tulis (*translation*) ataupun penerjemahan lisan (*Interpretation*). Penelitian tersebut ada yang difokuskan kepada proses penerjemahan dan ada juga yang difokuskan pada produk atau karya terjemahan itu sendiri. Hasil dari penelitian penerjemahan ini dapat memberikan masukan positif bagi perkembangan ilmu, khususnya ilmu penerjemahan.

Cerita anak atau sastra anak merupakan salah satu jenis teks atau bacaan yang sudah banyak diterjemahkan ke dalam bahasa Indonesia. Sastra anak tersebut ada yang berupa kisah nyata dan ada juga yang berupa khayalan penulis belaka. Membaca cerita dapat memberikan kepuasan tersendiri bagi anak-anak karena di dalamnya terdapat cerita-cerita yang menarik dan pada umumnya berisi tentang cerita yang sarat dengan hiburan yang sangat digemari anak-anak. Akan tetapi untuk memenuhi kebutuhan untuk membaca juga tidak mudah karena ada pembaca yang tidak punya akses ke dalam bahasa sumber sehingga cenderung memilih karya terjemahan untuk dibaca. Dengan demikian mereka tetap dapat memperoleh pengetahuan mengenai berbagai hal yang mereka butuhkan.

Berkaitan dengan hal tersebut, Newmark, (2001:7) memberikan pendapatnya bahwa penerjemahan yaitu, *translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language*. Hal tersebut mengandung pengertian bahwa penerjemahan ialah penyampaian makna dari suatu teks bahasa ke bahasa lain sesuai dengan maksud penulis teks aslinya. Di sini dapat kita lihat salah satu faktor penyebab sulitnya menerjemah adalah penerjemah harus mempunyai pikiran yang setidaknya mendekati sama dengan apa yang dimaksud penulis teks yang akan diterjemahkan. Apalagi jika pembacanya adalah anak-anak yang notabene merupakan pembaca yang memiliki tingkat penguasaan bahasa yang belum banyak dan kompleks.

Berdasarkan alasan itulah penulis tertarik meneliti terjemahan cerita anak yang sudah beredar luas di pasaran yang dilihat berdasarkan teknik penerjemahan yang digunakan, kemudian menyimpulkan metode dan ideologi penerjemahannya.

Adapun penelitian yang telah dilakukan berkaitan dengan terjemahan pada cerita anak atau karya sastra untuk anak telah dilakukan oleh Sabeur Mdallel dari University of Manouba, La Manouba, Tunisia dengan judul, "*Translating Children's Literature in the Arab World The State of the Art*," iss.sign@planet.tn. (Meta: journal des traducteurs / Meta: Translators' Journal Volume 48, numéro 1-2, Mai 2003, p. 298-306 Traduction pour les enfants / Translation for children), diunduh dari <http://www.erudit.org/revue/meta/2003/v48/n1-2/006976ar.html>, pada tanggal 22 Juni. Selain itu, penelitian lainnya adalah penelitian yang berjudul "*Video games and children's books in translation*," oleh Miguel Á. Bernal-Merino, Roehampton University, London dalam *The Journal of Specialised Translation*, (Issue 11 - January 2009), diunduh dari www.jostrans.org/issue11/art_bernal.pdf, pada tanggal 22 Juni 2016.

Adapun teori yang berkaitan dengan penelitian ini adalah tentang teknik penerjemahan, metode penerjemahan, ideologi penerjemahan dan cerita pendek anak atau cerpen anak serta penerjemahan cerpen anak.

Yang pertama adalah mengenai teknik penerjemahan, menurut *Collins English Dictionary* dalam Rochayah Machali (2000:77), *a technique is a practical method, skill, or art applied to a particular task*. Definisi ini mendeskripsikan bahwa terdapat dua hal penting, yakni (1) teknik sebagai hal yang bersifat praktis dan (2) teknik diberlakukan terhadap tugas tertentu, dalam hal ini tugas penerjemah yang secara langsung berkaitan dengan masalah penerjemahan dan pemecahannya. Jadi dalam penerjemahan kita dituntut memecahkan persoalan-persoalan penerjemahan pada tataran kata, kalimat atau paragraf. Sementara itu Molina dan Albir (2002:489-512) memberikan klasifikasi beberapa teknik yang bisa diterapkan oleh seorang penerjemah. Teknik-teknik tersebut meliputi:

1. **Adaptasi (*adaptation*)**, teknik ini bertujuan untuk mengganti unsur budaya pada Bahasa Sumber (Bsu) ke dalam Bahasa Sasaran (Bsa). Contoh : "*football*" dalam Bsu yang diterjemahkan menjadi *balaban*.
2. **Amplifikasi (*Amplification*)**, teknik ini mengungkapkan pesan secara eksplisit atau memparafrasekan suatu frase yang implisit dalam Bsu. Contoh : kata *spaghetti (Italian food)* yang diterjemahkan menjadi *makanan Italia berupa mie yang disajikan dengan saus daging tomat dan ditaburi dengan keju*.
3. **Peminjaman (*Borrowing*)**, merupakan suatu teknik menerjemahkan di mana penerjemah meminjam kata atau ungkapan dari bahasa sumber, baik sebagai peminjaman murni (*pure borrowing*) atau peminjaman yang telah dinaturalisasikan (*naturalized borrowing*). Contoh : *Blender* menjadi *blender (pure borrowing)*, *Calculator* menjadi *kalkulator (naturalized borrowing)*.
4. **Kalke (*Calque*)**, merupakan teknik yang merujuk pada penerjemahan secara literal, baik kata maupun frasa dari bahasa sumber. Contoh : *formal education* diterjemahkan menjadi *pendidikan formal*.
5. **Kompensasi (*Compensation*)** adalah teknik penerjemahan yang memperkenalkan unsur-unsur pesan atau informasi atau pengaruh stilistika teks Bsu di tempat lain dalam teks Bsa. Contoh :
Bsu : *Enter, stranger, but take heed. Of What awaits the sin of the greed.*
Bsa : *Masuklah, orang asing, tetapi berhati-hatilah. Terhadap dosa yang harus ditanggung orang serakah.*
6. **Deskripsi (*description*)**, teknik ini diterapkan untuk menggantikan sebuah istilah atau ungkapan dengan deskripsi baik dalam bentuk maupun fungsinya. Contoh : *'Serimpi' (Javanese)* menjadi *a Traditional Javanese dance performed in some traditional event*.
7. **Kreasi Discursive (*Discursive Creation*)**, teknik ini dimaksudkan untuk menampilkan kesepadanan sementara yang tidak terduga atau keluar konteks. Teknik ini biasanya dipakai dalam menerjemahkan judul buku, novel atau judul film. Contoh : Bsu : *The Black Swan*, Bsa : *Rahasia Terjadinya Peristiwa-peristiwa Langka yang Tak Terduga*.
8. **Pemadanan yang lazim (*Established Equivalent*)**, teknik ini lebih cenderung untuk menggunakan istilah atau ekspresi yang sudah dikenal (baik dalam kamus maupun penggunaan kata sehari-hari). Teknik ini mirip dengan penerjemahan secara harfiah. Contoh : Bsu : *Red Rose*, Bsa : *Mawar merah*.
9. **Generalisasi (*Generalization*)**, teknik ini lebih cenderung menggunakan istilah yang lebih umum atau yang lebih netral dari istilah asing yang bersifat khusus. Contoh : Bsu : *Arcade*, Bsa : *Kanopi*
10. **Amplifikasi linguistik (*Linguistic Amplification*)**, teknik ini ditambah untuk menambah unsur-unsur linguistik dalam teks Bsa agar lebih sesuai dengan kaidah Bsa. Teknik ini biasa digunakan dalam *'consecutive interpreting* atau *dubbing (sulih suara)*. Contoh : Bsu : *I get it*, Bsa : *Biar saya saja yang mengangkat telepon*.
11. **Kompresi Linguistik (*Linguistic Compression*)**, merupakan teknik penerjemahan dengan cara mensintesa unsur-unsur linguistik dalam teks Bsa yang biasanya diterapkan penerjemah dalam pengalihbahasaan film (sub titling). Bsu : *you must find out!*, Bsa : *Carilah*.
12. **Modulasi (*modulation*)**, pada teknik ini penerjemah mengubah sudut pandang, fokus atau kategori kognitif dalam kaitannya dengan Bsu. Contoh : Bsu : *I cut my finger*, Bsa : *Jariku teriris*
13. **Literal Translation** teknik ini digunakan untuk menerjemahkan sebuah kata atau ekspresi secara kata per kata. Contoh : Bsu : *she is reading*, Bsa : *Dia sedang membaca*.

14. **Partikulasi (*particulation*)**, teknik ini lebih memfokuskan pada penggunaan istilah yang lebih konkret atau persis sama. Contoh : Bsu : *I meet the leader to confirm the campaign*. Bsa : Saya menemui pemimpin partai untuk mengkonfirmasi kampanyanya.
15. **Reduksi (*reduction*)**, teknik ini memfokuskan pada pemadatan teks dari Bsu ke dalam Bsa. Teknik ini merupakan kebalikan dari amplikasi. Contoh : Bsu : *Keep fighting spirit!*, Bsa : Bersemangatlah.
16. **Substitusi (*substitution*)**, teknik ini mengubah unsur-unsur linguistik ke paralinguistic (yang berhubungan dengan intonasi dengan isyarat tubuh) dan sebaliknya. Teknik ini biasanya dipakai dalam pengalihbahasaan secara lisan.
Contoh : Bsu : *He shakes his head*, Bsa : *Dia tidak setuju*
17. **Transposisi (*transposition*)**, teknik penerjemahan ini mengubah kategori gramatikal, sama dengan teknik pergeseran kategori, struktur dan unit. Contoh : Bsu : *you must get the money*, Bsa : *uang itu harus kamu dapatkan*.
18. **Variasi (*variation*)**, teknik ini adalah mengubah unsur-unsur linguistik dan paralinguistik yang memengaruhi variasi linguistik perubahan tone secara tekstual, gaya bahasa, dialek sosial, dan juga dialek geografis. Biasanya teknik ini diterapkan dalam penerjemahan drama.

Selanjutnya tentang metode penerjemahan, untuk metode penerjemahan dan ideologi menggunakan teori yang dikemukakan oleh Newmark (1988) dalam Emzir (2015:60) yaitu terdapat delapan metode penerjemahan. Empat metode pertama lebih ditekankan pada bahasa sumber (Bsu), yaitu Penerjemahan kata per kata (*word-for word translation*), penerjemahan harfiah (*literal translation*), penerjemahan setia (*faithful translation*), penerjemahan semantik (*semantic translation*). Empat metode kedua menitikberatkan pada bahasa sasaran (Bsa), yaitu adaptasi (*adaptation*), penerjemahan bebas (*free translation*), penerjemahan idiomatis (*idiomatic translation*), dan penerjemahan komunikatif (*communicative translation*).

Adapun ideologi penerjemahan, secara umum terdapat dua ideologi penerjemahan. Venuti (1995:20-21) menyimpulkan bahwa dalam konteks makro ada dua kecenderungan yang muncul bagaimana bentuk dan cara penerjemahan yang diinginkan masyarakat. Namun, kedua kecenderungan ini menunjukkan perbedaan yang kuat, satu sisi meyakini bahwa terjemahan yang baik adalah yang dekat dengan budaya dan bahasa sumber (*foreignizing* atau *foreignisasi*) sehingga produknya terasa sebagai karya terjemahan, sementara yang lain meyakini bahwa terjemahan yang baik harus dekat dengan budaya dan bahasa sasaran (*domestication* atau *domestikasi*) sehingga karya tersebut terasa sebagai teks asli dalam Bsa. Ideologi ini membentuk pandangan mengenai cara, strategi yang diambilnya dalam penerjemahan. Selanjutnya, Selinger (dalam Fawcett, 2000:107) menyebutkan bahwa ideologi tersebut nantinya akan terlihat dalam bentuk tindakan yang dilandasi oleh landasan filosofis yang ia percayai tersebut. Sehingga apapun tindakan seseorang, termasuk penerjemah, tentu dilandasi oleh ideologi yang dimilikinya. Dalam hal ini penerjemah akan mengaplikasikan keyakinannya mengenai seperti apa bentuk terjemahan yang terbaik dan cocok bagi pembaca Bsa. Namun, masing-masing penerjemah tentunya memiliki ukuran dan pandangan berbeda mengenai terjemahan yang baik walaupun mereka sama-sama ingin menghasilkan terjemahan yang memberikan informasi dan diterima dengan baik oleh karena itu, ideologi ini juga akan mempengaruhi pemilihan metode yang digunakan oleh penerjemah dalam proses penerjemahan.

Kemudian mengenai cerpen anak, dalam hal ini cerpen termasuk ke dalam cerita fiksi, yaitu cerita yang terkandung di dalamnya merupakan cerita rekaan atau imajinatif. Sastra imajinatif itu sendiri terdiri atas puisi dan prosa, dan di dalam prosa terdapat fiksi dan drama. Cerpen merupakan karya fiksi yang juga memiliki unsur-unsur cerita. Berbeda dengan jenis fiksi lain yaitu novel, yang dituangkan dalam bentuk sebuah buku, cerpen pada umumnya dimuat dalam berbagai majalah dan surat kabar harian. Hal tersebut karena cerpen tidak membutuhkan ruang yang cukup banyak, tidak menyajikan cerita secara panjang lebar tentang peristiwa, tokoh, dan latar karena dibatasi oleh jumlah halaman. Adapun dari jumlah kata pada cerpen, Nurgiyantoro (2010:10) menyatakan bahwa dalam hal panjang pendeknya jumlah kata, ada cerpen yang pendek (*short shortstory*), berkisar 500-an kata, ada cerpen yang panjangnya cukupan (*middle short story*), serta ada cerpen yang panjang (*long short story*), yang berkisar puluhan ribu kata. Namun cerpen mampu mengemukakan secara lebih banyak secara implisit dari sekedar apa yang diceritakan. Sebagaimana Stanton (2007:76) menyatakan bahwa cerita pendek haruslah berbentuk 'padat'. Jumlah kata dalam cerpen harus lebih sedikit ketimbang jumlah kata dalam novel. Pengarang pada cerpen menciptakan karakter-karakter, semesta mereka, dan tindakan-tindakannya sekaligus, secara bersamaan. Jadi, bagian-bagian awal sebuah cerpen harus lebih padat daripada novel.

Sebagai jenis fiksi yang menyajikan cerita, cerpen dibangun oleh berbagai unsur intrinsik yang sama, misalnya unsur penokohan, alur, latar, tema, amanat, sudut pandang, dan lain-lain, walaupun dengan membawa konsekuensi tersendiri pada keluasan cerita yang dikisahkan. Berkaitan dengan hal tersebut Nurgiyantoro (2005:287) menyatakan bahwa, cerpen tidak mungkin berbicara secara panjang lebar tentang berbagai peristiwa, tokoh, dan latar karena dibatasi oleh jumlah halaman. Sehingga dengan penampilannya yang hanya melibatkan sedikit tokoh, peristiwa, latar, tema, dan moral, fokus ke pencapaian kesan tunggal tidak terlampaui sulit diperoleh. Dengan demikian, cerpen hanya bercerita mengenai hal-hal yang penting dan tidak sampai pada hal-hal kecil yang kurang penting.

Berdasarkan tujuannya sebagai salah satu karya sastra, cerpen ada yang diperuntukkan bagi orang dewasa ada juga yang diperuntukkan bagi anak-anak. Tentunya ada perbedaan pula dalam bentuk penyajian dari cerita pendek untuk orang dewasa dan cerita pendek untuk anak-anak. Baik dari segi tampilan, tema, amanat, isi cerita, muatan nilai-nilai dan penggunaan bahasa. Adapun untuk cerpen bagi anak-anak hal-hal

tersebut harus menjadi perhatian utama, karena kesemua unsur tersebut harus disesuaikan dengan perkembangan usia anak. Apalagi sebagian besar buku cerita untuk anak atau sastra anak dibuat oleh orang dewasa. Sebagaimana Sarumpaet (2010:4) menyatakan bahwa dalam berpikir mengenai anak, kehidupan anak, bacaan anak, serta bermacam persoalan yang berkaitan dengannya, kita perlu secara sadar meletakkan semua itu dalam konteks budaya anak-anak. Walau demikian, secara universal kita percaya bahwa anak yang sedang bertumbuh itu memerlukan bantuan dan bimbingan (dari kita) orang dewasa. Bantuan dan bimbingan yang mereka perlukan adalah yang didasarkan pada kebutuhan mereka dan dilihat dari sudut pandang mereka pula.

Sebagaimana jenis fiksi untuk orang dewasa, fiksi untuk anak-anak juga dibedakan berdasarkan bentuknya, yaitu cerita pendek (cerpen) dan novel. Sebagaimana Nurgiyantoro (2005:286) menyatakan bahwa berdasarkan panjang dan pendeknya cerita yang dikisahkan, cerita fiksi anak-anak, dapat dibedakan ke dalam novel dan cerita pendek (cerpen). Berbeda halnya dengan novel anak-anak yang sering terbit dalam bentuk sebuah buku, cerpen anak-anak pada umumnya dimuat dalam surat kabar/harian atau majalah. Cerpen anak sebagaimana juga cerpen dewasa, yang hanya terdiri dari beberapa halaman atau sekitar seribuan kata dan kandungan ceritanya tidak terlalu melebar, tentunya tidak membutuhkan ruang yang banyak dalam majalah atau surat kabar.

Dari pendapat para ahli tersebut, dapat dikatakan bahwa cerita pendek anak, sebagaimana cerita pendek untuk orang dewasa merupakan cerita yang singkat atau pendek, memiliki efek kesan tunggal, imajinatif, dan padat. Cerpen anak juga memiliki satu permasalahan saja, dan menikmatinya tidak perlu dalam waktu yang lama. Walaupun tentunya ada perbedaan pula dalam bentuk penyajian dari cerita pendek untuk orang dewasa dan cerita pendek untuk anak-anak. Baik dari segi tampilan, tema, amanat, isi cerita, muatan nilai-nilai dan penggunaan bahasa.

Adapun hubungannya dengan penerjemahan cerita pendek, cerpen anak sering kali diasumsikan akan lebih mudah daripada menerjemahkan cerita pendek biasa. Ini tidak sepenuhnya benar karena ada beberapa keistimewaan yang perlu diperhatikan saat menerjemahkan cerpen anak. Seperti yang diungkapkan oleh Susilastuti Sunarya (2014:3.1) yang menyatakan bahwa jika seorang penerjemah hendak menerjemahkan cerpen anak, ia perlu mengubah cara berpikirnya, dari cara berpikir orang dewasa menjadi cara berpikir anak. Dalam hal ini penerjemah harus mampu masuk ke alam pikiran seorang anak. Ia harus dapat mengikuti cara berpikir dan logika seorang anak pada usia yang menjadi sasaran pembacanya. Hal ini mencakup penggunaan kosakata yang disesuaikan dengan sasaran pembacanya.

Tujuan dari penelitian ini adalah untuk mendeskripsikan teknik, metode dan ideologi pada Penerjemahan Cerpen Anak yang terdapat pada buku Kumpulan Dongeng Dwibahasa (Inggris-Indonesia) yang diterbitkan oleh Program Studi Sastra Inggris Bidang Minat Penerjemahan FISIP Universitas Terbuka. Buku kumpulan cerpen anak dwibahasa ini merupakan hasil dari Pengabdian Masyarakat dengan judul "*IbM Program Dongeng sebagai Sarana Pembangkit Revolusi Mental di Sekolah Dasar Putra Bangsa Sawangan.*" yang dilaksanakan pada tahun 2015.

Metodologi

Jenis penelitian yang digunakan dalam penelitian ini termasuk dalam penelitian kualitatif dalam bentuk *content analysis*. Penelitian ini merupakan penelitian dasar dengan pendekatan kualitatif deskriptif karena penelitian ini cenderung tidak memotong halaman cerita dan data lainnya dengan simbol-simbol angka. Peneliti dalam hal ini akan mendeskripsikan teknik-teknik yang digunakan oleh penerjemah dalam menyelesaikan masalah yang timbul pada tataran kata atau frase. Kemudian dari teknik-teknik yang ditemukan dapat disimpulkan metode dan ideologi dari penerjemahan cerita anak tersebut.

Sumber data dari penelitian ini adalah cerita anak dwibahasa (Inggris-Indonesia) yang diterbitkan oleh Program Studi Sastra Inggris Bidang Minat Penerjemahan FISIP Universitas Terbuka. Cerita anak yang ada di dalam buku kumpulan cerpen tersebut diambil sebanyak 2 judul dari 4 judul cerita. Cerita tersebut diterjemahkan oleh Saudari Afriani, S.S., M.Hum dan Saudari Siti Era Mardiani, M. Ed. Keduanya merupakan dosen Program Studi Sastra Inggris Bidang Minat Penerjemahan FISIP Universitas Terbuka. Buku kumpulan cerpen anak dwibahasa ini merupakan hasil dari Pengabdian Masyarakat dengan judul "*IbM Program Dongeng sebagai Sarana Pembangkit Revolusi Mental di Sekolah Dasar Putra Bangsa Sawangan.*" yang dilaksanakan pada tahun 2015. Data dari penelitian ini merupakan semua kalimat yang terdapat dalam buku cerita tersebut.

Temuan

A. Teknik Penerjemahan

1. Cerita 1: *Two Good Friends Had A Quarrel One Day. (Pada Suatu Hari Dua Orang yang Bersahabat Bertengkar)*

Kalimat dalam Bahasa Inggris	Kalimat Bahasa Indonesia	Kata/frase /kalimat dalam Bahasa Inggris	Kata/frase /kalimat dalam Bahasa Indonesia	Teknik Penerjemahan
1. <i>Two good friends had a quarrel one day, and one of them slapped another.</i>	<i>Pada suatu hari dua orang yang bersahabat bertengkar, dan salah seorang dari mereka menampar yang lainnya.</i>	<i>good friends</i> <i>one day</i>	<i>bersahabat</i> <i>pada suatu hari</i>	pemadanan yang lazim pemadanan yang lazim
2. <i>The man felt pain, but said nothing and wrote on the sand : "Today my best friends slapped me."</i>	<i>Temannya itu kesakitan, tetapi diam dan menulis di atas pasir : "Hari ini teman baikku menamparku."</i>	<i>my best friend</i>	<i>teman baikku</i>	kalke
3. <i>Two friends continued walking and found an oasis.</i>	<i>Dua orang sahabat itu terus berjalan dan menemukan sebuah sumber mata air.</i>	<i>two friends</i> <i>an oasis</i>	<i>dua orang sahabat</i> <i>sebuah sumber mata air.</i>	amplifikasi deskripsi
4. <i>They decided to swim in a wellspring and suddenly the one who was slapped, started to sink, but his friend saved him.</i>	<i>Mereka bermaksud untuk berenang ke dalam mata air itu dan tiba-tiba laki-laki yang ditampar itu mulai tenggelam tapi temannya menyelamatkannya.</i>	<i>a wellspring</i> <i>started to sink</i>	<i>mata air</i> <i>mulai tenggelam</i>	pemadanan yang lazim pemadanan yang lazim
5. <i>When he regained consciousness, we wrote on the stone: "Today my best friend saved my life."</i>	<i>Ketika ia mulai sadar, ia mulai menulis di atas batu : "Hari ini teman baikku menyelamatkan hidupku."</i>	<i>today</i>	<i>hari ini</i>	<i>pemadanan yang lazim</i>

Kalimat dalam Bahasa Inggris	Kalimat Bahasa Indonesia	Kata/frase /kalimat dalam Bahasa Inggris	Kata/frase /kalimat dalam Bahasa Indonesia	Teknik Penerjemahan
6. <i>The other friend, who slapped and saved his friend's life asked him: When I hurt you, you wrote on the sand and now you are writing on the stone.</i>	<i>Laki-laki yang telah menampar dan menyelamatkan jiwa temannya itu bertanya padanya : Ketika aku menyakitimu, kamu menulis di atas pasir dan sekarang kamu menulis di atas batu.</i>	<i>on the sand</i>	<i>di atas pasir</i>	partikulasi
		<i>on the stone</i>	<i>di atas batu</i>	partikulasi
7. <i>Why?</i>	<i>Mengapa</i>	<i>why</i>	<i>mengapa</i>	pemadanan yang lazim
8. <i>His friend said: When someone hurts us, we should write it on the sand, so that the wind could erase it.</i>	<i>Temannya berkata: Ketika seseorang menyakiti kita, kita seharusnya menulisnya di atas pasir, sehingga dengan demikian dapat terhapus oleh angin.</i>	<i>so that</i>	<i>sehingga dengan demikian</i>	pemadanan yang lazim
9. <i>But when someone does something good for us, we must engrave it on the stone, so that the wind could not erase it.</i>	<i>Tetapi ketika seseorang melakukan kebaikan dari kita, kita harus mengukirnya di atas batu, sehingga dengan demikian angin tidak dapat menghapusnya.</i>	<i>But when someone does something good for us, we must engrave it on the stone, so that the wind could not erase it.</i>	<i>Tetapi ketika seseorang melakukan kebaikan dari kita, kita harus mengukirnya di atas batu, sehingga dengan demikian angin tidak dapat menghapusnya.</i>	<i>kompensasi</i>

2. *Cerita 2: The Monkey and Dolphin (Monyet dan Dolphin)*

Kalimat dalam Bahasa Inggris	Kalimat Bahasa Indonesia	Kata/frase/ kalimat dalam Bahasa Inggris	Kata/frase/ kalimat dalam Bahasa Indonesia	Teknik Penerjemahan
1. <i>One day long ago, some sailor set out to sea in their sailing ship.</i>	<i>Suatu hari, beberapa pelaut berlayar dengan perahu mereka.</i>	<i>one day long ago</i>	<i>suatu hari</i>	pemadanan yang lazim
		<i>set out to sea</i>	<i>berlayar</i>	reduksi

Kalimat dalam Bahasa Inggris	Kalimat Bahasa Indonesia	Kata/frase/kalimat dalam Bahasa Inggris	Kata/frase/kalimat dalam Bahasa Indonesia	Teknik Penerjemahan
		<i>sailing ship</i>	<i>perahu</i>	pemadanan yang lazim
2. <i>One of them brought his pet monkey along for the long journey.</i>	<i>Salah seorang dari mereka membawa monyet peliharaannya dalam perjalanannya.</i>	<i>one of them</i>	<i>salah seorang dari mereka</i>	pemadanan yang lazim
3. <i>When they were far out at sea, a terrible storm overtuned their ship.</i>	<i>Ketika mereka berada di tengah laut, badai membalikkan perahu mereka.</i>	<i>a terrible storm</i>	<i>badai</i>	pemadanan yang lazim
4. <i>Everyone fell into the sea and the monkey was sure that he would drown.</i>	<i>Semua orang jatuh ke laut, monyet tersebut yakin ia akan tenggelam.</i>	<i>fell into the sea</i>	<i>jatuh ke laut</i>	partikulasi
5. <i>Suddenly a dolphin appeared and picked him up.</i>	<i>Tiba-tiba seekor dolpin muncul dan menggendongnya.</i>	<i>a dolphin</i>	<i>seekor dolpin</i>	peminjaman (pure borrowing)
		<i>picked him up</i>	<i>menggendongnya</i>	kompresi linguistik
6. <i>They soon reached the island and the monkey came down from the dolphin's back.</i>	<i>Mereka segera tiba di suatu pulau dan monyet tersebut turun dari punggung dolpin itu.</i>	<i>come down</i>	<i>turun</i>	pemadanan yang lazim
7. <i>The dolphin asked the monkey, "Do you know this place?"</i>	<i>Kemudian dolpin bertanya kepada monyet itu, apakah kamu tahu tempat ini?</i>	<i>Do you know this place?</i>	<i>apakah kamu tahu tempat ini?</i>	partikulasi
8. <i>The monkey replied, "Yes, I do."</i>	<i>Monyet itu menjawab, ya aku tahu.</i>	<i>yes I do</i>	<i>ya saya tahu</i>	partikulasi
9. <i>In fact, the king of the island is my best friend.</i>	<i>Malah raja di pulau ini adalah temanku.</i>	<i>In fact</i>	<i>malah</i>	pemadanan yang lazim
		<i>my best friend</i>	<i>temanku</i>	pemadanan yang lazim
10. <i>Do you know that I am actually a prince?</i>	<i>"Apakah kamu tahu bahwa aku sebenarnya seorang pangeran?"</i>	<i>I am actually a prince</i>	<i>saya sesungguhnya adalah pangeran?</i>	partikulasi

Kalimat dalam Bahasa Inggris	Kalimat Bahasa Indonesia	Kata/frase/kalimat dalam Bahasa Inggris	Kata/frase/kalimat dalam Bahasa Indonesia	Teknik Penerjemahan
11. <i>Knowing that no one lived on the island, the dolphin said, "Well, well, so you are a prince!"</i>	<i>Mengetahui bahwa monyet berbohong karena tidak ada seorang pun yang tinggal di pulau itu, dolpin berkata, "ha..ha.. kamu seorang pangeran."</i>	<i>Knowing that no one lived on the island, the dolphin said, "Well, well, so you are a prince"</i>	<i>Mengetahui bahwa monyet berbohong karena tidak ada seorang pun yang tinggal di pulau itu, dolpin berkata, "ha..ha.. kamu seorang pangeran."</i>	partikulasi
12. <i>Now you can be a king!"</i>	<i>Sekarang kamu bisa jadi seorang raja!"</i>	<i>can be a king</i>	<i>dapat menjadi raja</i>	partikulasi
13. <i>As the dolphin started swimming away, he answered, "That is easy."</i>	<i>Selagi dolpin berenang, ia menjawab, "Mudah saja."</i>	<i>started swimming away</i>	<i>berenang</i>	kalke
		<i>That is easy</i>	<i>Mudah saja</i>	kalke
14. <i>As you are the only creature on this island, you will naturally be the king!"</i>	<i>Karena kamu hanya satu-satunya makhluk di pulau ini, kamu tentu bisa menjadi raja.</i>	<i>As you are the only creature on this island</i>	<i>Karena kamu hanya satu-satunya makhluk di pulau ini</i>	partikulasi
		<i>You will naturally be the king.</i>	<i>kamu tentu bisa menjadi raja.</i>	partikulasi
15. <i>Those who lie and boast may end up in trouble.</i>	<i>Jadi mereka yang berbohong dan membanggakan diri sendiri akan berakhir dalam kesulitan.</i>	<i>Those who lie and boast may end up in trouble</i>	<i>Jadi mereka yang berbohong dan membanggakan diri sendiri akan berakhir dalam kesulitan.</i>	kompensasi

B. Metode

Metode yang digunakan pada Cerita 1 *Two Good Friends Had A Quarrel One Day* (Pada Suatu Hari Dua Orang yang Bersahabat Bertengkar), adalah metode adaptasi, begitupun pada cerita ke-2 *The Monkey and The Dolphin* (Monyet dan Dolphin) metode yang digunakan juga metode adaptasi.

C. Ideologi

Ideologi yang digunakan pada Cerita 1 *Two Good Friends Had A Quarrel One Day* (Pada Suatu Hari Dua Orang yang Bersahabat Bertengkar), adalah ideologi domestikasi, begitupun pada cerita ke-2 *The Monkey and The Dolphin* (Monyet dan Dolphin) ideologi yang digunakan juga ideologi domestikasi.

Pembahasan

Berdasarkan tabel tersebut dapat dikatakan, pada cerita pertama yang berjudul: *Two Good Friends Had A Quarrel One Day*. (Pada Suatu Hari Dua Orang yang Bersahabat Bertengkar) teknik penerjemahan yang digunakan sebagai berikut:

7 teknik pemadanan lazim, dengan perincian: kalimat 1 terdiri atas 2 teknik pemadanan yang lazim, kalimat 4 terdiri atas 2 teknik pemadanan yang lazim, kalimat 5, hanya 1 pemadanan yang lazim, kalimat 7 terdiri atas 1 teknik pemadanan yang lazim dan kalimat 8 juga hanya 1 teknik tersebut).

1 teknik kalke, terdapat pada kalimat 2

1 teknik amplifikasi, terdapat pada kalimat 3

1 teknik deskripsi, terdapat pada kalimat 3

2 teknik partikulasi, terdapat pada kalimat 6

1 kompensasi, terdapat pada kalimat 9.

Adapun pada cerita kedua yang berjudul: *The Monkey and The Dolphin* (Monyet dan Dolphin) teknik penerjemahan yang digunakan adalah sebagai berikut:

6 teknik pemadanan yang lazim, dengan perincian: kalimat 1 ada 2 teknik pemadanan yang lazim, kalimat 2 memiliki 1 teknik tersebut, kalimat 3 terdiri atas 1 teknik pemadanan yang lazim, kalimat 6 ada 1 teknik, kalimat 9 memiliki 2 teknik pemadanan lazim.

1 teknik reduksi pada kalimat 1

8 teknik partikulasi terdapat pada kalimat berikut, kalimat 4 memiliki 1 teknik partikulasi, kalimat 7 memiliki 1 teknik tersebut, kalimat 8 terdiri atas 1 teknik tersebut, kalimat 10 memiliki 1 teknik tersebut, kalimat 11 memiliki 1 teknik partikulasi, kalimat 12 memiliki 1 teknik tersebut dan kalimat 14 memiliki 2 teknik partikulasi.

1 teknik kompresi linguistik terdapat pada kalimat 5

1 teknik peminjaman pure borrowing pada kalimat 5

2 teknik kalke pada kalimat 13

1 teknik kompensasi terdapat pada kalimat 15.

Selanjutnya, metode penerjemahan yang digunakan pada kedua cerita pendek anak tersebut adalah metode penerjemahan adaptasi yang banyak digunakan dalam menerjemahkan karya fiksi, seperti novel, cerita pendek, naskah drama. Pada terjemahan adaptasi, karakter dalam Bahasa sumber (Bsu) dan alur cerita dipertahankan. Akan tetapi dialog dan latar disesuaikan dengan budaya Bsa.

Ideologi yang digunakan pada Cerita 1 *Two Good Friends Had A Quarrel One Day* (Pada Suatu Hari Dua Orang yang Bersahabat Bertengkar), dan cerita ke-2 *The Monkey and The Dolphin* (Monyet dan Dolphin) adalah ideologi domestikasi. Hal tersebut terlihat dari banyaknya teknik pemadanan yang lazim digunakan pada terjemahan kedua cerita tersebut.

Simpulan

Berdasarkan hasil analisis dan temuan penelitian ini dapat disimpulkan teknik-teknik penerjemahan pada kedua cerita tersebut didominasi oleh teknik penerjemahan pemadanan lazim dan partikulasi, selain itu metode penerjemahan yang digunakan adalah metode penerjemahan adaptasi dengan ideologi pada penerjemahannya adalah domestikasi. Penggunaan teknik penerjemahan juga memberikan dampak terhadap kualitas terjemahan, apalagi cerita pendek ini diperuntukkan bagi anak-anak, sehingga memerlukan perhatian yang lebih detil, agar pesan yang bermanfaat pada cerita tersebut dapat tersampaikan pada pembacanya, yaitu anak-anak.

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Lampiran



Dr. Seuss, Theater and Alternative Literacy

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Abstract

Literacy—since early modern times conventionally understood to conform a particular written language—has posed a problem for it often disregards other forms of learning and knowing rooted in local cultures. It thus has incited resistance to itself, undermining its own function in the education. From aesthetic endeavors in exploring new ways of knowing and expressing in postcolonial writing, and especially, theater exploring alternative ways of “reading” based on Boal’s proposal in *Theatre of the Oppressed* (2008 [1979]), since 2014 a series of projects has been exploring new avenues in promoting literacy using well-known literary works for children particularly by Dr. Seuss. In both projects, *The Lorax*—translated into *Si Owa*—serves as the text used. The initial project involved collaboration of academics and young literacy activists in Reading Volunteer Scouts (Pramuka Buku Hidup/PRABUHI) taking advantage of principles in theater practice and the legacy of local Indonesian culture particularly wayang in conjunction with promoting awareness of environmental issues and literacy among children and young people. For further project, tactile books are developed in introducing literacy to early-age learners. In addition to sharing our exploration in alternative literacy for children and young adults in West Java, this paper would also like to propose that exploration of the new forms of theater should help conceive and formulate new framework in promoting literacy even broadly in Indonesia, taking as well issues in cultural diversity and gender sensitivity into consideration.

Keywords: *literature for children and young adults, orality, literacy, Dr. Seuss, cultural diversity*

Introduction

Since the collaboration of literacy education with Reading Volunteer Scouts (Pramuka Buku Hidup/PRABUHI) in 2014, the team continuously works on a series of projects based on the awareness that the issues of peace and environment should be introduced simultaneously with literacy. Such assumption comes from the fact that awareness circulates in literature. The ability to read and write has been related to intellectuality for it determines the ability to perceive and express criticism of the surroundings. However, the question is how far could intellectuality provide solutions and alternatives for the problems of the time. The main problem resides in whether the literacy that we are taught and teaching has been limiting the readers into only a uniformed global convention, leaving body and locality unnoticed.

The first collaboration with Prabuhi delivered a reading workshop¹⁷ recognizing literacy experience within both global and local culture, without out-valuing any of the two. It facilitated localizing children literature in English into Bahasa Indonesia, moreover, into the medium of wayang. For the twenty-four scouts of Prabuhi, the stories chosen were all from children perspectives, and most importantly, primarily oral in character. The aim was to pertain the stories’ initial characteristics while practicing to perceive, verbalize, and translate the stories into Indonesian context. One of the stories, which later further adapted by Prabuhi for its social awareness, was *The Lorax* by Dr. Seuss. A scout leader Atta Verin suggested *Owa*, the mascot for Indonesia’s scout movement, to represent the localized version of the *Lorax*.

The project was carried further at their annual jamboree¹⁸ in which *The Lorax* has been translated and localized to be *Si Owa* into a tactile book. The form was inspired by one of the scout leaders’ from Tasikmalaya, Pipit Ati who suggested the use of tactile books for children at *posyandu*. This second project was also our first project in which participatory theater, along with wayang, took part in the attempt to introduce literacy. This was from the observation that peace and environment issues are mostly introduced in the form of ideas in books or contents in the news, as if distanced away from the physical realm of the readers. The situation is described by Katherine Hayles as too “lulled” into print (67), even more by Antoine Artaud, into images and symbols (12).

In attempt to resist that direction, we aim to keep experimenting on theater further physically. From the exercises introduced by Tony Broer¹⁹ and Melati Suryodarmo²⁰, we put together theatrical productions that brought alternatives to the existing literature, in effort to place text and discourses into

¹⁷ Workshop titled “Alih Bahasa dan Alih Wahana Cerita Anak Berbahasa Inggris ke Dalam Pementasan Wayang untuk Relawan Pramuka Buku Hidup PRABUHI” at Gedung D, Fakultas Ilmu Budaya, UNPAD, September 6th 2014.

¹⁸ Pertiwarna Nasional IV, Cibubur, December 15-20th 2014.

¹⁹ Workshop “Knowing the Body, Exploring Space” on body in Butoh, Aula PSBJ, UNPAD, May 21-22nd 2015.

²⁰ Workshop “Teks dan Tindakan” on the relationship between body and literature May 8th 2015.

body, space and time. Collaborative script with cultural, gender, class, race, and ethnicity complexity for *Tubuh Kami Ini* serves to the concept that all that is written can be read and re-written inexhaustibly through theater. From this experience that also took account Augusto Boal's *poetics of the oppressed*, we were convinced that theater was the remaining platform capable of bringing literacy to both the literate and illiterate.

Later that year, the third project on raising literacy awareness was continued in the form of a community service²¹ at a pre-school in Sumedang, West Java. This program integrated the earlier two projects, where the tactile book was already improved with addition of domestic props. Therefore, not only getting to know industry-environmental problems proposed in *Si Owa*, but more importantly, they were brought into their simplest contact with wild grass, pandan, cinnamon sticks, and cotton. These simple contacts are only relevant in this project for the fact that these children had a clean slate of literacy experience, making it clear that literacy is not solely the business of written culture as we know it. There we have found the preschoolers of 4-5 years old engaged in the plot through various ways. Some were attached to the drawings, or props, some to the storytelling or the wayang, some to the words printed in the book, some other with the physical exercise conducted.

Challenges in maintaining the interest of reading and writing puts the critical aptness of the younger generation at risk, furthermore, in responding to social issues and expressing everyday matters. However, following Prabuhi's concerns in the discrepancy of access to learn among the people, the projects are urged to seek for the position of literacy as a culture that does not solely reside on the dominance of intellectuality. Such assumption comes from the fact that literacy itself as a vessel to critical experiences, mind its inevitable globalized shape, often fails to notice other possibilities of learning. Furthermore, especially ones rooted in local cultures. From the realization that the literacy conventionally known in Indonesia so far as mostly accommodating global convention, we find it important to expand more room for its alternative.

The Problem with Literacy

The repeated tendency to only introduce letters before sounds shows how the written culture has been overshadowing bodily experiences. From what has been understood of literacy, as conforming *only* particular written languages, it tends to emphasize the introduction to spelling vocabularies. This spell has been repeated over and over again, although proven not applicable to all types of beginner readers. The tendency displaces the knowledge away from the situation, making them as merely subject matters. Antonin Artaud implies how contemporary culture distances the body from our actions. We alienate ourselves from the bodies "in considerations of their imagined form instead of being impelled by their force" (8). In such way the social problems we recline onto arts are drowning into series of images and symbols (12).

These signs keep engulfing literature for the fact that literature has been, what Katherine Hayles argues, too "lulled" into print (67). Where there is enforcement in favor of a particular culture, it becomes a bigger problem. Literacy based solely on the written hence embosses a certain set of rules without taking account of other cultures. It often puts aside the cultural input that believes orality to be significant. Thus, it is high-risk to rely on an education system based on solely literacy. Ong (2002) understands reading or writing in written culture as an "imperial activity", for it "tyrannically locks [words] into a visual field forever" (11-12, modified stress). In other words, the orality of the people determines their independence from the set of rules that supervises literature. However, this flexibility has been put aside in literacy. Therefore unlike writing, orality is a more possible weapon for resistance against the ruling exploitative convention for "there is no way to stop sound and have sound" (32).

The use of tactile book in the projects, however, attempts to avoid passing on the myth. To the beginner readers of *Si Owa* tactile book, hearing the sound of wild grass hissing when brushed together or the word Indonesian word for it "*ilalang*" pronounced become just other forms of "reading". Seeing, smelling and touching cinnamons became a part of "reading" the environment. This process in the workshop was expected to optimize one's orality and visuality while they "read". It brings us the possible ways of introducing literacy; may it be the word first, or the material, the young readers will be prepared to perceive reading either way. This process in the workshop was expected to optimize one's orality and visuality while they "read". The tactile sense of introducing literacy makes it possible to learn objects as a comprehensive experience rather than symbols obtained from a textbook. Included was the experience we mostly lack, particularly from the nature of textbooks, which is listening. It is often ignored in the teaching convention of literacy, that the act of listening is attached to reading and vice versa. However, in fact, the activity of listening to stories and watching oral performances has been a tradition in some parts of Indonesia, in such form as wayang. It was more relevant for the hybridization of global-local culture²² in the form of wayang, for it is the form of literacy that does not rely on any "surface" (Ong 11). And most importantly, it traditionally survives.

In the first workshop project, the English stories were refashioned in touch with local characteristics, for the purpose of experiencing foreign culture reimagined in Indonesian way. In the alternative version of "How Grinch Stole Christmas", the occasion was converted into the celebration of Independence Day of

²¹ Penelitian Kepada Masyarakat (PKM) Universitas Padiadjaran at PAIID Bunda Sukawening, Sumedang, Oktober 2015

²² A project initiated by Ari Adiorwawidiana, colleagues and students. "Integrasi Konsep dan Wujud Wawang Kulit dan Golek dalam Pementasan Drama Macbeth Karya Shakespeare: Hibridisasi Budaya sebagai Upaya Pelestarian Kebudayaan Lokal", 2015.

Indonesia. The Grinch stole the Christmas present of the Whoville was modified into bullies who stole the presents of *panjat pinang*. After stories were read out loud in turns, in a group of four, they were to discuss which story to perform later and why. After the discussion, they were to make wayang out of simple paper-like materials. Various kinds of crafts were involved, namely drawing, sewing and making papier-mâché. Therefore they were able to sculpt the imagined forms of the things they pictured from hearing the story. Wayang is encouraged as the platform for learners for it gives depth to the stories they heard. Finally they performed the story with their wayangs and the LCD projector provided for shadowing. Some might not expect coming to a reading workshop to craft and perform instead. This was something the conventional reading had left to us, the assurance of passivity. They directly contributed in how the stories could be altered and the wayangs modified. This experience is rather important for children who need cognitive and creative stimulation.

The process is similar to Dr. Seuss' rhymed verses in which the sound and graphic are as essential as the text, although not so much to the rationality purpose of the plot. This experience is rather important for children who need cognitive and creative stimulation. This is the culture accustomed to pass information, Ong describes as, circulating in the air rather than "surface" (11) hence tolerable to incoherency. This, later, becomes the main intention of how we carried our theater experiments to be, to bring as much variety to these kinds of experiences as possible, instead of reshaping and or restating symbols.

Theater offers what has been missing particularly in Indonesian literacy experience. Most schools provide the kind of environment for beginner readers, where teachers are set to stand up-stage and students sit to follow through. Our theater here refers to the *poetics of the oppressed* suggested by Augusto Boal, in which separation between actors and spectators no longer exists (95). In his experiment of *people's theater*, Aristotelian convention determining some to be on stage while other remains seated is non-applicable. He suggests, *the audience* contributes to *the stage*, for they also act as protagonists. Here is no room for passive conformity. Just like the separation between the printed text and the readers the tactile book *Si Owa* attempted to eliminate, the audience is pleased to decide for the plot, interact or interrupt while the performance runs. For Boal, theater serves as a language form for which literacy can be taught, but the only one which offers the possibility for the spectator's "[delegating] no power to the character (or actor) either to act or think in his place; on the contrary, he himself assumes the protagonic role, changes the dramatic action, tries out solutions, discusses plans for change" (121-122).

In the third project with Prabuhi, one of the first things we tried was reciting the text as dialogue in a drama. After experiencing the text, both spoken to and acted out, they get to create what later became props, with similar crafting some of which were the mask of Owa, trees, swans, and also the "Super-Axe-Hacker". Through the drama, they preserve what they perceived from the reading. This is possible for they have infested their creations and own version of shapes by performing them; hence, the body preserved the lines as well as the mind.

Reading with the Body

Practicing the mind to do for the body has been falsely adapted into our education system that our government finds it simply necessary to print more textbooks rather than figure out what more to do with props. The problem with illiterate people, emphasized by Boal, is not in their inability to express, but rather in their very position among the particular language that prevailing convention forces (96). People of the remotest areas of archipelago may not be considered literate within *our* national standard of Bahasa Indonesia, however must have own ways to express and communicate although the language might be simply different than ours. The same thing occurs to children who have not been exposed to written culture, but recognize imageries. To that matter, Boal suggests introducing literacy in other possible languages rather than just "adjust [them] to what pre-exists" (42). Among other languages he suggests, some of which, photography and journalism, in this paper, we encourage theater.

For the fact that the most familiar to all is their body, as suggested by Boal, then, theater becomes the closest, most familiar process to learn about literacy, moreover environment (103). Those who are involved in live performances, be it audience or performer, inevitably contribute their bodies into this one communal space. The process of reading, studying in general or critical thinking should consider this as well. This comes from the assumption that theater is the only possible way of literacy in which the readers/audience no longer lets character/actor thinks and acts for them, instead "assumes the protagonic role, changes the dramatic action, tries out solutions, discusses plans for change" (121-122).

In the project *Si Owa*, the team indeed aimed to provide all possible bodily experiences in the form of tactile book, to make familiar of conventional literacy as well as the other "readings". Most importantly, the children figuring out how Owa carries himself with their bodies and the speak-up sparked at the first reading workshop are the variants of learning we wish to continue have. The aforementioned at once is only preserved in theater.

Theater: Read, Write, Read, Write

In the theatrical project *Over the Waste Land Now*²³ the attempt was to bring the text of T.S. Eliot's *The Waste Land* into the form of theater. With the assumption that theater, both for performers and audience, facilitates variations of reading, for it is inclusive of any aspect of disciplines. The platform, moreover, in the sense of *poetics of the oppressed* suggested by Boal, is effective to break the myth of text, intellectuality and separation of ideas of literature from our bodies. This allows the literate to read in the even broader sense.

In this practice, Boal and the ALFIN team experimented on the advantages of theater as a mode for illiterate people in Peru to express their repressed voice and body. This experiment was done within four stages, namely (1) knowing the body, (2) making the body expressive and (3) theater as language, and (4) theater as discourse (103). Each stage execution raises social problems faced by the locals, starting with knowing their social distortions and possibilities to rehabilitate them. The process formulates the experiences we had in the projects.

At the pre-school, with play dough we performed a theater of cooking. We made sense of forming a donut, rainbow cake, or burger. Although it was fiction, the dough was touchable and mash-able, moreover, trimmed with an actual dough rolling pin. Therefore as they gain vocabularies of donuts, rainbow cakes and burgers, they had experienced "cooking" them, there, came along other names of cooking utensils.

Prepared young readers, having been aware of the various ways of reading; grow up perceiving social issues in such ways that a non-reader could possibly cover. They identify gaps more easily and offer alternatives fluently. The pre-school children, could not relate to words printed on the book, were able to stick cottons to the outline of trees. Some might become aware after hearing the story spoken by the instructor. Some others might simply identify it by seeing the outline of the drawing, either way; they "read" the story. Those who found it difficult to relate, started asking questions, which later their fellows tried to answer. This environment is prepared of these kinds of gap, most importantly, is comfortable in asking questions and offering alternatives.

Conclusion

Neglecting the fact that our body also "read" is narrowing the possibilities of knowing and expressing things, furthermore, limiting the critical aptness of the readers. As such, one should be able to gain literacy from first and foremost the body. Theater accommodates the process of reading that serves as alternative literacy to the text-based one, and rewriting which is necessary to the critical aptness.

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²³ Performed as "*Metamorfosis*", Aula PSBJ, UNPAD June 2nd 2016, crafted to be "*Over the Wasteland Now*", Aula PSBJ, UNPAD, September 11th 2016 and Graha Cipta III, Taman Ismail Marzuki, September 17th 2016.

Promoting Children Literature to Foster Language Awareness

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Abstract

There are many ways to foster language awareness. One of the ways is by exposing students to authentic material such as children literature. This paper discusses the exposure of children literature to foster language awareness. Also this paper will explore how sixth graders respond to Hans Christian Andersen's short stories, especially how they respond and appreciate the literary elements such as characters and setting of the stories. As an authentic materials that give knowledge and pleasure at the same time, children literature is still rarely used in language classroom. It is interesting to highlight the practice of promoting children literature in the classroom to foster students' language awareness. To explore the issue mentioned above, reader response and reception aesthetics approach will be conducted to elaborate the responses of the readers, their appreciation towards literary elements and how this children literature dealt with students' language awareness as well as their socio emotional engagement with the text. The results shows that responses towards characters' physical and mental qualities contribute a lot to students' language development especially in descriptive words. Also it is found out that the arrangement of the seat during the text presented contribute a lot to the socio emotional responses of the reader towards the text that lead to their enthusiasm on expressing their responses.

Introduction

Considering the functions of literary works to entertain and give knowledge, the readers are expected to be pleasure and reinforced while reading a literary text. This knowledge meant here refers to the knowledge about literature itself, linguistics and also culture embedded in the work as the components of reader's expectation while reading a literary work (Fokemma 1998: 200). Meanwhile, from the point of view of the nonnative target readers, their individual experiences including socio-cultural differences, the limitation of English skills and of literature understanding will influence them in responding the work. However, these factors that can differentiate the reception aesthetics to the reader response can be reduced if the target readers are a certain community or named as an *interpretive community*, in this case, intended to the *academic community* (Fish in Parkinson, 2000: 8). In literature domain, there are various reader categories among others are: ideal readers, knowledgeable readers and intended readers. Ideal readers are those who read literary texts because of certain purposes such as for doing research, critical studies, etc. Intended readers are the readers who have been in the writer's mind when writing a story. In this paper, the target readers are the sixth grade elementary student.

As children who live in nonnative English speaker country, Indonesian children are familiar with children literature by Hans Christian Andersen which mostly adapted into animation films. However, there is a significant difference in enjoying and, at the same time, in responding the children literature when the stories are presented which is dealt with the different media used, by audiovisual and by textual script. Whatever the form, children literature can be employed to improve English skill (language skill) of the children readers and also their imagination throughout the imageries in the stories. One of the improvement can be taken from the children response toward the stories. Some researches about reader response and reception aesthetics are *Reader's Response to The Idea of Democracy in Walt Whitman's Poem* oleh Christinawati (2002), *Tanggapan Pembaca Terhadap Ide Demokrasi Puisi-Puisi Walt Whitman (Studi Sinkronik Estetika Resepsi Pada Mahasiswa Sastra Inggris Unair)* by Siti Eko Widjayati (1998). Besides, some published articles dealing with reader response and reception aesthetics are:

- *Reception Aesthetics and the Crisis in Literary History*, Weimann, Robert // *Clio*; Fall75, Vol. 5 Issue 1, p 3. This article focused on the crisis that happened in the western literary criticism nowadays and the orientation changes of the literary criticism. The writers emphasized the importance of reception aesthetics approach to replace traditional methods in conducting literary studies.
- *Reader Response versus New Criticism: Effects on Orientations to Literary Reading*, Harker, W. John // *TESL Reporter*; 2008, Vol. 41 Issue 2, p 14. This article discussed the influence of reader response approach compared to new criticism approach toward the student orientation in reading stories.
- *Reader Response and Cognition: Is There a Mind in This Class?*, Harker, W. John // *Journal of Aesthetics Education*; Fall92, Vol. 26 Issue 3, p 27. This article presented reader response theory from the model of empirical reading process in cognitive psychology.
- *Re-imagining Reader-Response in Middle and Secondary Schools: Early Adolescent Girls' Critical and Communal Reader Responses to the Young Adult Novel Speak*, Park, Jie // *Children's Literature in Education*; Sep 2012, Vol. 43 Issue 3, p 191. In this article, the writer wrote the implementation of

reader response theory in education. In English classes at high schools, the implementation of this theory was more emphasized in cultural critical response.

- *Reader-Response, A Vital Device in Children's Literature*, Shaghayegh, Ghandehari // Journal of International Social Research; Summer 2012, Vol. 5 Issue 22, p 149. This article questioned validity and reliability of adult reader response toward children literature.

Meanwhile, reader response and reception aesthetics used in this research is to find out the reader response of the target reader toward children literature by Hans Christian Andersen, by elaborating the responses of the readers, their appreciation towards literary elements and how this children literature dealt with students' language awareness as well as their socio emotional engagement with the text.

Reader Response

Reader response is a literary criticism focusing on reaction and response of the reader toward a literary work. This criticism is popularized by Wolfgang Iser who argued that all literary texts have an 'empty room' the readers should fill their imagination. By this way, a text and its reader interacts as quoted by Newton: "He claims that all texts create 'gaps' or 'blanks' which the reader must use his or her imagination to fill. It is in this interaction between text and reader that aesthetic response is created" (Newton, 1997:188).

Meanwhile, Holland in Keesey (1994; 145) presents a psikoanalysis in viewing reader of literature. In this case, the process of literary reading is seen as planting the reader identity into the text and recreate the text according to the reader's images. Holland called his theory as the "transactive" theory of reading. So, the reader's understanding of the results can be seen and measured readings of answers reader questions on the type of personal, imaginative, projective etc.

Methods

This paper applies reader response and reception aesthetics approach to scrutinize readers' involvement in acquiring the meaning of the text as well as to compare the literary elements and response coverage on literary elements. Using empirical research method, the paper focused mostly on the readers' appreciation towards characters and setting of the story as shown in the questionnaire and observational sheet as the research instruments. The respondents are two groups of sixth graders of elementary school from city and more suburban area. The texts being read are two works of the very popular writer Hans Christian Andersen, *The Real Princess* and *The Leap Frog*.

Literary Aesthetics Elements

Literary elements that mostly occur in literary works are characters, plot, setting, theme, point of view, Readers' response and aesthetics appreciation on these literary elements determine the readers' horizon and expectation. Among all those elements: characters, setting and theme are mostly appreciated by readers. This study shows that from those three elements, the characters in text *The Real Princess* are mostly appreciated by readers, that is 45%. The second element that is appreciated by readers is setting of the story, that is 39%. The last element appreciated by reader is theme, 16%.

Meanwhile, in the text *The Leap Frog*, this study shows that from those three elements, the characters in text *The Leap Frog* are mostly appreciated by readers, that is 67%. The second elements that is appreciated by readers is setting of the story, that is 23%. The last element appreciated by reader is theme, 10%.

Reader Response and Aesthetic Appreciation on *The Real Princess*

Characters are central part of the story. Readers explore the princess that is the major character in the story by describing her as having flawless, smooth skin that gives her the quality of a princess. This description was acquired by understanding the word *delicate* indicating princess' skin and beauty in the story. The male readers are more enthusiastic in describing this real princess. While the female readers are less enthusiastic in appreciating the princess' character.

However, the study also shows that the group that is seated in U shaped formation response and appreciate the aesthetics elements more than the other group that is seated in conventional seats, with all readers seated in rows. The U shape seats formations gives readers more opportunity to engage with the text and discuss with their mates. This formation proves to create more conducive atmosphere for readers to engage in group discussion that leads to more responsive appreciation. Readers' engagement with text as shown in their responses and appreciation stimulates language awareness.

As for the setting of the story, it contributes a lot in stimulating readers to figure out the overall situation of the story. The rainy day that makes the princess wet from head to toe was the most setting that contributes a lot to stimulate readers' responses and appreciation. Some readers are not really sure with the meaning of *water raining to heel*. Creatively they use their imagination about the situation and come to the understanding that the rains and storm make the princess wet from top to toe.

Reader Response and Aesthetic Appreciation on *The Leap Frog*

The major characters in the text *The Leap Frog* are three animals: frog, grasshopper and louse. Readers explore those characters by describing their mental qualities through their attitude. Creatively they describe these animals' attitude which resembles humans' characters without bothering their animal's being. This description was acquired by understanding the word *chirping*, that readers creatively understands it as singing which has equal meaning to *chirping*. Meanwhile, for this act of chirping, readers imaginatively understand it as the expression of showing pride. Creative and imaginative response and appreciation is also shown when readers describe the supporting characters, the princess. Though there is no *beautiful* word in the text, but readers are able to describe it as having good looking face which is exactly represents beautifulness.

The study also showed that both U seats formation and conventional seats formation of *The Leap Frog's* readers presents no differences in their enthusiasm. They are equally enthusiastic in responding and appreciating the text. This condition leads to readers' activeness to discuss with their friends and stimulate the activation of language awareness.

As for the setting of the story, the competitive atmosphere during the festival of those three animal characters to jump high to win the princess's heart, stimulates readers to use descriptive words of language. The readers appreciate the honesty, strategy, and witty of those three animal characters. Yet, readers also engage a lot to the text that is obviously show they enjoy the reading, discussion and response session.

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Feminist Perspective in Barbara G. Walker's *Feminist Fairy Tales*

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Abstract

This research intends to present the critic of the patriarchal culture in Barbara G. Walker's *Feminist Fairy Tales*. The images of female character in classical fairy tales are often describe as a beautiful and submissive. But in this tales, those stereotypes are reconstructed. Besides the modification of stereotypes, the illustrations are also spoken up about the critic. There are also Bakhtin's concept about the grotesque body. The hypothesis shows that there are the differences between female with beauty and without beauty. Female with beauty is automatically have a prosper life and a happily ever after. But female with no beauty is automatically have no luck, love, and a happily ever after. However, Walker breaks that rule. Female without beauty could also have a prosper life and a happy ending.

Keywords: *Barbara G. Walker, Fairy Tales, Feminist Fairy Tales, Patriarchal Culture, Female Character*

Introduction

Barbara G. Walker's *Feminist Fairy Tales* (1996) contains of 28 fairy tales. She rewrites classical fairy tales into the feminist point of view. The allusions from the tales are from the Brother Grimm's, Hans Christian Andersen's, Biblical Stories, Arabian Night, Greek and Teutonic Myths, and her original fairy tales.

The female characters in classical fairy tales are often described as a submissive, beautiful, and passive. However, in Walker's version, she gives the female characters voices. They are not described as passive characters, they are brave, they could defend for them self, and they are alive.

Classical fairy tales is well-known for the wicked stepmother, witch, and a beautiful maiden who happens to marry a prince. But in this version of fairy tales, it is quite hard to find a wicked stepmother. For example in "Snow Night" which is adapted from "Snow White" from The Grimm's fairy tales, the stepmother is presented as a wise woman who helps Snow Night from the evil huntsman. The one who is presented as an evil character is the huntsman who wants to marry Snow Night. The huntsman asks to the stepmother about why she treats Snow Night well, and she answers that wicked and evil stepmother only exists in old stories. But Walker keeps the evil stepmother in "Cinder-Helle", adapted from "Cinderella". Moreover, not all female characters are describes as a beautiful one, in "Ugly and the Beast", the woman in Walker's version presents as the ugly yet she has a good attitude and the most beloved among her family. There is no transformation of the Beast into a handsome prince. But they live happily ever after.

Not all the classical fairy tales often ends up with "a happily ever after", but in Walker's version, most of the tales ends up with that, though the original version of the fairy tales has a sad ending. For example in "The Littlest Mermaid", Walker's version has a happy ending. Besides, in *Feminist Fairy Tales*, some male characters in the classic story are presented as women, for example in "Ala-Dean and the Wonderful Lamp", adapted from "Aladdin" from Arabian Night, and "The Empress's New Clothes", adapted from Andersen's "The Emperor's New Clothes", and "Jill and the Bean Root", adapted from "Jack and the Bean Stalk". In this paper, I analyze three of the tales, they are "Cinder-Helle", "Ugly and the Beast", and "The Empress's New Clothes".

Analysis

One of the most well-known fairy tales is "Cinderella", in *Feminist Fairy Tales* (1996) Walker rewrites the classical Cinderella with the new title and story line called "Cinder-Helle". In the journal article written by Dr. Silima Nanda, "The Portrayal of Women in the Fairy Tales" (2014), she argues that the most common stereotype in classical fairy tales is the female character often describes as a passive and submissive. Besides, the ambitious one is describe as evil and ugly women, for example in "Snow White and the Seven Dwarfs", "Hansel and Gretel", and "Cinderella". However, not all stepmothers are described as an evil queen in *Feminist Fairy Tales* (1996). But, for "Cinder-Helle", Walker does not reconstruct the stereotype. Otherwise, in Greek mythology, Helle is hated by her stepmother, Ino. Walker also says that this tales is "satirizing the feudal church and state" (Walker, *Feminist Fairy Tales* 189). Helle's stepsisters are Ecclesia and Nobilita which signify church and state. One of the differences between the classical fairy tales and *Feminist Fairy Tales* (1996) is most of the characters have their own name compare to the classic one, starts with Helle, two stepsisters, Ecclesia and Nobilita, stepmother, Christina, and Prince Populo. Based on Walker's argument about the tales that satirizing the feudal church, I think that is why Helle's stepmother's name is Christina (Christian). Helle is the child of the priestess, based on the story the name "Helle" refers to the secret chamber deep in the earth and one of the Underground Goddess's names.

The magic happens only when Helle is in her period. Menstrual blood is often considered with the witch's power and the source of every life. Meanwhile, in the patriarchal culture they regard it as a horror. The shoe is one of the magical things that happen to Helle. Walker argues that "[t]he scepter in the shoe is an ancient symbol of sexual intercourse or sacred marriage, dating all the way back to the Eleusinian Mysteries sacred to Demeter in ancient Greece" (Walker, *Feminist Fairy Tales* 189). Today, it is considered as shoe fetishism.

"The Eleusinian Mysteries of Demeter and Persephone are the oldest of the Mysteries in Greece, sharing rituals and beliefs with Egypt, Crete, Anatolia, and Thrace, with roots deep in the Neolithic age and the agrarian revolution" (Keller, *The Ritual Path of Initiation Into the Eleusinian Mysteries* 28).

Cinderella from the Brothers Grimm's goes to a fest that held for three days. In *Feminist Fairy Tales* (1996) Cinder-Helle goes to Hallow-Eve, "[o]ne of the old Goddess's major harvest festivals honoring the foremothers" (Walker, *Feminist Fairy Tales* 192). In the classical version, when Cinderella cannot go to the feast she weeps under the hazel-tree and then there is a bird who brings her gold and silver dress, silk, and slippers. While in Walker's version, Cinder-Helle makes a charm that her mother has taught her, "hollowing out a pumpkin shell and putting a candle inside it to represent the glowing orange harvest moon" (Walker, *Feminist Fairy Tales* 193). Her mother-spirit then tells her "[y]ou shall go to the ball. You are in your moon time, and therefore you have magic. Listen to my directions. Only remember one thing above all: Fairy gifts dissolve at midnight" (Walker, *Feminist Fairy Tales* 193). In the prepatriarchal time, moon blood is the source of life. Meanwhile, in patriarchal society they think moon blood as a horror. Both in the classical and Walker's version, there is the symbolism of blood, menstrual blood and blood that comes from Cinderella's stepsisters' foot. Prince Populo considers Cinder-Helle's crystal slippers to be a symbol of union. Then, Cinder-Helle makes Nobilita to be a secretary-companion of the wealthiest duchess in the kingdom and Ecclesia learns to feel useful in the life. But Christina dies unsatisfied.

The second tale is "Ugly and the Beast", the allusion is from "Beauty and the Beast" by Gabrielle-Suzanne Barbot de Villeneuve. Not all female characters in *Feminist Fairy Tales* (1996) are described as a beautiful one. Walker argues, "I thought the heroine might have been more admirable if she [have] less beauty and more character and I [fear] that Beast's transformation into a handsome prince might turn him into a less likeable creature, perhaps conceited or selfish, as handsome princes are sometimes known to be" (Walker, *Feminist Fairy Tales* 47). Ugly is "hunchbacked, bowlegged, pigeon-toed, over-weight, coarse-skinned, and lank-haired, with small piglike eyes, a bulbous nose, crooked teeth, and a deformed jaw" (Walker, *Feminist Fairy Tales* 49). The Beast himself is described like an elephant with large ears, tusks, and a trunk.

Ugly is the eldest daughter of the merchant. He has seven sons and seven daughters, all of his children are handsome except Ugly. While in the classic version, the merchant has six sons and six daughters. Besides of her physical appearance, Ugly has a sweet, warm, and generous nature that make all the family members love her very much.

In Mary Russo's *Female Grotesques: Carnival and Theory*, it is mentioned that female body as grotesque including the pregnant body, the aging body, and the irregular body. Walker in her introduction of *Feminist Fairy Tales* (1996), says that in the classic fairy tales, the girls without her beauty are the girls who cannot have a virtue, luck, happiness, and love. In the other hand, on her book, she rewrites some classic fairy tales with the female character who breaks the stereotype of female character. Ugly and the beast could live happily ever after without Ugly's beauty and Beast's handsome. Grotesque body is "the open, protruding, extended, secreting body, the body of becoming, process, and change. The grotesque body is opposed to the classical body, which is monumental, static, closed, and sleek, corresponding to the aspirations of bourgeois individualism; the grotesque body is connected to the rest of the world" (Russo, *Female Grotesque: Carnival and Theory* 273).

In Bakhtin's *Rabelais and His World* (1984), "the author of 'The History of the Grotesque Satire' insists upon a strict differentiation of three types or categories of the comic: the clownish, the burlesque, and the grotesque" (Bakhtin, *Rabelais and His World* 304).

"In the example of grotesque, displeasure is caused by the impossible and improbable nature of the image: It is unimaginable that a woman could conceive from a monastery belfry, and such an absurdity creates a strong feeling of vexation. But this feeling is overcome by two form of pleasure: first, we see the truly existing monastic corruption and depravity as symbolized in the hyperbolic image; in other words, we find some place for this exaggeration within reality. Second, we feel a moral satisfaction, since sharp criticism and mockery have dealt a blow to these vices." (Bakhtin, *Rabelais and His World* 306).

In last tale that I analyze is "The Empress's New Clothes", the allusion is from Andersen's "The Emperor's New Clothes". The setting is in China; all the characters are female which is different from Andersen's version. Walker argues that "ignoring centuries of female intimacy with all matters of dress and fabric arts" (Walker, *Feminist Fairy Tales* 209), because in Andersen's version every character is male. In *Feminist Fairy Tales* (1996), besides every character is female, the empress does not give the dressmaker a punishment but she gives them the opportunity to stay alive and to prosper. "The empress is credited with

more common sense than that emperor, and she shows a better grasp of how to earn the loyalty of her subjects" (Walker, *Feminist Fairy Tales* 209).

But, I think the tales in *Feminist Fairy Tales* (1996) is not design for children like the classical version. Besides the issue, the illustration sometimes shows women's and men's body, in "The Empress's New Clothes", the illustration shows that the Empress's is naked while everybody watching at her.

"You [the dressmakers] may deserve death indeed; but you have outwitted Our best counselors and even Our imperial self, and thus proved yourselves too clever to be discarded. Never let it be said that We have not sufficient sense of humor to appreciate the joke of a lifetime on Ourselves. We forgive you. We have decided to reward you instead of condemning you. You shall be appointed official dressmakers to the empress and privy counselors on matters of morality and ethics. Guard, remove their chains" (Walker, *Feminist Fairy Tales* 215).

The emperor won't hear what the little child says "[b]ut he has got nothing on!" (Andersen, *Andersen's Fairy Tales* 225). He knows the child is true, but he keeps on going because he thinks the procession must go on. While in Walker's version, the empress hears to what a little child has said. The Empress also forgives the dressmakers for what they have done to her.

Conclusion

Fairy tales in feminist version gives a new perspective to children literature. Even though this version is not design for children, but it presents other issues in our life. For example, how the patriarchal society affected to the life and how the prepatriarchal time presented in the fairy tales. Female characters do not always present as passive, submissive, beautiful, and do not have voice. Stepmother does not always a wicked one and a father figure/male character also does not always presented as a good figure. Female character with no beauty can also have a happily ever after.

Synopsis

The modifications of stereotypes that identical with the classic fairy tales give a brand new story line. Women are no longer passive, submissive, and helpless. They are brave and they have their own voice. Not all fairy tales are about beautiful submissive young woman meets her prince.

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Adapting Indonesian Local Value in Literature for Children and Young Adult (LCYA) as A Form of Peace Education to Prevent Violence and Bullying Among Children and Youth

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Abstract

For the latest few years, we have faced and are surprised with conflicts among the youth. Some students from a school went out to attack the students of other's school (in Indonesia called 'tawuran') and making each other so much in danger. Also, bullying can be easily found at elementary school until university, at someone's social media, even appears in so many bad television programs. Moreover, Indonesia is in the 'bullying alert' stage now. If it goes being uncontrolled, it can be more severe and deliver a new generation who tends to preserve radicalism. This paper examines the crisis of good personality and social value among children and teenagers which make them easily trapped by social conflict (including related factors). As the country which is consisted of the great number of tribe and naturally has got into diversity, there are so many local value that quite good to be adapted to literature in the purpose to educate children and teenagers. So, as the solution of this case, I am offering a possible way to educate them through LCYA combined with local value as the educational content. This step is based on the effort to get the children and teenagers more tolerance and resilient enough in social life so that they could reduce conflicts and appreciate brotherhood.

Keywords: children literature, adolescent, local value, local wisdom, educational content

Introduction

The new school academic year is disgraced by brawling between students in Jalan Raya Bogor -Jakarta KM 48 Nangewer Village, Cibinong District, Bogor, on Monday (28/3). Student Herdiansyah (19) died after being hit by a sharp object on the head. Kapolsek Cibinong, Commissioner Tjahyono Hida said that the brawl incident occurred around 16.00 pm. At that time the two groups of students, suspected to be students from SMK Tri Darma and SMK Yapis met in Jalan Raya Bogor. "Perhaps among the group there is someone who provokes the other, so they brawled. One student named Herdiansyah was hit on head. When the victim collapsed, they stopped brawling," said Hida, Monday (28/3) night. Local residents who saw the incident immediately brought Herdiansyah to the nearest hospital. However, the severe injury caused the victim died. Currently, the family have brought his bodies back to their residence at Nangewermekar Village, Cibinong District of Bogor for burial.

(BeritaSatu.com, 2016)

Cases of bullying against children were not only found in big cities like Jakarta, but also to be found in the city of Malang. A student of SMPN 4 Malang initialed AY are getting involved to this case as victim. AY experienced unpleasant acts committed by one student from his school. "When new semester starts, my nephew become moody and aloof. His psychological condition is also up and down. He easily get angry when at home," said Rizky, AY's aunt. Rizky explained that the change of her nephew attitude was starting around the beginning of the school year. But when asked why, AY always stay shy and silent. "He does not want to talk. Just shut up and do not want to go to school," said Rizky to Radarmalang online. This sequence is officially unveiled on Monday (25/1) when both parents AY forced him to open his mouth. AY finally told that he often get violence from classmates at school. Even the right cheek and upper arm of AY are bruising due to their treat. "We wanted to come to the school and ask about this. AY do not want to tell us (about his condition) because he was threatened by his bulliers. So he gets afraid of them," said Rizky.

(radarmalangonline.com, 2016)

Head of Education and Culture (P and K) in Mojokerto, Hariyanto is rebuking the teachers and staffs of SDN Mentikan I due to the case of bullying that happened to one of their students. The accident of bullying caused Fatir Muhammad Zidan, second grade student, nearly lost his sight and hearing. "This case arise due to negligence of the school's. Such case should not happen again," said Hariyanto, Thursday (22 Jan 2015). According to Hariyanto, on Wednesday (21 Jan 2015), the Zidan's parents and the parents of the perpetrators have been brought to school. But, the meeting was not attended by the principal. He added that he will impose a rebuke against one of the teachers who tried to hide the sad facts of the case. "We will admonish him. According to the incoming reports, the teacher did not finish this problem wisely (as a teacher). If it is proven that there is a trial to cover-up (this case), will we give him sanctions. We just hope that the school will just open to us," he said. As

reported, Muhammad Zidan Fatir, the student of second grade of SDN Mentikan has become a victim of 'bullying' by three classmates. The three friends constantly harass and abuse him by beating his head until his eyes getting swollen. He was nearly blind if he didn't get a major operation conducted by team doctor of RS. Mata Undaan, Surabaya.

(SatuJurnal.com, 2015)

Above articles are the obvious reflections of violence among children and adolescents in Indonesia. Not once or twice such news spread out and make us wondering with the aggressiveness of these teenagers. Hazing, fights and bullying are destructive things that defile the education system in Indonesia. Unfortunately, some educational institutions just close their eyes to violence and bullying experienced by students, so that the bullies who commit acts of violence do not get reprimand and evaluation. Students who are victims became more depressed and couldn't do learning process well at school just because they get the mental pressure as the result of what the others have done against them.

Carr (2003) explained that the violence (which in psychology is called aggression) defines as behavior that is intended to harm another person or group. In addition, Baron and Byrne (2005) stated that aggression is a behavior that is intended to harm others, both physically and psychologically. Acts of violence among children and adolescents can be distinguished according to its type; physical and non-physical violence. Physical violence is a type of violence that is visible or observed (struck, tripping, spitting on, etc), while the term non-physical violence is used when the violence invisible or non-observed. Non-physical violence includes verbal and psychological violence, such as insults, yelling, cynical view, silence, or embarrass. Lately, the violence that occurs among children and adolescents commonly called bullying. According to the Heald (2002) bullying is violence with a desire to hurt, threaten, frighten, or make uncomfortable situation, both physically and psychologically, take place in the long term, committed by a person or group against others who do not able to sustain itself. Violence or bullying which are rife now is the reflection of social conflict. Sociologist Soekanto (2006) stated that the conflict is an opposition between individuals or social groups that occur due to differences in interests, as well as their efforts to accomplish their goals toward the opposing parties by doing threats or violence. So, is there anything wrong with our education system so that children and young people in this country become so 'sensitive' and easily commit violence? Why they are highly susceptible in making conflicts? In this paper, I will try to analyze and describe the factors that may influence the behavior of children and adolescents today and constructing solutions that are possible enough to do as a way to help recovering this situation.

Bullying-related Factors

According to the theory of *General Aggression Model* (GAM), aggression can be triggered by several factors, among them the personal and situational factors (Anderson & Bushman, 2002).²⁴ Personal factors includes attitudes or specific beliefs about the violence, the values of the violence, special abilities associated with aggression for example martial arts (fight skill, having adeptness of using weapons), and trait of personality that predispose an individual to show the behavior of aggression (Baron & Byrne, 2005).²⁵ Meanwhile, frustration, discomfort, and provocation are situational factors that could trigger someone in committing aggression among others. Media is also noted as the other situational factor.²⁶

Today, the rapid development of media goes along with the development of technology. Anyone can access the media quickly, with the support of communication devices, televisions, and other electronic media. But on the other side, the development of media and the increasing of information dissemination also have negative side which may affect us, especially children and adolescent. One of the most influential media is television which provides us the most entertaining life for decades. It is no doubt that what we see on television also has a big impact on our everyday life. Later, we often hear about the issuance of the warning letter sent by the Indonesian Broadcasting Commission (*Komisi Penyiaran Indonesia*- KPI) to a number of TV stations. The letters mostly warn the acts of violence, inappropriate mocking words, as well as content related to the norms of decency shown on television. Some TV programs that 'regularly' received warning letter from KPI are *Pesbukers*, *Show_Imah*, and the-already-banned YKS (Yuk Keep Smile). The each of three received warning letter more than twice. In addition, on Wednesday, May 14, 2014, IBC also released a list of 10 sinetron and FTV which belong to 'Troubled Inadequate Watch List.' Some of soap opera (*sinetron*) made for teens also join the list. *ABG Jadi Manten* (SCTV), *Ganteng-ganteng Serigala* (SCTV), and *Ayah, Mengapa Aku Berbeda* (RCTI) are teen soap opera which 'successfully' taking part of this.²⁷

These TV programs were reprimanded due to appearance of violence that is considered as dangerous thing for children and adolescents. Scenes that feature bullying, verbal abuse such as harassing the poor, the scene of attempting suicide, as well as a scene about the free life of teenagers such as smoking and drinking are belong to 12 kinds of violations appearing on Indonesia's TV program. It is natural that what is shown on TV stations receives great attention from government institutions, considering the consumers of their program definitely are all Indonesian people. Moreover, media has significant impact, especially in influencing the

²⁴ Fitrianto, M. Fajar. "Hubungan Antara Trait Kepribadian dengan Perilaku Bullying pada Siswa SMA." Fakultas Psikologi, Universitas Indonesia, 2009.

²⁵ Ibid.

²⁶ Within Herlambang, Andy. "Gambaran Motivasi Pelaku Bullying pada pelajar SMP, SMA, dan PT di Tiga Kota Besar di Indonesia." Fakultas Psikologi, Universitas Indonesia, 2008. Print.

²⁷ "KPI: 10 Sinetron dan FTV Bermasalah dan Tidak Layak Tonton." www.kpi.go.id. 2014. Komisi Penyiaran Indonesia. Web. 14 May 2014.

mindset of consumers. Perry (1987) stated that the media can influence the children on committing bullying. According to Perry (in O'Connell, 2003), a television show that features a joke that is rude and insulting, also showing violence has been displayed as a behavior that is entertaining and can be accepted by others. Next, these impressions can be perceived by viewers as an acceptable behavior.²⁸

Andy Herlambang (2008) in a research entitled "Gambaran Motivasi Para Pelaku Bullying pada Pelajar SMP, SMA, dan PT di Tiga Kota Besar di Indonesia" lays out three of the most common motivation owned by the bullies (among teenagers) in the three major cities in Indonesia. Those three motivations are the social gain motive, dislike/jelousy, and emotions. Social gain motive emerges as a form of desire to gain popularity or to look great and powerful in the eyes of his friends. The second motivation is a representation of a dislike or envy the perpetrator to the victim, while the third motivation arises when the perpetrator or bullyer wants to vent his emotions at the victim. From those three motivations, we can examine the big thing that is missing from the Indonesian children and adolescent; integrity. The loss of integrity is obviously reflected on the reality where children and adolescents showing their poor character. They lost moral values within themselves, yet possess the inability to control emotions and behavior. No doubt, teens these days are easily get caught to social conflict. Brawl between schools which come from trivial disputes are also increasingly rife.

In addition, Sulistyowati (2012) also mentions two factors that lead to social problems in Indonesia.²⁹ The first factor is the changing values of modesty and manners of Indonesian people now compared to the situation in the past. While the second factor is the erosion of the sense of nation local values that is already exist along with Indonesian society since ancient time. Both of these are inevitable effects from the people who come into contact with globalization and modernization. The new culture come into a community was able to shift the existing culture when that new culture can be easily accepted. Let's take an example, the popular culture phenomenon that has been commonly consumed by Indonesian teenagers for long time. Popular culture is definitely a culture that was created to please men. Unfortunately, pop culture also comes bundled with its negative sides toward local culture. For example, a pop culture icon that shows bad behavior can be copied by children and teenagers who see it. They will not find what they emulate is a bad thing because they feel that what was done by their idol is something cool and trendy. The rude behavior of fanatic fans involved into pop cultural phenomenon potentially lit up conflicts too, particularly in social media. The disputes or conflicts they made then lead to cyber bullying. It is a common phenomenon among K-pop fans in Indonesia today. The excessive admiration could motivate fanatic teenage fans to take action over the limit. On the other side, the pop culture looks more interesting and possible for youth to be a part of the lifestyle, as well as the channeling of interest. It looks more 'mild and pleasant' than any cultural local product which is full of philosophy, so it is certainly more potential to attract people. Unfortunately, adolescent predilection toward pop now is diluting the interest of Indonesian youth to their own nation's culture. It goes along with what Wuryana (2011) stated in his research that norms, values, and lifestyle was adapted as the results of consuming pop culture could become an integral part of us, causing us lost our characteristics.

The bad influence of the media to the character development of children and adolescents, as well as the loss of the values of nobility among the young generation have been a big disastrous problem for this nation. We need apparent efforts immediately to save the nation from the destruction of our successor's character. The young generation is currently impossible to grow well and be a right person with high integrity if they always treated to entertainment content that does not educate them. Besides, character education to be mentally-developed human should be the main goal in of education, both in schools and families. One way to internalize the values of nobility to children and adolescents is by providing them good reads that is suitable for them yet containing the local values in an entertaining way.

The Lack of Proper and Valuable Reading Material for Children and Adolescents

Jakarta, Indonesia CNN - Minister of Education and Culture Anies Baswedan assessed that the books for children created by Indonesian authors only reaches a very minimal amount. Whereas, children desperately need appropriate reading material to foster their interest in reading. "Besides the less amount of books, the quality of children books are also still not good enough. For example, some books contain the story that is not suitable for children," said Anies at his office Kemendikbud Building, Senayan, South Jakarta on Friday (29 May 2016). According to him, a story book for children often use words that is difficult to be understood by the children. As a result, parents or teachers who are reading stories to children should think again what was suitable enough. At the other place, Chairman of Yayasan Anak Indonesia Suka Read Yanti B. Sugarda also argued literature for children written by authors Indonesia is still inadequate. "In Indonesia, there is still a paradigm said that books is an adult-consumption-only," she said.

(cnnindonesia.com, 2015)

²⁸ Fitrianto, M. Fajar. "Hubungan Antara Trait Kepribadian dengan Perilaku Bullying pada Siswa SMA." Fakultas Psikologi, Universitas Indonesia, 2009.

²⁹ Fajarini, Ulfah. "Peranan Kearifan Lokal dalam Pendidikan Karakter". *Jurnal Sosio Didaktika*, 1 (2). Jakarta: Universitas Islam Negeri (UIN) Syarif Hidayatullah, 2014. Pg. 46.

Like what is written on the two articles above, it is obvious that Indonesia is currently at a shortage of qualified children books. Teen books, or commonly called 'teenlit' sold in the market now is also still lack of educational value inside. Most of *teenlits* are just bubbling over the romance or love life among the youth. Works which is written for adolescents that is also containing the moral values, local wisdom, and motivation/self-improvement are very few in number. In fact, literature is a good medium to internalize positive characters to the young generation. So, it is necessary to develop the content of children and youth literature to be more educative.

Hermann (1972) says that those characters were not just swallowed by children, nor theoretically taught by a teacher, but learned by the children themselves. Thus, the children not only can understand cognitively, but also can afford to instill good character into themselves.³⁰ This can be done by doing reflection and thinking more deeply about who they are and what is good to take in their lives. All of these are actually of the reading process. Carter (within Pantu, 2014) said that reading is a thinking process, which includes understanding, interpreting the meaning, and applying the ideas of the symbols.

Reading literature which is containing educational and self-development content is indeed the right way to give them character education. As revealed by Aris Shoimin (2014), the process of character education is the whole process of education experienced by learners as the formation of personality through understanding and experiencing the values, moral virtues, ideals of religious and moral values by themselves. The importance of character education makes Muhammad Nuh, former Minister of Education and Culture launched the Character-based Education Program in 2010. As the following act, the previous curriculum was also changed into Curriculum 2013, which essentially emphasizes the aspects of attitudes other than knowledge and skills.

Adapting Local Wisdom into Children Literature as Educative Content

Local wisdom is a way of life, knowledge, as well as various life strategies which has been formed by activities undertaken by local communities in order to solve various problems within the fulfillment of their needs. It is also defined as "local wisdom," "local knowledge," or "local genius." According Rahyono (2009) local knowledge is human intelligence that is owned by a particular ethnic group and are formed through the experience of any community. Ulfah Fajarini (2014) in her thesis entitled "Peranan Kearifan Lokal dalam Pendidikan Karakter" (The Role of Local Wisdom in Character Education) then explained that definition briefly; Local knowledge is the result of a particular society through their experience and not necessarily experienced by other communities. These values will be attached very strongly in certain societies and it has been existed for a long time, throughout the existence of the society.

The local wisdom has grown becoming the identity of the Indonesian nation for centuries. Inside a certain local wisdom, there are guidelines to behave yet properties which shape human beings. Unfortunately, modernization, globalization, and developments in technology make local knowledge gradually eroded; replaced with cultural values originated from outside Indonesia. The rapid exchange of information makes more people are exposed by things that are socially negative. Local values that has been underlying the Indonesian people's lives looks less important when compared to other things, such as materialism and prestige. The erosion of human character that comes from local wisdom occurs when the Indonesian people themselves are unable to defend the values of local wisdom. Young people who live in big cities are the most vulnerable to this process.

Whereas, the value of local knowledge is a valuable heritage that is always reasonable to hold onto. Gobyah (2003) said that local knowledge is a mix between the values of the sacred word of God with different current values. Local knowledge is formed as the excellence of local culture and geographical conditions in the broad sense. Local knowledge is a product of the cultural past that should continuously hold onto life. Although it is locally worth, the values contained in it are considered as very universal values.

What is proposed by Gobyah is indeed so true. Until the year 2011, the Ministry of Education launched the 18 values supposed to be national character of Indonesian people;³¹ 1. religious, 2. honest, 3. tolerance, 4. discipline., 5. Hard work, 6. creative, 7. independent, 8. democratic, 9. curiosity, 10. national spirit, 11. loving the homecountry, 12. appreciation for achievements, 13. friendly/communicative, 14. peace, 15. love to read, 16. Social, 17. environmentally caring, 18. responsibility. When we look closer, we will observe all those values belong to our local wisdom. Some of them even have been enshrined in the form of Pancasila.³²

There are so many local wisdoms in Indonesia that can be adapted into children literature. Besides to provide an overview of good qualities as Indonesian, the existence of such local content in a literary work can make children and adolescents closer to their own culture. For example, if we want to make a reading material which focus on educating children and young people to respect each other, we can adapt Bugis local value and combine it with the storyline. Bugis people has such local moral value called *Sipakalebbi* (mutual respect). The story may have characters which originated from Bugis society or just using Bugis community as background. Local wisdom *Sipakalebbi* can be presented with another values of Bugis local wisdom such as *Sipakatau* (advising goodness each other) and *Mali Siparappe, Rebba Sipattokong* (go forward and appreciate

³⁰ Fajarini, Ulfah. "Peranan Kearifan Lokal dalam Pendidikan Karakter". *Jurnal Sosio Didaktika*, 1 (2). Jakarta: Universitas Islam Negeri (UIN) Syarif Hidayatullah, 2014. Pg. 49.

³¹ Pantu, Ayuba dan Buhari Luneto. "Pendidikan Karakter dan Bahasa." *Jurnal Al Ulum*, 14(1), p. 153-170. Gorontalo: Al-Ulum (IAIN) Sultan Amai, 2014.

³² The philosophical basis of Indonesia; the "Five Moral Principles" of Indonesian life and society.

each other). Below are examples of some of the local values which are presenting the same value with the 18 values of Indonesian Character and Cultural Education Development stated above³³:

- a. Minahasa: *shammua torang Bersaudara* (brotherhood); *mapalus* (mutual cooperation); *baku-baku bae, baku-baku sayang, baku-baku tongka, baku-baku kase inga* (be kind to each other, love each other, guide and remind each other).
- b. South Kalimantan: *gawi sabumi* (teamwork), *basusun betel* (wholeness), *menyisir sisi tapih* (self-introspection).
- c. East Java: *siro ingsun yo, yo ingsun siro* (equality or egalitarianism).
- d. Lampung: *alemui nyimah* (respecting and serving guests), *bejuluk beadok* (giving kind title or nickname to the others).

Why It Should be Literature?

Among the various forms of education that possibly for children and youth, why should it be literature as the chosen medium? There are some consideration for it. First, through literature, children and teens can accept and internalize the values contained in the reading material into them through their own understanding. For example, to educate a child, we can use the media that is suitable and fun enough for children like fairy tales. Educating children through fairy tales will minimize the feeling of being admonished and they can learn with pleasant feeling. Unsriana (2003) said that through fairy tales, children will easily understand the properties, figures, and deeds which are good or bad.³⁴ A child can also be entertained with illustrations attached in the story book and or short stories for children. The illustration would give the author advantage too. Through illustration, they can directly show the children what they mean visually. A pleasant and beautiful picture will attract the children and possibly do much help to maintain their focus. For adolescent, strong plotting is the most important thing to keep them from boredom. Besides, Ayuba Pantu and Buhari Luneto (2014) have ever stated that the literature is very important to build the character of student. Educative literature also includes poetry, plays, short stories, novels, folklore, and so on. In this context, short stories and novels can be mediums of education if we add educative content in it.

Yosi Wulandari (2013) also explained the benefits of literary works that are used as teaching materials. The literary work can also be a medium of student cultural enrichment. Through literature, the younger generation would understand that what they read does exist and deserves to be implemented in the community as part of the culture. They can also gain insights about the culture because local knowledge is closely related to culture. She also stated that literary work can also enrich them with cultural knowledge. Thus, children can understand the relationship between moral values shown on the text with the social reality. In order to give the youngsters more valuable entertainment, providing reading materials is one of the options. This also has a very good side effect; raising the willingness of enjoying literature since young age. By loving literature, young generation will grow together with their thinking habit and maturity, so that they can be more wise and careful in behavioral aspect.

Conclusion

The moral problem among teenagers has got to be more serious and need to be evaluated immediately. Bullies come out in every stage of educational process, from elementary schools to universities. Bullying and violence would not appear without factors. Less educating TV programs, inability to control emotions, jealousy, desire for social recognition, the changing of the values of courtesy and manners, and the loss of our local values have made children and adolescents losing their guidelines in how to behave. It is quite urgent in helping them managing their mental condition and minimizing the exposure of negative things. One of the optional ways is by providing educative material such as local moral values of our local wisdom through literature.

Expert says that reading is definitely a thinking process. By reading, an individual can interpret the meaning of what they read as well as understand values in it. Education through literature is one way to instill moral values to children and adolescent in a more pleasant way; not to make them feel admonished and get bored. Local values can be inserted in such way through the impressive depiction of characters and funny plot. The literary work can also enrich them with cultural knowledge. Thus, children can understand the relationship between moral values shown on the text with the social reality. Last, providing educative literature is one of the rightest options if we want to give children and youth pleasurable and beneficial entertainment all in. Rather than letting them starring at improper TV programs, it is a way better to make their brain and heart enriched by some worthy books.

³³ Ulfah Fajarini. "Peranan Kearifan Lokal dalam Pendidikan Karakter". *Jurnal Sosio Didaktika*, 1 (2). Jakarta: Universitas Islam Negeri (UIN) Syarif Hidayatullah, 2014, p. 124.

³⁴ Soetantyo, Sylvia Primulawati. "Peranan Dongeng dalam Pembentukan Karakter Siswa Sekolah Dasar." *Seminar Temu Ilmiah Nasional Guru di Universitas Terbuka*. Tangerang: Universitas Pelita Harapan. jurnal.ut.ac.id. 144-441-1-PB.pdf, 2012.

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Close Reading of Selected Titles about Indigenous Children

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Abstract

We must always position children as critically active, capable of being engaged and have the capacity to solve his or her own problem whether in literature or in society. Considering this, children deserve literature that responds to this given position. This assertion was put into the context of how children are being exposed to other culture. In Pat Pinsent's *Children's Literature and the Politics of Equality*, she said that what children need is an awareness of the different kinds of cultures; accepting the value of other people's in no way means that we denigrate the qualities of our own. Books, which portray other languages and cultures as they are, without preaching or being patronizing, are likely to be effective in creating respect on both sides. In the Philippines, there is an existing diversity of culture since the country has 14 to 17 millions Indigenous Peoples (IPs) which belongs to 110 ethno-linguistic groups, each has their own entrenched culture. This paper aims to analyze how the representation of Indigenous Children became limited based on the inventory of published children's literature focused about them. This paper studies *Gustong Mag-aral ni Sula* (Sula Wants to Study), *May Kapatid na si Mungan* (Mungan has a sibling), *Bahay ng Maraming Masasayang Tinig* (House of Joyful voices), *Ang Ibay ni Miana* (Miana's Friend) and *Ang Paaralan ni Fuwan* (The school of Fuwan) published in the year 2003 under the initiative of Adarna Publishing House in cooperation with UNICEF.

Key words: *Indigenous People, Filipino children, culture, education system, context*

We must always position children as critically active, capable of being engaged and have the capacity to solve his or her own problem whether in literature or in society. Considering this, children deserve literature that responds to this given position. This assertion was put into the context of how children are being exposed to other culture. In Pat Pinsent's *Children's Literature and the Politics of Equality*, she said that what children need is an awareness of the different kinds of cultures; accepting the value of other people's in no way means that we denigrate the qualities of our own... Books, which portray other languages and cultures as they are, without preaching or being patronizing, are likely to be effective in creating respect on both sides. In this light, there is a need to examine how representation of Indigenous Children in the collection limits the critical space given to children's reader.

In the Philippines, there is an existing diversity of culture since the country has 14 to 17 millions Indigenous Peoples (IP's) which belongs to 110 ethno-linguistic groups. The collection was published last 2002 gave voice to five children: Bontoc child, T'boli child, Badjao child, Manobo child and Agta. The collection of five children stories about IP's are termed as *seriyeng Batang Katutubo* (Series of Indigenous Children) and it was published together by UNICEF and Adarna publishing house. One of the central topics of the collection is the right to education, especially by the children from indigenous communities. In line with the campaign of No Child Left Behind that calls for enabling communities to give free and accessible education to all. It was also indicated in the United Nation's Declaration on the Rights of Indigenous Peoples in article 14: *Indigenous individuals, particularly children, have the right to all levels and forms of education of the State without discrimination.*

Another central topic of the collection is its strong opposition to discrimination of the city dwellers to indigenous children, both are attending formal and traditional education given by the state but the former receive unacceptable treatment. The collection challenges the stigma by narrating stories of strength, compassion, creativity and commitment coming from different voices of characters. It also allowed the other readers to be familiar with indigenous terms and local knowledge. Footnote explanation facilitates easier comprehension of terms and the translation at the end of every book allowed non-Filipino speaker to comprehend the stories.

The collection can be considered as part of the many efforts to advance the state of IP education, promote the inclusion of local culture to education system, address the cause of discrimination which is the lack of knowledge on their culture and acknowledge that this type of text must be read by children who are living in the center. Though the collection's impact is commendable, there is a need to be critical and posit discussions of how do we frame Indigenous children in text. What is being presented and what is not? It is said that children's literature reflects society and institutions inside it function with power.

The publishing of children's literature does not occur in a vacuum. Children's literature is a social institution; it reflects our larger society. The writing, illustrating, and publishing of children's books are influenced by society whose institutions still discriminate against individuals based on their race, ethnicity, class, gender, language, age, ability, and sexual orientation (Botelho and Rudman, 78).

The choice of what to frame in the story delineates what kind of local experiences and knowledge exposure does the text allow the reader to have access. Hence, failing to present the pertinent issues that the indigenous children encounter everyday posits a question of sanitizing of text. The avoidance of issues such as displacement of indigenous communities, militarization in their ancestral domain, environmental destruction due to mining, land conversion and land grabbing disables the assertion of children's capability to discern that will enable them to have a reasonable position to situation presented to them by the text. In addition, limited discussion on the lack of access to education and social services, how and why it become apparent in every story in the first place. Failure to elaborate and present the context of how come some parents are not in favor that their children are having traditional education thus just giving them antagonistic characterization and placing them as a root cause of underdevelopment of the child.

Limiting the issues to be tackled because of concerns that it is too complex and inappropriate for their age is bypassing the possible process of awakening internal development, which can be connected to what Lev Vygotsky posited.

A well-known and empirically established fact is that learning should be matched in some manner with the child's developmental level. For example, it has been established that the teaching of reading, writing, and arithmetic should be initiated at a specific age level. Only recently, however has attention been directed to the fact that we cannot limit ourselves merely to determining developmental levels if we wish to discover the actual relations of developmental process to learning capabilities. We must determine at least two developmental level. The first level can be called actual developmental level, that is, the level of development of a child's mental functions that has been established as a result of certain already completed developmental cycles (Vygotsky, 37).

For the second level, Vygotsky introduce Zone of Proximal Development (ZPD), where he defines it as: "The distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance, or in collaboration with more capable peers" (Vygotsky,38).

ZPD can serve as a tool to account not just the functions that are matured or the actual development but also to identify the child's future disposition based on his/her functions that will mature later on. This concept established that his or her development of cognition is highly affected by social interaction. In relation to reading the collection, ZPD will allow reading children's stories that present pertinent issues and controversial topics about IP communities. Therefore, there is no need for avoidance of such topics because problem-solving with adult guidance or collaboration with more capable peers will facilitate.

Ang Paaralan ni Fuwan (The School of Fuwan)

The main character Fuwan wants to go to school but discourage by his sick father for the reason that the land his family is tilling needs more hand. In the following lines in the story stated some of the everyday struggle of a Bontoc child: "Everyday she woke up early, even if she wanted to sleep some more, because she had to walk several kilometers to get to her school. She walked the same distance on her way back home." (Anonuevo, 3).

Miss Pilar the teacher in the school tried her best to integrate the local practice so that their education can be relevant to their everyday living this include the *ugfu* or the collective way of planting rice. Through experiential learning the students were able grasp the lesson that contribute well to the need of the community. In this part Miss Pilar plays a key role in opposition to the predominant curriculum that is being implemented.

Teachers inside the Philippine educational system are trained in a Western-oriented educational perspective. Western scientific knowledge is promoted and forms the core of the curriculum developed by the Philippine Department of Education. The Philippine education system has historically led indigenous peoples to accept Western knowledge, which has become a measure of progress.(Leah Enkiwe-Abayao)

Though the initiative of the teacher advance the position of IP education, the text failed to acknowledge why did the father of Fuwan demand more help in the fields and in the land that is being tilled, what is the existing relationship of production?

The next day, her father told her that she could not go to school again that work in the field was more important. Fuwan wanted to break down in tears but stopped herself when her brother touched her head affectionately. That day she weeded the field with a heavy heart. (Anonuevo,16)

Though the way the father reacted to Fuwan's education must not be disregarded but by directly positioning Fuwan's father as the primary reason for the child's predicament in receiving education, moves

away from the critical discourse about the general situation of Bontoc family and why such parents have this mindset. By simply framing it as the father's prerogative for their economic needs, the text shy away from providing the reader context of how feudalism impacts even the everyday life of an IP child.

It is imperative to establish the need for context in the text. In the story, the source of income of the family is through farming thus there is a big demand in the household to include themselves in the harvest time because absence of one might result to their hunger. Since the farming situation is backward and in smaller scale, Fuwan's father has no choice but to demand more help or else they will be in debt for not harvesting on time. The lack of concrete context implies that it does not recognize the social level as an important factor for child's development and that a child's environment is also decisive for his or her learning.

It is said in Botelho and Rudman's *Critical Multicultural Analysis of Children's Literature*, reading children's literature one has to read against its sociopolitical context. Understanding its historical context and the prevailing ideologies about class, race and gender. How cultural themes are imbedded and how characters are shape by these themes. The absence of context in the text limits the reader in analyzing and at risk of placing the problem as individuals fault instead of systemic land problem in the Philippines.

Gustong Mag-aral ni Sula (Sula Wants to Study)

The story emerges from a four year old T'boli child who is wondering why for two days her mother is not sitting at the *legoleng* (place for weaving) and the thought of *Fu Dalu's* (spirit of abaca) anger bothered her. Added reason for discomfort is her dream about going to school while her peers are already studying in school. The child informs her father about her dream but the father dismiss the idea by saying that she's too small for school and there's chance she might not be admitted. But things change when her mother went home from a meeting and later on, the family study together.

Her mother came home at dusk. Sula heard that she went to a meeting. While they ate, her mother told many stories to her father about the meeting and Sula could not interrupt her to tell them about her dreams. After clearing the table, her mother opened the bag from the meeting. She brought out a book, a pad paper, and some pencils. This surprised Sula. She saw them talk happily as her mother showed her father the paper. Sula saw her father take the pencil and write on the paper (Lemlunay,14-16).

The text recognize that the child can assert her right through questioning and challenging limitations but failed to widen and deepen the scope of analysis in terms of why indigenous children are part of the big statistics of uneducated Filipino. This part focused on the father discouraging his daughter.

Sula told her father about her dream and he laughed. He lifted her by the waist and held her. "But you're so small," her father laughed. "They might not admit you." (Lemlunay, 12)

Reading closely, the father had a notion of who can be accepted and can't enter school. The father is clueless of early grade education and the need for such. The father's response is crucial in understanding why some children from IP communities are discouraged to go to school. It is not just about the parents, blatantly discouraging their children but it is the failure of the state in providing education that doesn't alienate and allow notions like this to occur. The text failed to raise why father like him end up with this kind of conclusion. It conveniently states that it is the parents' failure why children are not in school and dismiss the obligation of the state to educate the community.

But in the mid part of the text, the barangay opened a class for mothers and fathers of the community. The education that was offered to the parents of IP community is forwarded through Alternative Learning System.

It is a parallel learning system in the Philippines that provides a practical option to the existing formal instruction. When one does not have or cannot access formal education in schools, ALS is an alternate or substitute. ALS includes both the non-formal and informal sources of knowledge and skills. (Department of Education website)

Sula's mother will study so that it will benefit her when she sells tinalak. She will also teach Sula and her husband how to write and read. Sula's mother attending class brought good news to the family. But prior to this good news, Sula was afraid. She is afraid because of the possible anger of Fu Dalu with her mother not weaving for two days. At the end, it was revealed that the reason for her mother's absence in abaca weaving is school. This statement bring out that weaving and studying are in contrast because it was viewed as either they will work or study. Not recognizing that it is not separate; learning their culture that includes weaving and education must be link to each other. Therefore the western-based education to IP's need to be addressed and that local culture as a foundation in education must be integrated to their curriculum. An education that will allow them to bring them closer to their own culture instead of leading them to possible alienation of their own culture. Vygotsky said that culture is part of the social level meaning if one does not recognize the individual culture, the person will be alienated. For Sula's case, her first statement also resonates the fear of being alienated in economy because if her mother will not weave it means less income and the possibility

of less food.

In the end Sula, dreamt of a day that they can read a book together. The text primarily raised the need for education in indigenous community but lacks in acknowledging the need for an education that will enrich their tradition so that T'boli children like Sula will have an accessible education not just limited to reading and writing but an education that will enable them to be critical and assert their rights as a community. An education that will allow Sula's dream to materialize and that is towards enabling the community.

Ang Ibay ni Miana (The Ibay of Miana)

The story went around between two children who are Miana and Lina, who became friends despite being different but as the story unfolds the reader will figure out that they are not quite different. Miana and Lina were characterized as children who likes to read, play and study. One came from the city and the other one came from IP community. Miana who is the Agta child was sent to stay with other family who are living in the city and was considered by Miana's father as their Ibay which means a friend who is not Agta and also the family who also exchange products with them.

Miana will have to stay with their Ibay's home so that she can study. They have a daycare in their community but because the teacher moved away the daycare cannot operate leaving Agta children with no school. This part of the story tackles how IP communities received lesser social services but in some cases they don't receive anything from the state. In some cases some of them who has capacity or connections will find a way for their children to have education, like Miana's father who leave his child to the city despite of the possible danger that her child can encounter.

Miana and her amay were going to Tiyo Rene's house. She used to go to a daycare center near their pukto but had to stop when their teacher left and moved to another place. Miana wanted to continue studying but the school was too far from their pukto. How fortunate that Tiyo Rene agreed to have Miana stay at their home for the entire school year (Popa, 4).

Lina's family addressed the need for Miana's education. This situation in the story was somehow ideal but also raise the argument about the accountability of the state to give education for all. This situation excused the duty bearers to perform their duties and place the right's holders to thrive in their own means.

In addition, the solution to transfer of Miana to a school in the city will pose a possibility of acculturation thus there is a need to provide her an education and environment that will enrich her own culture as an Indigenous child. Vygotsky stated the importance of social interaction in development.

Every function in the child's cultural development appears twice: first, on the social level, and later, on the individual level; first, between people (interpsychological) and then inside the child (intrapsychological). This applies equally to voluntary attention, to logical memory, and to the formation of concepts. All the higher functions originate as actual relationships between individuals (Vygotsky, 48).

The statement above can also be link to how one can react to undesirable socialization. If one cannot acculturate accordingly it will result to alienation and be ostracize. It is stated in the story that some Agta from their community opted to go home because they experience bullying in school.

As they headed for their classroom, Miana remembered the story of other children like her who also tried to attend school. Many of them returned to the pukto because their classmates laughed at them. Their classmates made fun of them because of their dark skin. Would the same thing happen her? (Popa, 23).

Miana found a good support system through Lina, who help her conquered her fear. Lina reach out to her friend since she noticed Miana's hesitation in entering the classroom. Symbolically, in the last part, together they pursued a path that will help them reach their dreams. The story exemplified how children from different communities can have a relationship that doesn't discriminate the other. Though the story raised arguments by indicating details about the Agta's education situation and discrimination, it failed to tackle the possible struggle of the family of Miana which is the forced shift of economic means since colonists and multinational corporations took over their lands.

As the wild game and fish resources have declined, the Agta have been forced to adopt an alternative economic strategy: instead of trading meat for rice, they now trade labor. The vast majority of Agta economic activity in 1983 was spent in wage labor for lowland farmers, or in gathering and selling rattan to commercial buyers. The daily pay for Agta wage labor in 1983 was the equivalent of .72 US cents, plus a noon meal (Thomas Headland).

Though the text celebrates the friendship between Agta and lowlanders and the effort to have education in spite of the discomfort, it was deficient in tackling the pressing struggle of Agta community.

Table 1. Approved mining applications in IP areas

Types of mining application	Number of Applications	Size (in hectares)	Tribes affected
Financial Technical Assistance Agreement (FTAA)	5	99,284.21	Ifugao, Bugkalot, Mangyan, Balaan, Klagan, Manobo, T'boli
Mineral Production Sharing Agreement (MPSA)	146	363,267.5574	Ibaloi, Ifugao, Isneg, Tingguian, Ibanag, Agta, Aggay, Ayta, Remontado, Mangyan, Dumogot, Palaw'an, Higaanon, Mamanwa, Manobo, Mansaka, Mandaya, T'boli, Banwaan, Subanon, Higaanon, Binukid, Dibabawon, Balaan.
Exploration Permit (EP)	41	69,253.80	Ifugao, Yapayao, Kalinga, Kankanaey, Ibaloi, Bugkalot, Kalanguya/ Ikalahan, Sambal, Agta, Ibanag, Aggay, Higaanon, Binukid, Mansaka, Mandaya, Mamanwa, Banwaan, Talaandig, Aita-Manobo, Matigsalag, Subanon.
Mineral Processing Permit (MPP)	25	--	Aggay, Agta, Ibanag, Ibaloi, Ayta, Remontado, Palaw'an, Subanon, Higaanon, Binukid.
Industrial Sand and Gravel Permits		562.7959	Ibaloi, Aggay, Ayta, Subanon, Mandaya, Mansaka, Manobo
TOTAL	281	507	39 indigenous groups

Source: The Indigenous Peoples Under BS Aquino: Four years of deception, dispossession, and destruction, Kalipunan ng mga Katutubong Mamamayan ng Pilipinas (KAMP) journal, Dec 2014

The table indicates the data of affected indigenous communities from the implemented rule on Mining which is Executive Order 79, even though this was implemented before the selected titles were published, for many years mining is still a threat to their ancestral lands.

“Executive Order 79 proclaimed a moratorium on all new mining applications, but excluded the 771 kinds of large- scale permits that were filed or approved prior to EO 79. These include 507 approved mining applications, 60 percent (281) of which cover indigenous territories, or 607,779 hectares of 1,027,348 has. BS Aquino himself had approved mining operations in more than 270,000 hectares of mineral lands before.” (KAMP Journal)

The absence of this kind of context tells more about the text. The choice to discuss the education situation but be silent about the major conditions of the IPs will lead us to raise questions like whose privilege are being presented? Is there any underrepresentation? Did power relations exist? It is raised in Botelho and Rudman's *Critical Multicultural Analysis of Children's Literature*, that like other genre, children's literature is also a product and an evidence of power relations; it is a transcript of power relations of class, race and gender. In this story, it is important to read closely and identify what is not being talked about and why do we have to be silent about it.

Bahay ng Maraming Masasayang Tinig (House of Joyful voices)

The story is about Badjao children from Basilan who are struggling to live in the city. Living in hostile environment where they are discriminated and impoverished. At the beginning of the story they were accused as theft in the local market. The children run off, afraid that will be frame up in the incident. While they are traversing the road, Palasia heard joyful voices of children coming from a room, she wanted to stop but her brother Hajulani pulled her. After they find refuge in their shanty, Hajulani declared that he will find work and that Palasia and Tampi will not beg anymore. This decision came from their fear of being caught and be sent back to their hometown. The next day, the two children went to the place where they heard the joyful voices. While observing, the two encountered bullying from the other children but Mrs. Tabora, the teacher, intervene and encourage the two to join the class. At first when Hajulani found them in school and Mrs. Tabora tried to convince him to allow the two to go back to school.

“Hajulani pulled them. But Palasia replied: We will come back, Mrs. Tabora. We will come back.” (Uson, ___)

At the end of the story, a symbolic action from Hajulani and a meaningful reply of assurance from Palasia introduce the text to handful of interpretations. The seemingly negative response of Hajulani towards attending school places him as one of the primary actors in depriving the two children. Positioning Hajulani in that manner established problematic points. Vygotsky said that child's formation of knowledge can be affected through interactions and through these interactions one can learn his own culture. Given this position there is a need to examine Hajulani's reaction and his reaction towards the incident. It can be traced on his own exposure from where they lived and to the hostile environment. Hajulani like the two children also experience difficulties living in the city as an IP.

Yet, despite these guarantees, the fact is that wherever IPs live they remain among the poorest

and most disadvantage peoples. The first-ever Report on the State of the World of Indigenous Peoples, issued by the United Nations Permanent Forum on Indigenous Issues in January 2010, revealed that IPs make up fully one-third of the world's poorest peoples, suffer disproportionately in areas like health, education, and human rights, and regularly face systemic discrimination and exclusion (UNDP Philippines Fast Facts).

Given this general statement on the state of IP communities the text is limited in giving substantial context of why they choose to struggle living in the city. For the case of Hajulani, Palasia and Tampi instead of going back to their sailing vessel (since they are known to live in the sea) they opted to stay and beg. Failure to place context in the story of how Hajulani form that kind of view on education is failure of the text to be critical in the situation of IP communities.

The text provides information about discrimination, poverty and violence that indigenous children encounter but it also give us idea that even though the city is cruel there is Mrs. Tabora who represents some individual who are willing to help though limited. Though there is a glimpse of hope with the likes of Mrs. Taboras character, still indigenous children experience two folds of inequality because aside from being part of the IP community these children are also part of a class that experience deprivation and oppression.

May Kapatid na si Mungan (Mungan Has a Sibling)

The story is about a Manobo girl who discovered that she'd be having a younger sibling. Narrating how the family expects a new baby in their household while the culture of Manabo are being discussed.

"Yes," her mother answered. "We have a healthy produce of corn and sweet potatoes." "Indeed it must come under a good sign," her father said dreamily as he stared at her mother. He then held her mother. He then held her hand and looked at the sky. "Over there," her mother pointed to a bright star. "That one is its star." Mungan looked at the part of the sky where her mother pointed. Whose star? Mungan asked herself. Do I also have a star? "It's right beside Mungan's star," her father said (del Castillo,1-4).

This part of the story established the rich culture of IP communities. This allowed the reader to know how relevant the IP knowledge and how it is integrated to their daily life. It also shares the situation of "infanticipation" (an amalgamation of two words which is infant and anticipation) and the insecurity of an older sibling.

Mungan's character also portrayed an inquisitive character that is one of the many characteristics of a child. They question and actively seek for answers. Mungan in the story is not mere observant that is lacking in faculties and her active characteristic was hone through her socialization in their household. Vygotsky explains that learning is closely related to social interaction, that it is fundamental to person's own development. Mungan's relationship to her grandfather played a key role on her understanding and the management of her insecurity towards her younger sibling. The text did not mention if Mungan is attending formal school but it mentions the sharing of stories and music. *Kudlung* is the native two-stringed guitar and *dalinday* is the song about love.

Together with Apu Lantung, she told her stories and Mungan heard more Manobo myths and folktales. In the evening, her father played the *kudlung* ang Mungan and her mother sang the *dalinday* to soothe and lull her sibling to sleep. Apu Lantung explained that the baby in her mother's womb needed a lot of sleep so that it would grow healthy, strong, and ready for playtime with Mungan. (del Castillo, 22-24)

The depiction of Manobo in the text acknowledges the role of the family and community in enriching the culture. Highlighting these allows the IP's to be identified with these artifacts, practices and beliefs. The choice of presentation will present two opposing points. First, by gazing at the family life of Manobo's, the text humanizes them, like any household they also encounter this situation and adapt to changes. Second, that by these identifications one can assume immersion to their culture without knowledge of their context. By simple identification that *malong*, *kudlung*, local practices and myths are Manobo's, one is in danger of claiming that they know them thus trivializing them. IPs like the Manobo's continues to lose their ancestral lands, their resources and their lives. Based on the study of *Kalipunan ng mga Katutubong Mamamayan ng Pilipinas (KAMP)*, a commonality among victims is that they were vocal opponents of destructive mining projects, oil palm plantations, militarization, or had criticized government neglect and corruption. These narratives are not presented in the text but that doesn't mean that they are misrepresented, the text compare to the others choose to focus on the household dynamics and incorporate their culture.

The Challenges

Vygotsky claims that child's development is greatly influenced by effective social interaction and that social interaction is shape by many factors including the production of knowledge. Children's literature that are produce during a particular time frame are based on the dominant values that the culture has in a particular

time. Most of the time, what is written in children's Literature reveals what worldview is accepted. Children's Literature production is also a question of who has the power to decide if the text is suitable for children, who set the parameters. This can be related to Gramsci's Cultural Hegemony. That domination of the ruling class in culture exists to support their status in relations of force. The publishers of text either reinforce or challenge the dominant culture of the society. It is publisher's discretion that is based on what are marketable to the adults who have the purchasing power. The adults decide on what is acceptable based on the dominant values that they have and that these values are shaped by their class interest. Given this analysis, it is imperative that in reading or writing children's literature, one has to be aware of the existence of class and that children belong to a class.

Indigenous children belong to a particular class and it can be analyzed based on their context. Representing them in the text demands knowledge of context that will translate also in the text. If they are not depicted with their own context there is a danger of misrepresentation and disrespect. In positioning that children's literature affects the development, what is the effect of misrepresentation and underrepresentation of Indigenous children in the text? It can affect the reader's development. On how one can identify and frame situation, one is reinforcing a status quo.

In Botelho and Rudman's *Critical Multicultural Analysis of Children's Literature: Mirrors, windows, and Doors, Language, Culture, and Teaching*, reading children's literature one can use critical multicultural analysis and look at literature as representation of power and that one can make connections of social issues and justice to the meaning and messages of the text being read.

Critical multicultural analysis of children's literature equips the reader with strategies to unmask dominant ideologies, integrate what they know about themselves with what they learn about others, and translate their reading and thinking into social action. Children's literature can be a tool for creating a historical, sociopolitical imagination in young readers, and teachers and other adults can serve as important role models of resistant reading (Botelho and Rudman, 9).

Through socialization and with the facilitation of adults, children can read text that present context. Readability of the text doesn't limit the text in presenting context. It demands more skills and research for the writer of children's literature. Text should be enjoyed but it must offer more since children's literature has a role in development of a child. Children's literature has a role in making the child conscious and by being conscious they know how to act in the society.

It is a challenge to produce text that represents Indigenous children and that by representation the text must adhere to the context. There is danger of stereotyping of identity that instead of allowing them to be active agents and empowered, some text reinforce views and values that marginalize the indigenous children. Allowing them to have a literature that is critical and sensitive to the concerns of the society is creating a reading community that respond to the need of the community and also as active agents in promoting self-determination of Indigenous Peoples.

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The Study of Adjective Clause to Assist Children's Imagination in Reading Antoine de Saint-Exupery's *The Little Prince*

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Abstract

Children literature is one of the literary works that is mostly discussed nowadays. There are a lot of perspectives in children literature that gives contribution in literary field. In the early of its coming out, children literature was purposed as media of entertainment. However, as the linguistics study for children develops, the function of children literature is also advanced, which is to assist the children's imagination and their understanding about the sentence. This paper analyzes the structure of the sentence clauses in Antoine de Saint-Exupery's *The Little Prince*. The main sentence structure inside the novel is the complex sentence in which it contains one independent clause and one dependent clause. The type of clause that become the concern of this paper are the adjective clauses. The purpose of the adjective clause used in this story is to help the children create better imaginary about the story. The main objective of this study is to find out the contribution of the adjective clauses that are used by the writer in *The Little Prince* to find out the impact of the choices of clauses form in the novel. By understanding its impact, this paper shows how the contribution of the clauses assists children to improve their understanding about the sentence structure and create better imagination in reading the story.

Keywords: children literature, syntax, and adjective clauses

The Important Role of Children Imagination

Imagination plays an important role in child's development. It helps children understand the reality in which they learn about people and events that they do not directly experience. For young kids, imagination allows them to wonder about their future as what they want to do when they grow up. As an example, children who want to be a pilot must have imagined what a pilot looks like and what they do before they really experience it. Thus, imagination is like a gate for children into the reality of life.

As for children with certain ages, imagination functions as an escape from the reality. Therefore, children create fantasies from their surrounding that reverse the reality or, it goes beyond what reality is able to do. Imagination about fantasy drives children to be more creative as it gives children opportunities to create something beyond the ordinary things. Fables and science fictions are two kinds of the literary works that give children space to imagine things that are not able to exist in the real life. This event of escaping from reality is a way for the children when they are able to explore things. However, imagination about fantasy ceases as the children grow up. Around the age of 8, children show more interest in realistic stories and adventures of young characters (Russell, 2005: 29).

This study uses the novel by Antoine de Saint-Exupery "*The Little Prince*" to analyze how children's imagination can be improved through the syntax of literary works. *The Little Prince* is originally written in French, entitled *Le Petit Prince*. The story is about a little prince who makes a journey to travel from one planet to another planet and find out what the universe looks like. It is occupied by realistic characters that we can find in the daily life such as, a traveller, a geographer, a pilot, animals like a snake and a fox, and a concrete place like the Sahara Dessert. Nevertheless, this novel does not put aside the fantasy entirely as the little prince's adventure to travel around the planets, and his encounter with the inhabitants in each planet are really fictional that triggers children to create their own imagination about the little prince's adventures.

In this paper, the novel "*The Little Prince*" is analyzed in the aspect of the sentence structure focusing on the adjective clauses. Most of the chapters of the story contain adjective clauses that modify many objects and subjects within the story that is aimed to give clearer depictions to children about the nouns which are explained. Therefore, this study focuses on how the adjective clauses play an important role to help children create a better imagination in understanding the story, which is a semi-realistic kind of children's literature.

A Brief Note On Children's Literature

Children literature is a good quality trade book for children from birth to adolescence and interests to children of those ages, through prose and poetry, fiction and nonfiction (Lynch-Brown & Tomlinson, 2005: 3). The trade book has a purpose for entertainment and information. Thus, children literature provides fantasy as the entertainment, moral value, and common knowledge as the information.

According to Lynch-Brown and Tomlinson, there are several values that should be acquired inside the children literature. First, a good children book offers an enjoyment in which the stories remain in children's mind no matter what the genre of the book is. Second, children have the opportunity to experience their imagination through the various experiences of entering the different world from the present one. Third, it provides the moral reasoning for the children to make their own decision about what is right and wrong through the experience of the character inside the story. These personal insights are sufficient to guarantee a good book as an essential part for the children.

The novel *The Little Prince* is one of the good qualities of children literature. It fulfils the characteristics needed for children to assist them improve their cognitive, especially their imagination. This novel is an adventurous story that tells about the journey of the little prince who goes around the universe. His arrival in each planet offers a lot of diverse story such as the geographer's planet, the lamplighter's planet, the businessman's planet, and the Earth. Each planet has its own exclusivity and adventure in which children really indulge themselves. Therefore, *The Little Prince* is a good novel for the children as it provides the enjoyment for the children.

As required inside every literary work, moral values are necessary. *The Little Prince* has a lot of moral values that tell about the life of the grown-ups that are busy about their own work. The moment the little prince travels to each planet, he meets the inhabitant there who does their job continuously. They are so busy that they forget they do not live alone. The King that the little prince meets also tells that the grown-ups are sometimes really selfish to claim everything as theirs. Besides that, *The Little Prince* also offers children a good moral value about friendship and loyalty that is depicted in the little prince's friendship with the fox and relationship with his rose. Thus, a good children's literature does not only provide children with enjoyment but also the moral value they need when they are in the reality.

The story of *The Little Prince* also provides children with information. It gives a brief description about some jobs of the inhabitant in each planet, for example the geographer is explained as someone who "...knows the location of all the seas, rivers, towns, mountains, and deserts." The language used to describe the job is also simple that can be understood easily by the children.

Theory on Sentence Structure and Adjective Clauses

Based on one of the articles in *College Composition and Communication* journal written by Robert Lado entitled *Sentence Structure*, it is stated that each languages has their own sentence structure. There are differences within the unity of human speech when we observe the structure of many languages (Lado, 1957: 12). One of the differences is the different structure.

English has four types of sentence structure. Simple sentence as one of the type of sentence structure consists of one independent clause. The example is "I read a book". Other types of sentence structure in English are compound sentence, complex sentence, and compound-complex sentence. Compound sentence consists of one independent and one dependent clause, for example "I read a book and write some notes". Complex sentence contains an independent clause and a dependent clause, for example "I continue reading this book because the story is very interesting". The last type of sentence structure is compound-complex sentence which contains at least two independent clauses and one dependent clause.

From those examples, it is seen that different structures represent different systems of habit. It reveals the multiple dimensions of the choices that the writer makes in his prose sentence (Lado, 1957: 18). One of the dimensions that is appeared often in the story is the adjective clauses.

Based on *Understanding and Using English Grammar the Third Edition* by Betty S. Azar, an adjective clause is a dependent clause that modifies a noun. It is also called as a relative clause where its functions are to describe, identify, and give further information about a noun (Azar, 1998: 267). An adjective clause consists of some pronouns which are used to connect the dependent clause to the independent clause. The adjective pronouns are who, used for people; which, used for things; whose, used for showing possessives; and that, used for both people and thing.

In *The Little Prince* story, there are some adjective clauses used in each chapter. These are some of the sentences.

In this course of this life I have had a great many encounters with a great many people who have been concerned with matters of consequence (p. 4).

The sentence above is a compound sentence because it has one independent clause and one dependent clause using the adjective pronoun 'who' followed by a passive structure. Below is a complex-compound sentence which contains some adjective clauses:

I should have like to say: "Once upon a time there was a little prince who lived on a planet that was scarcely bigger than himself, and who had need of a sheep..." (p. 12)

This sentence consists of 3 adjective clauses. The first and second adjective clauses are describing the little prince, "*who lived on a planet*" and "*who had need of a sheep...*" Another adjective clause is used to modify the little prince's planet, "*that was scarcely bigger than himself*".

Those two examples of sentences that contain adjective clauses are provided to show that the writer uses some adjective clauses to give more descriptions about the details of the little prince, the narrator, and

their surroundings. It is believed that those specific details explained in the form of adjective clauses are to help the children improve their imagination.

Discussion

1. Adjective Clauses in *The Little Prince*

Based on the theory of adjective clause by Betty S. Azar, the adjective clauses used in *The Little Prince* are who, which, where, and that. Below are some data of the adjective clauses.

Example 1 - Who

And I saw a most extraordinary small person, **who** stood there examining me with great seriousness (Chapter 2; page 5).

The little prince, **who** asked me so many questions, never seemed, never seemed to hear the ones I asked him (Chapter 3; page 9).

A geographer is a scholar **who** knows the location of all the seas, rivers, towns, mountains, and deserts (Chapter 15; page 43).

To me, you're still nothing more than just a little boy **who** is just like a hundred thousand other little boys (Chapter 21; page 58).

"Forget what?" inquired the little prince, **who** already was sorry for him.

"Ashamed of what?" insisted the little prince, **who** wanted to help him.

"Five-hundred-and-one million of what?" repeated the little prince, **who** never in his life had let go of a question once he had asked it (Chapter 12; page 35-37).

Example 2 - Which

Whenever I met one of them who seemed to me at all clear-sighted, I tried the experiment of showing him my Drawing Number One, **which** I have always kept (Chapter 1; page 4).

And the little prince broke into a lovely peal of laughter, **which** irritated me very much.

And he sank into a reverie, **which** lasted a long time. (Chapter 3; page 9).

And if I know - I, myself -, one flower **which** is unique in the world, **which** grows nowhere but on my planet, but **which** one little sheep can destroy in a single bite some morning, ... (Chapter 7; page 22).

The only mountains he had ever known were the three volcanoes, **which** came up to his knees (Chapter 19; page 53).

The grain, **which** is also golden, will bring me back the thought of you (Chapter 21; page 58).

Example 3 - That

So the little prince, in spite of all the good will **that** was inseparable from his love, had soon come to doubt her. (Chapter 8; page 25)

"It is she that I have watered; because it is she **that** I have put under the glass globe; because it is she **that** I have sheltered behind the screen; because it is for her that I have killed the caterpillars; because it is she **that** I have listened to..." (Chapter 21; page 60)

"The stars are beautiful, because of a flower that cannot be seen." (Chapter 23; page 63)

"A common rose and three volcanoes **that** come up to my knees and one of them perhaps extinct forever...**that** doesn't make me a very great prince." (Chapter 20; page 55)

Example 4 - Where

"...there were on the planet **where** the little prince lived, as on all planets, good plants and bad plants." (Chapter 5; page 16)

I know a planet **where** there is a certain red-faced... (Chapter 7; page 21)

But there is no shop anywhere **where** one can buy friendship, and so men have no friends any more. (Chapter 21; page 59)

"...my star, then, can be found right above the place **where** I came to the Earth, a year ago..." (Chapter 26; page 73)

2. The Contribution of Adjective Clauses in *The Little Prince* to Improve Children's Imagination

a. The Adjective Pronoun 'Who'

The mostly appeared adjective pronoun in the story is 'who'. The conjunction 'who' is used to explain the noun that refers to a person or some people. In the first example, there is a quotation, "And I saw a most extraordinary small person, **who** stood there examining me with great seriousness". The most extraordinary small person in that quotation refers to the little prince, and the narrator describes what the little prince stands near the narrator and examines him seriously. By reading that quotation, children are able to imagine that the narrator pays attention to a small person, and by the help of the adjective clause 'who', children are capable to imagine that the small person also pays attention to the narrator with a serious expression.

The second quotation taken from Chapter 3 is "The little prince, **who** asked me so many questions, never seemed to hear the ones I asked him". This quotation is stated from the narrator's point of view. The main clause of that sentence implies that the little prince never listens to questions asked by narrator. The use of 'who' give additional description about the little prince in which he, too, asks the narrator a lot of questions.

For the children, the sentence gives another description about the little prince's personality in which children understand that the little prince is fond of asking question but never bother to answer the others'. Therefore, the clause "who asked so many questions" is very important to assist the children understand what the writer wants to convey, which is about the little prince who is really fond of asking the narrator questions, but when he is asked by the narrator, he never answers him.

Here are some other quotations in the story that contain the adjective clause 'who':

"Forget what?" inquired the little prince, **who** already was sorry for him.

"Ashamed of what?" insisted the little prince, **who** wanted to help him. (Chapter 12; page 35).

"Five-hundred-and-one million of what?" repeated the little prince, **who** never in his life had let go of a question once he had asked it (Chapter 13; page 37).

Those questions are asked in Chapter 12 when he visits a planet of a tippler and Chapter 13 when he meets a businessman. All of the adjective clauses 'who', which are stated above, are found after the phrase "the little prince". The descriptions facilitate the children to be able to observe the characteristics of the little prince, which is curious. Firstly, when the little prince meets the tippler, the little prince asks him what he does, and he answers that he drinks. The little prince continues to ask the reason why the tippler drinks and he answers "to forget", then the little prince asks "forget what", and it is followed by a description of the little prince's feeling, which is feeling sorry for the tippler. Secondly, the little prince insists on helping the tippler. It is seen from the description of the quotation, "insisted the little prince, **who** wanted to help him". Both of those evidences give enlightenment to the children about the characteristics of the little prince who is curious, innocent, and sincere.

The third clause provides an adjective clause 'who', which explains the repetition of the little prince's question. In chapter 13, the little prince meets a businessman whose work is to count the stars. After knowing that the businessman has counted around five-hundred-and one million stars, the little prince is surprised and keeps repeating his question. From this description, children are able to conclude that the little prince is a boy who is full of curiosity.

Another example can be seen in Chapter 15 when the little prince arrives in a planet and meets a geographer. That geographer uses an adjective pronoun to make the little prince understand more about what he does.

"A geographer is a scholar **who** knows the location of all the seas, rivers, towns, mountains and deserts" (p.43).

This sentence is a compound sentence that also consists of one independent clause and one dependent clause. The dependent clause uses an adjective clause that modifies the noun 'a scholar'. It becomes the main idea in which the sentence explains that a geographer is also a scholar. Thus, in children's mind, the first picture that appears is a form of an educated person who learns about the location of the geography in the earth.

The following dependent clause uses an adjective pronoun 'who' in which it modifies the word 'a scholar' and gives more explanation what a geographer does. As the children perceive the dependent clause, they are able to depict that a geographer is someone who is knowledgeable about the seas, river, tows, mountains, and deserts.

Another adjective clause which is found in Chapter 21 is "...**who** is just like a hundred thousand other little boys." It describes the noun in the independent clause which is 'a little boy'. The function of the adjective pronoun in that sentence gives a clearer depiction about the little boy referring the Little Prince. The author tries to describe the existence of The Little Prince that he is just like any other ordinary boy. The adjective pronoun gives emphasis about the modifier that directly focuses on The Little Prince.

As the children read this sentence, it makes them easier to picture the character of The Little Prince in the point view of the fox. It is also followed by the structure of the sentence which is a compound-complex sentence that is started with an independent clause which stands as the ground of the imagination for the children.

The quotation "...you're still nothing more than just a little boy..." makes the children imagine that in the fox's mind, The Little Prince just looks so ordinary, physically is similar to every other boys. However, with the addition of the adjective pronoun followed by the dependent clause, it emphasizes that The Little Prince becomes more ordinary as the dependent clause implies that he is just the same as the "hundred thousand little boys." So, children see clearly the figure of this Little Prince is just like any other kid even though he comes from another planet.

From the examples and analysis in this part, there are no any reduced clauses used by the author. For some descriptions, the author can make it into the reduced types, for example in Chapter 12 on the clauses after the word 'the little prince'. The clause "...*inquired the little prince, who was already sorry for him*" can be reduced into "...*inquired the feeling sorry little prince*"; and "...*repeated the little prince, who*

never in his life had let go of a question..." can be reduced into "...repeated the curious little prince". The alternatives to provide the reduce clauses can make some explanations become simpler. However, the author does not reduce them because children's understanding is not very complex yet. They are able to comprehend the reading when the description, which is the dependent clause and which follows the independent clause, is related in sequence. That is why, reduced clauses are barely found in the whole chapters of this novel.

b. The Adjective Pronoun 'Which'

The adjective pronoun 'which' is used to modify inanimate objects. In the novel, 'which' is used to describe some things or objects so that they have clearer description. This type of adjective pronoun is very important to help the children gain more imaginative portrait because it provides more explicit description about the objects. The first quotation of the adjective pronoun 'which' is from the first sentence in the first chapter:

Whenever I met one of them who seemed to me at all clear-sighted, I tried the experiment of showing him my Drawing Number One, **which** I have always kept (p. 4).

The adjective pronoun 'which' from the quotation above explains about the narrator's drawing. The author wants to describe about the narrator's favorite activity, which is drawing. The adjective clause "*which I have always kept*" modifies the narrator's Drawing Number One. After reading that adjective clause, children will understand that the narrator is not brave enough to show his drawing because his drawing is always kept. On the following sentences after that quotation, children can find out the reason why the narrator always prefers to keep his drawing.

In Chapter 3, there are two quotations using 'which'. The first one is on the description of the little prince's laughter that makes the narrator feel irritated. Children have the innocent characteristics and it is seen in this quotation. Like the little prince, after listening to the narrator, he laughs in a lovely way. However, for the adults as it is represented by the narrator, children's laugh can be irritating. From this adjective clause, children can gain an imagination about the reality of life.

The second quotation in this chapter is "*And he sank into a reverie, **which** lasted a long time*". It is about the little prince who is suddenly thoughtful after the narrator asks where he comes from. When reading this part, children can understand that there is a sudden change in the little prince's mood because the little prince thinks hard in a silent way for a long time to find out how should he answers the narrator.

Children have a lovable characteristic, and it is represented by the description of the little prince about the flower in his planet. The writer uses three 'which' adjective clauses to describe about that flower: "*And if I know - I, myself -, one flower **which** is unique in the world, **which** grows nowhere but on my planet, but **which** one little sheep can destroy in a single bite some morning, ...*" (p. 22). When children is excited to something, they tend to explain it until it is very clear, so children, who read this part of novel, will be able to acknowledge how big is the little prince's love to his flower by seeing his excitement in telling about it.

In Chapter 19, the author provides some descriptions to help the children imagine the size of the little prince's planet. There are three volcanoes in his planet, "***which** came up to his knees*", and from that height of mountain, the little prince is able to see the whole planet only in one glance (p. 53). In Chapter 21, there are some poetic features about the relationship of the little prince and the fox. It is seen in the sentence: "*The grain, **which** is also golden, will bring me back the thought of you*". The description of "golden" refers to the little prince's hair. Children are believed to have unlimited imagination because their perception in mind is not influenced yet by the society, so when the author represents the little prince as the golden grain, they will understand how the fox will miss the little prince by keep thinking about him when looking at the golden grain.

c. The Adjective Pronoun 'That'

The adjective pronoun 'that' is commonly used in adjective clause to modifies animate and inanimate objects. In *The Little Prince*, the adjective pronoun 'that' is used to describe abstract things like love and will, or emphasize the action done by certain characters. The first example is seen in page 25

"So the little prince, in spite of all the good will **that** was inseparable from his love, had soon come to doubt her."

The sentence above describes the little prince's doubt starting to arise toward his rose no matter how much the little prince loves his rose. It can be seen from the use of the adjective pronoun 'that' in which modifies the noun 'will'. 'All the good will' is explained as something that becomes an inseparable part from the little prince's love for his rose. The conjunction 'in spite of' shows that there is a contrast between the main clause and the dependent clause.

When this sentence is perceived by the children, the very first image that comes in their mind is formed by the main clause which is 'the little prince had soon come to doubt her'. The main clause becomes the foundation of the imagination inside children's mind before they figure out what is going on with the whole sentence. Thus, the first perception that children catch is that the little prince starts to doubt the rose.

As the understanding of the main clause is achieved, children look up to the dependent clause which is 'in spite of all good will that was inseparable from his love'. Children realize that the little prince actually

has a good will that is inseparable from the love. With the addition of the 'in spite of' that shows a contrast, children eventually manage to create a full imagination of the sentence. From the first foundation in which the little prince starts to doubt the rose and it follows by a contrast in which the little prince still has a good will for the rose that is inseparable from his love. The final image acquire by the children is that the little prince who starts doubt the rose even though there is still love there that does not put in to account.

The second quotation is taken from Chapter 21 that is said by the little prince:

"It is she that I have watered; because it is she that I have put under the glass globe; because it is she that I have sheltered behind the screen; because it is for her that I have killed the caterpillars; because it is she that I have listened to..."

In the paragraph above, there are several repetitions of adjective clause 'that' in which it modifies the same pronoun 'she'. The author uses repeated adjective pronoun 'that' to emphasize that the rose is really important for the little prince that she has become something that the little prince really cares about. It is shown from how the adjective clause works as a modifier what the little prince has done for the rose such as watering her, putting her under the glass glove, sheltering her behind the screen, killing the caterpillars and the little prince used to listen to the rose.

For the children, this form of adjective clause is very helpful. First, the noun that is modified is the same which is 'she' that represents the rose. Children will realize that the little prince keeps talking about her rose and it is repeated. Second, the repetition of the pronoun and the adjective pronoun gives children easier way to imagine what the little prince has done for the rose. As an example, when the little prince said "It is she that I have watered; because it is she that I have put under the glass globe...", children firstly picture the rose in which the little prince is watering her. The next repetition displays the similar thing in which there is a picture of the rose in which the little prince is putting her under the glass globe, and it applies to the rest of the sentence.

The next quotation is taken from the Chapter 23: "*The stars are beautiful, because of a flower that cannot be seen.*" The adjective pronoun 'that' modifies a flower in which it describes that the flower is unseen. The sentence is purposed to tell the reader that those stars are beautiful because they have a flower that cannot be seen from the place where the little prince is.

For children, this sentence is quite simple to understand as it has a simple sequence for the clause. The sentence is started by a simple main clause which is 'the stars are beautiful'. The first image that appears in children's mind is the picture of the sky that as lot of twinkling stars. Then, it follows by a reason that the stars are beautiful because of flower. Then the children picture that there is a flower among those stars that becomes the reason behind the beauty. The explanation about the flower follows in which the flower is described as unseen. Thus, the final picture the children imagine is that a beautiful sky with a lot of stars and there is a flower somewhere among the star that makes them look beautiful.

d. The Adjective Pronoun 'Where'

The adjective pronoun 'where' is used to modify noun of places. Seen in the novel, 'where' is used mostly to describe places, like the planet. However, it is found that this type of adjective pronoun is rarely used compared to other adjective pronouns such as which, that, and who. Nevertheless, it has a significant role to modify the object of places that really emphasizes there is an occurrence in that place. The first quotation of the adjective pronoun 'where' is from the Chapter 5:

"...there were on the planet where the little prince lived, as on all planets, good plants and bad plants."

The noun that is modified by the adjective pronoun 'where' is the planet. It gives an additional explanation that in one of the planets, there is the little prince who lives there in which on all planets, included the one the little prince lives, and there are good plants and bad plants.

Children perceive this sentence in which there is a planet -that is modified -and there is a picture of the little prince who lives there. As the sentence continues, by the phrase 'as on all planets', children will imagine that there are more planets beside the little prince's planet. The following phrases trigger more descriptions about the planets. Children depict that on each planet, there will be plants which those plants are good and bad.

The second quotation about the adjective pronoun 'where' is from Chapter 21: "*...But there is no shop anywhere where one can buy friendship...*". The quotation is taken from a dialogue when a fox is talking to the little prince. In that sentence, 'where' is used to modify 'anywhere'. It explains that no one can buy friendship since there is no place, which sells it.

This sentence is intended as an advice. However, children still need to imagine this sentence as a literal one. The first image that appears in children's mind is that the absence of shops in any place. Then, the modification adds an explanation in which no one can buy friendship which means eventually, children are capable to picture that no friendship is sold in any shop anywhere.

Conclusion

The adjective clauses in the story of *The Little Prince* are proven to be one of the significant factors that contribute to assist children's imagination. The adjective pronouns such as 'who', 'which', 'that', and 'where' give more details about the object or persons described in certain sentences. Therefore, it also helps children to be more detailed about what they are imagining when they read the novel. The form of the adjective clause that is linear is also helpful since children's mindset is still linear and not complex. Thus, with the one-by-one explanation, it is also easier for children to picture the story in their mind.

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Finding the Lost Child: Toward an Alternative Historization and Value of Children's Literature

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Abstract

In the contemporary landscape of children's literature studies in the Philippines, majority of attempts on historization plots its beginning during American colonialism, notable for the formalization of the educational system in the country. As entry point, children's literature is then commonly historicized intimately to its perceived value as an ideological apparatus: texts for the formation of particularly intended values. Such historization and valuing, however, despite the emphasis on production, distribution, and consumption, do not allow much space for the nuance of children's literature; it only reiterates the ideological bases used to read Literature (i.e., literature that is assumed "not for children"), ultimately rendering the naming of children's literature as it is to be futile, its uniqueness lost. The present study then attempts to address this loss: seeking a different mode of valuing children's literature, it critiques the common notion of the "child" and theorizes an alternative, conceptualized not in accordance to the imagined audience that is marketed as the "child," but from a possibility of orientation towards literature itself. Rooting the discourse from the notions of *larô* (play/game) and its embodiment *kunwa-kunwarian* (make-believe), the study proposes the concept of the child and children's literature found in and through suspension of disbelief and imagination.

Keywords: *historization of LYCA, concept of the child and childhood, readership, alternative historization, discourse of play and make-believe*

Imagining History of Children's Literature

Children's literature as a literary term is neither foreign nor new in the Philippines; notions and images associated to it as a "genre" act as critical proofs. Looking over studies done on children's literature, for instance, keywords recur: *education, development, imagination, nationhood*.¹ The frequency by which these keywords are associated to children's literature creates an ideological space that acts as its approximate definition. *Approximate* is a critical modifier, because the ideological space created by these keywords only do the task of definition obliquely, given their inability to articulate the nuances of children's literature. Hence, despite the perception of a "children's literature" that is contemporaneous with discourses on education and nationhood, attempts at a definition rarely consider, if considered at all, the particularities of children's literature.

Alongside these attempts of articulating the particularities of children's literature, there is also the necessity for its historization as a tradition of its own. Such imagining of genealogy is crucial, as an "assertion toward creation [of] and strengthening" (Bellen, "Isang Pahapyap..." 148) children's literature: definition is aspired to be created in and through the tradition that is also aspired to be historicized. The ideal movement thus is: to contextualizing children's literature upon history that shapes it and that which it helps shape. A logical movement in itself (for texts and contexts are inseparable, if not conflated to begin with), the contemporary mode of historization of children's literature in the Philippines becomes problematic as patterns in the attempts of outlining history arise.

In Maria Elena Paterno's historization in *Bumasa at Lumaya 1*, the timeline begins with the mention of folk literature during the pre-contact time and few texts published during the Spanish colonialism (10-11). However, the history of Philippine children's literature as a stable concept marks its beginning in 1925, upon the publication of Severino Reyes's series "Ang Mga Kuwento ni Lola Basyang" (lit. The Stories of Grandmother Basyang) in the then-weekly magazine *Liwayway* (12). From here, the critical events in children's literature history that followed, according to Paterno, are: the abundance of children's literature published during 1960's, alongside the founding of Children's Literature Association of the Philippines (CLAPI) headed by Ceres Alabado (13); the project of the Nutrition Center of the Philippines during 1970's devoted to publication of children's books, culminating to the foundation of Aklat Adarna together with Virgilio S. Almario (15); the founding of Philippine Board on Books for Younger People (PBBY) during 1980's (16); and the rise of publishing companies devoted for children's books during 1990's (19).

Paterno's attempt is significant as an attempt toward children's literature genealogy, as the outline it sets for historization is the outline by which other attempts are to run parallel.² For instance, Reinerio Alba's historization ("Nurturing Children's Literature..."), published in the National Commission for the Culture and the Arts (NCCA) website, outlines the history of children's literature according to the same events catalogued by Paterno, although Alba provides additional remarks on literary contests in the Philippines dedicated for children's literature. In Virgilio Almario's historization, he assumes a "personalized" (1) writing of children's literature history, given his involvement in the founding of Aklat Adarna. Such personalization

gives space to anecdotes of his encounters with would-be significant names in Philippine children's literature; despite this personalization, however, Almario's general outline remains similar to that of Paterno's and Alba's. More recent to these historicization, Eugene Evasco's outline of children's literature history attempts to continue the timeline, extending to what he calls as the "third decade" ("Ikatlong Dekada..." 128), covering years between 2000 and 2009 (and until 2013, in "Ang Panitikang Pambata sa Filipinas: 2000-2013," in *Bumasa at Lumaya 2*). This timeline extension allows Evasco to discuss the latest developments in children's literature through new publishers and organizations, contests and awards, digital online libraries, and commitment to regional literature.

Critical to these attempts is the reliance of their genealogical construction to the development of children's literature as an industry: there is a dominant propensity to prioritize historicizing the founding of institutions or formulation of new means of production, distribution, and consumption.³ Such propensity posits then development and progress as the motif given most emphasis in these historicizations. Which then implies: imagining history of children's literature as a tradition is imagining development, ultimately defined by the construction of institutions and the innovated means of production.

Because the locus of historicization is development, what is then historicized always is of development; that such historicization has propensity toward a specific catalogue of events, however, renders it perilous. With the notion of progress as the core of historicization, Reynaldo Ileta remarks: "A reflection on 'development' has to take into account those things that have stood in opposition to it, those irreducible differences that in the final analysis may be our only way out of the present development bind" (125). Progress is never smooth; if the attempt at historicization wishes to approximate a degree of faithfulness, it is only logical to consider events in the outline that run counter the dominant history of development. In the case of children's literature in the Philippines, therefore, the possibility toward its alternative historicization lies to the imagination of history outside the developmental framework. Only through such imagining of alternative historicization can the possibility of its alternative value as a tradition also be imagined.

It is noteworthy, however, that studies on children's literature done in the Philippines already possess the conscious emphasis for forces running counter to the dominant linear developmental history of the tradition. Rolando de la Cruz's essay, for instance, lays down two critical points toward reorientation of reading and criticism for children's literature in the Philippines: "the consciousness revealing Western ideologies," and "the enduring domination of the old colonizers in the world order" (10). In his discourse, De la Cruz asserts the dis/position of the children's literature to be not of neither neutrality nor universality, given its textuality inherently imbued with ideologies crucial to the persistence (or conversely, transience) of sensibilities (particularly, that of the colonizer) to the youth (9;12). Through this tenet, children's literature is then obliged to take part in the grand project of creating a Filipino nationalist sensibility: according to De la Cruz, "children's literature must help in the enrichment of the imagination of the youth. And this imagination must be enriched as Filipino imagination" (12, translation mine).

This nationalist rhetoric is echoed in Rolando Tolentino's criticism, focused on the notion of the "*pinag-aagawang bata*" (lit. disputed child). According to Tolentino, because the national situation is the everyday experience of the child, the child is ultimately subjected to the political complexities of the nation, trapped in the contemporary capitalist experiences: in essence, the child is no more than another target market (48). In the truth of such socio-historical condition, Tolentino presents the child as an illusion:

Sa edad ng kamusmusan at kabataan, ang pagiging bata (*childhood*) ay nawala at iwinala na ng historikal at panlipunang kaayusan. Ang nawawalang pagkabata ay ipinasasambit na lamang sa matandang may limitadong panggitnang uring lagay... Samakatwid, ang kabalintunaan ng pagiging bata at kabataan ay ganito—hindi ito lubos na pinapadanas; wala nang karanasan ng pagkabata sa labas ng konsumerismo, at ang limitadong pagdanas ay sa pagtanda na lamang sa pamamagitan ng *nostalgic* nililikha sa mahikahos na kamusmusan at kabataan, at kung gayon ay iniidealisa bilang normatibong kalakaran. (49)

In the age of innocence and youth, childhood was lost in and by the historical and social order. The lost childhood is only articulated through the adult with limited middle-class positionality... Therefore, the irony of childhood and youth is this—it is not fully experienced; there is no more an experience of childhood outside consumerism, and such limited experience happens only during adulthood, through the nostalgia created from deprived innocence and youth, and hence idealized as a normative routine.

The degree of truthfulness in Tolentino's statement to the contemporary experience only foregrounds the need for changes in the mode of production of children's literature, focusing on its ideological capacity. For Tolentino, the possibility of such alternative from the contemporary capitalist experience is through harnessing the folk literature in writing children's literature.

From De la Cruz's and Tolentino's assertions, a clear relation is imagined between children's literature, the discourse on ideological power of literature, and its role in the process of creating a Filipino sensibility. Such relationship is observable in most of critical orientations in children's literature studies in the Philippines: the discourse on children's literature, as a tradition, remains inseparable from the nationalist project, given the intimate link between children's literature and education—the factors critical in shaping the children who are to become the nation's citizens. Such orientation, however, is not an isolated case; the same paradigm persists in a global scope, where discourse of children's literature often revolves around

education and aesthetics, leaning to the critical tradition of *Ideologiekritik*: the analysis (or: *appreciation*) of the text according to its ideological value (Joosen at Vloeberghs viii-xi).

Paradox of Defining the *Child*

The contemporary Philippine literary scholarship, according to Rosario Torres-Yu, derives its definition of *children's literature* from the notion of the "child," valued as its target reader ("Panitikang Pambata..." 82; "Usapin ng Kapangyarihan..." 3). A rather circular reasoning, it is anchored on the preposition *for* (*para sa*), hence the approximate definition of *children's literature* as literature *for* children. As such, that children's literature holds ideological intentionality becomes a truism: the tradition is valued as an ideological apparatus "in order for them [the children? the readers?] to learn the values and knowledge assumed necessary for children to understand the world" (Torres-Yu, "Usapin ng Kapangyarihan..." 3).

The intimate association between children's literature and ideology propels the discourse toward the proposition of children's literature as essentially illusory. Jack Zipes, for instance, asserts that because the child and childhood are products of social imagination, the concept of children's literature is as well imaginary (40). Supporting this assertion is the powerlessness of children in such "children's" literature, as an industry dominated by adults supervising its production. It is then crucial and only logical for Zipes to name and value children's literature as an *institution* (40).

Through the treatment of children's literature as institution, scholarship devoted to it becomes ironic: associating children's literature to monolithic structures of institution and ideology, in Tolentino's words, the child is lost unwittingly (*mawala*) and intentionally (*maiwala*). In the images one could imagine and associate with *institution* alone—for instance, towering infrastructures, if not an entire city itself—the image of the child is lost. In effect, *Ideologiekritik* as methodology in children's literature study renders the discipline as precarious, if not certain, means of losing the *child* in *children's literature*.

It is critical to consider, however, the inevitability of the method. Criticism is, first and foremost, made possible only through asserting an ideological position: *criticism*, from the Greek *kritēs*, meaning "to judge," ideology and its inspection are at its core. Hence, particularizing what must be critiqued, it is critical to reassess the perception on children's literature as, inevitably, "fraught with ideology" (Torres-Yu, "Usapin ng Kapangyarihan..." 3). Interrogation on such inevitable fraughtness must be performed in order to discourse the ideological regime of *Ideologiekritik*. In doing so, repositioning of the notion of child and childhood as the spring of discourse on (and the very name of) children's literature becomes possible.

In Peter Hunt's deconstruction of *children's literature*, coming from Elaine Moss's definition of *literature*, he notes: "literature (as opposed to non-literature) is something to which you can return, something that gives more each time" (50). As such, the instinct is to turn to the canon, as the progression of Hunt's critique demonstrates. However, this is also untenable: as one expects, Hunt turns the value of literature toward the notion of "what we choose to make it" (56). In effect, the arrival to a value of children's literature is "an inevitable concept" (56), as one is bound to choose to make it so at some point in history: *children's literature* is thus a matter of probability. Hence, the attempt toward definition of *children's literature* returns particularly to the need to define the *child*, and for Hunt, "if one attempts to describe 'childhood' at any given moment, one is confronted by a series of paradoxes" (59).

This paradox of defining the *child* and *childhood* stems from the complexity—or rather, *lack*—of its historicization: not much available materials clearly plots an outline of its genealogy (Hunt 59). What can be ascertained, however, is the crucial role of cultural forces in shaping its contemporary value: Christine Bellen's historical notes from the 15th until 19th century Philippines, for instance, notes the integral role of children to the society as beginnings for succeeding generations, as heirs of material possessions and social status ("Bata, Bata..." 20). During the Spanish colonialism (as in the contemporary time), the value of childhood is on its being the site of shaping an individual into becoming the ideal citizen; this rationalizes then the dominant propensity of texts specifically written for children toward morality and Christian faith (Bellen, "Bata, Bata..." 23).

In an attempt to historicize the concept child and childhood in Western discourses, Vanessa Joosen and Katrien Vloeberghs root the particularization of the child as a separate constituent in the society from two ideological stances: the child as a learner, according to the tradition of Enlightenment; and the child as innocent, according to the Romantic tradition (xii). Conflation of these two modes, the possibility of relationship between the child and the text (not limited to "children's literature") is imagined: the child as a passive receiver of the information (and therefore, ideology) from the text, that both nourishes and corrupts. This imagined relationship between child and text renders *Ideologiekritik* as natural tendency for studies in children's literature.

Despite this seeming urgency of *Ideologiekritik* as methodology, the paradox between such and the loss of the child remains. In the contemporary landscape of studies in children's literature in the Philippines, for instance, the child remains to be valued as passive reader and consumer, aligned to the modern sensibility. The layered implications of such mode used in these criticisms then become the very mechanism by which the loss of the child is perpetuated; in effect, it becomes a hegemonic mode in production of knowledge: the same mechanism these studies purportedly endeavour to address is also the mechanism upon which they are founded. Hence, the entirety of this epistemology becomes a paradox, one where the child is not even given a crucial rhetorical value in understanding literature named as theirs.

The epistemology fails in the context of contemporary Philippine children's literature in its attempt to articulate the value of the child that aligns its sensibility to that of Western modernisms—a problem De la Cruz identifies as crucial but, ironically, he himself also commits, bluntly fashioning the image of the child and children's literature after those of the West. The Filipino child can not necessarily live up the psychological and educational expectations to the Western child: coming from a particular context, the Filipino child has own experiences to articulate, grounded on the socio-historical conditions, as a country with a particular history of colonization, cultural complexities shape the identity of the child. Factors such as poverty compels for a transformation on the usual notion of the child; exploitation, for one, forces youth to grow up, but not necessarily old—a dynamic that is yet to be explored in contemporary Philippine literary scholarship.

With these considerations, the temptation to align studies on children's literature with the rhetoric of nationalist project of reclaiming (or: *creating*) the Filipino identity and sensibility remains strong. However, this proves to be untenable a logic as even the notion of nation, in itself, is unclear (if not hollow, to begin with). In theorizing the notion of the child and childhood as foundations of definition and study of children's literature, a concept stable enough is of utmost necessity, in order to create an episteme not oriented toward the modern value of the child.

The Child Is Always True

Critical in the attempt to find the lost child toward an alternative value of children's literature is to assert that there is indeed a child to find to begin with: that as a concept, this is not empty outside the common modernist value. Only through such assertion that that there is indeed a children's literature to study to begin with can also be asserted. Through these assertions, the possibility of altering the paradoxical conclusion of ideological criticisms to children's literature (i.e., there is no children's literature, and hence there is no real "children's literature" as the object of criticism) can be imagined.

The conception of an alternative notion of the child requires re-reading of the currently dominant value. Coming from the traditions of Enlightenment and Romanticism, passiveness is emphasised in the imagination of the child: as capable of learning and innocent, the child is the receiver of *Bildung* that gives shape to the adult deemed as must-be (Joosen and Vloeberghs xii). This strongly resonates with the tradition of Enlightenment: the child's capacity to learn coupled with the design of *Bildung* translates as progress and productivity, each child therefore as manifestation of such development. The Romantic sensibility, however, says otherwise: with the inherent purity of the child, the *Bildung* corrupts this innocence, the loss of childhood rendered thus as inevitable.

Opposing these interpretations might be, however, they are of the same rhetoric: childhood is valued as a certain phase—and a clean one, for that matter—in the ideal timeline of an individual's life. As such, childhood is integral for shaping an individual according to the particularities of social expectation; in effect, the childhood is valued to be something that must be lost in order for one to fulfil the teleological design of what being human must mean.⁴ This rhetoric, given its *teleological* privileging, is intimately linked with linear outlining of time, rooted from the notion of a progress aspired yet is ultimately only promissory (as it remains imagined yet unrealized). Crucial to this manner of outlining time is its seeming naturalness that is, in reality, ultimately manoeuvred by a particular center of power (Ileto 99). Therefore, in the attempt of alternatively theorizing the child, this linear and progressive outlining of time must be deconstructed and reconstructed, in order for the notion of child to transcend its value as a phase that is—must be—inevitably lost.

As a response to this need for deconstruction and reconstruction of time, the concept of child, and children's literature, the present proposition values synchronic time as critical foundation. Such temporal mode emphasizes the synchronicity between the text and the reader. There is a shift then in the notion of children's literature from valuing readers according to the modern definition of *child*, toward the encounter between the text and the reader as dynamic defining the childhood being imagined. Thus, the present theorizing of the child/hood in the context of children's literature shifts the discursive foundations from the modern imagination of a target reader toward the possibility in the act of reading itself.

Such discoursing, in effect, also shifts away the imagination of child/hood from being an entity, as a phase to be inevitably lost. The movement thus proposed: child/hood as a dynamic wherein encounter between the text and the reader imagines its possibility. From this reorientation, therefore, because there is always an encounter between text and reader, there is always then the possibility to imagine childhood. This possibility posits then that the child is always true: a child is being sought *and* can be found, providing a basis for the episteme conceptualized.

Conceptualizing childhood as founded on the text-reader dynamic, it is important to take note of the supposed means of reading children's literature proposed thus far. In Hunt's attempt to define children's literature, he enumerates four ways of reading an adult can perform to a text identified as "children's literature": first, as *peer-text* or placing one's self in the disposition of the target reader; second, as an adult reading on behalf of the child, in order to provide appropriate commentary regarding the text; third, as an adult with the intention of holding a discourse regarding the text with other adults; and fourth, as a child, which means surrendering to the text and its own laws (46-48). In the first two ways of reading, Hunt clearly distinguishes between the notion of adult and child, with the latter ultimately as target reader whose capacity the former, as a reader, must take into consideration, given aspects such as technical (e.g., grammar) and political (e.g., issue of representation). Meanwhile, in the third way of reading, the rhetoric regresses itself

to the *Ideologiekritik* that propels the loss of the child in children’s literature: the reading is done by the adult for the sake of conversing about the text with other adults.

Hunt’s fourth way of reading offers a promise for the present theorizing of child and childhood: through reading as a child, defined by the act of surrendering to the text, the possibility of freeing one’s imagination is realized. In effect, *childhood* is thus presently asserted not as a phase, but as a reading disposition evoking the powerful possibility of imagination; the *child*, therefore, is not a target reader but a performance of such disposition. The commitment to this manner of theorizing of the child and childhood conveys then a value not derived from the modern conceptualizations aforementioned. Ultimately, it proposes the possibility of an individual perceived as an adult to perform childhood and become a child “again and again” upon every encounter with a text.

In such attempt of theorizing child and childhood, it is critical to articulate it through language that veers away from that of *Ideologiekritik*, that is, language consists of the keywords found in scholarship executed through such methodology. This allows for the process of theorizing to happen from the very idea of child and childhood it aspires to articulate. From this stance, the present theorizing then posits the urgency in uttering its discourse on the notion of *larô* (play) and *kunwa-kunwarian* (make-believe), not as words commonly associated in the modern perspective to and expectation from the child, but as words promising the possibilities in articulating the disposition of the child through free imagination.

Larò, as Space of Loss

The *UP Diksiyunaryong Filipino* defines *batà* (child, young) as “a person between birth and maturity” (*tao na nasá pagitan ng pagsilang at pagkatigulang*), while *tigulang* (maturity) as “complete growth or wholeness” (*ganap na paglaki o pagkabuo*). Considering the end of *pagkabatà* (childhood) through the word *tandâ* (oldness, age), the latter is defined into four streams:

tan·dâ png. 1: isang bagay, pangyayari, o antas na nagpapahiwatig sa pag-iral o katibayan ng ibang bagay: KINTÁL, LAKDÁ, SENYÁL, SIGN, SÍGNO 2: gúlang 3: pagsasaulo o anumang pagsisikap na hindi malimutan ang isang bagay 4: pag-alaala o pagsisikap na ibalik sa isip at gunita ang isang bagay na nakalipas.

tan·dâ n. 1: a thing, event, or degree that hints the existence or proof of something else: KINTÁL, LAKDÁ, SENYÁL, SIGN, SÍGNO 2: age 3: memorization or any persistence to never forget something 4: remembering or persistence to recall to the mind and memory something that has been.

From these definitions, the difference between *batà* and *matandâ* (old) goes beyond the matter of age; instead, its scope reaches even the notions of knowledge and memory, with *tandâ* as a form of “proof,” “memorizing,” “remembering.” Considering these definitions in changing the noun *tandâ* to the verb *pagtandâ* (to become old, to age), the same connotations on knowledge and memory are also embedded in the verb: *pagtandâ* hence as “to prove,” “to memorize,” “to remember.” In effect, in turning the noun *batà* into the verb *pagbatà* (to become a child, to be young) and juxtaposing it with *pagtandâ*, via negativa *pagbatà* can be theorized as to be imbued with the connotation of non-presence: the proof of existence erased, the memory cast off—the act of forgetting itself.

In the linear and developmental value of childhood, such theorizing of *pagbatà* is untenable, if not unthinkable: with childhood valued as *tabula rasa*, to return to such point of origin is impossible. However, in the present theorizing, in its attempt against the developmental (hence *patandâ*, “aging”) conceptualization of time, *forgetting* is recalibrated through the rubric of synchronicity: to *forget* is not to assume a “return” to such originary state; instead, its propensity becomes faithful toward its translation: *límot*, verb defined in *UP Diksiyunaryong Filipino* as “loss of anything formerly realized or known from the mind” (*pagkawala sa isip ng anumang dating batid o alám*). As such, *límot* is a root word critical for its malleability: as *nalímot*, it implies loss as unwitting; while as *nilímot*, as willing.

The proposed forgetting in *pagbatà* then stems from this malleability of loss. The probability of its intentionality remains aleatory—perhaps unwitting, perhaps willing; perhaps bareness, perhaps artifice.⁵ Whichever is true, however, is perpetually subject to question, but ultimately immaterial to the theorizing at hand. What can be—must be—ascertained, however, is the plausibility of such forgetting: that it is a matter of intention renders it as a matter of performance, and in the context of theorizing child/hood as encounter between text and reader, it is this intentionality of forgetting that is desired to be performed.

Framing forgetting as performance, the concept of *larô* (play, game) becomes critical as space of discourse on child and childhood. Defined in *UP Diksiyunaryong Filipino* as “action as amusement” (*gawáin bílang pag-aalíw*) and “creation” (*likhá-likhá*) or “not real” (*hindi túnay*), *larô* evokes forgetting in its capacity to displace, *lose*, oneself, however briefly, from the space of reality. Yet, as a creation in itself, *larô* also implies a system its own: the amusement is nourished by playful logic. Thus, *larô*, as space of loss, is not a loss of order altogether; instead, it is loss chosen, *performed*, grounded on its own episteme—a space where childhood can be imagined.

Deepening the value of *larô* as discursive foundation, *kunwa-kunwarian* (make-believe) as a game and as a creation is critical to be considered. As an embodiment of *larô*, the *UP Diksiyunaryong Filipino* define

its root word *kunwari* as “creation of a make-believe situation, such as in child’s play” (*paglikha ng kathakathang sitwasyon, gaya sa larô ng mga batà*). According to this definition, *kunwa-kunwarian* then is a game that positions the players in an imagined situation, where they are to perform imitations of certain actions done in such space.

It is critical to note that games based from the notion of *kunwa-kunwarian* are usually named through repeating a root word and addition of the suffix *-an*.⁶ Of such naming, two critical points must be articulated. First, coming from Alvin Yapan’s theory on affect and repetition on the Filipino language through native epics, repetition is construed as site for intensification of the affect in every re/iteration of the word and its purported sentiment (13). In this sense, *kunwa-kunwarian*, as almost doubling of *kunwari*, can be read as an exercise for the players toward intensity. Particular to the game, the affect intensified is the visceral experiences observed in the children’s surroundings: the repetition can thus be interpreted as the mimetic mechanism by which one can exercise encounter with the world.

The modifier *mimetic* to the mechanism that *kunwa-kunwarian* is, must be nuanced. From the Aristotelian definition of *mimesis*, the gesture presupposes an original action, with mimesis thus as its mere imitation.⁷ However, synchronicity recalibrates the *mereness* of imitation: instead of seeing mimesis as mere representation of an original action, it must also be valued as an action of its own; from Aristotle: “For if you happen not to have seen the original, the pleasure will be due not to the imitation as such, but to the execution, the coloring, or some such other cause” (56; IV.5). In the current concept of child theorized, therefore, the game of *kunwa-kunwarian* lets the child perform the game and appreciate it without the condescension toward it, being “mere” child’s play; rather, it is, in itself, an act of its own—*larô* with its own system.

This recalibration turns toward the second point. In the addition of the suffix *-an* to the repeated root word, the name of the game is completed. The choice of suffix is crucial for its implications: to a noun, it can denote space, time, thing, identity, or event; to an adjective, its state of being such, if not the plenitude of it; and to a verb, its enactment (*UP Diksiyunaryong Filipino*, “-an”). In linking the suffix *-an* to the repeated action to form a name, the intensity in the game, as mimetic in nature, is revealed: not only are the imitating actions performed in the game, but also the conflated experience of spaces, times, things, identities, and events. In this conflation, *kunwa-kunwarian* can then be understood as performance of an entire world created within the game.

A Possibility of Transcendence

Through the concepts of *larô* and *kunwa-kunwarian* as rubrics of *pagbatà*, the performance of forgetting is ultimately reoriented. Thus, the assertion: forgetting is *not* to assume a re/turn to an “originary” space, i.e., the space of *tabula rasa* in the modern child; instead, it is the imagination, creation, of a different, if not altogether separate, space.

Consider *bahay-bahayan* (playhouse): the players imagine the space of home, wherein they can assume the usual identities found here (mother, father, child, etc.). Time and corresponding events must also be imagined in order to particularize the experience of “home,” which then calls for mimesis of certain actions done by specific identities. Performance of these actions, in turn, necessitates imagination of things necessary in real life to enact them; playthings, such as improvise utensils and clothes, help then in the imagined performance of the actions; absence of these, however, do not necessarily impede the game, as imagination itself supplements.

As anchor of theorizing, the notions of *larô* and *kunwa-kunwarian* opens the possibility of new value of child and childhood, transcending the image of passive receiver. *Kunwa-kunwarian* gives the child an active capacity in imagining and accessing information. Critical to the latter is the choice allowed to the child in the mimetic quality of the game: the child is able to choose which particular details to subject to mimesis in order to perform a space.

Contextualizing this choice given to the child in the discourse of children’s literature, the agency of the child embodied by selective hearing is echoed. In the context of oral tradition, P.M. Pickard notes:

[I]t would be quite untrue to say that, in listening to adult tales, they heard only unsuitable stories. They could always preserve themselves from boring parts by falling asleep or wandering off their own affairs, as they do in a family party today... Moreover, the tales told in older days were in the main really believed; this fact alone would act as a form of censorship upon the raconteur, for he would be unwilling to overstep the bounds of art and find himself in the limbo of great boasters. A virile and flourishing community is composed of individuals with sound ego-formation, and listeners would insist upon a reasonable measure of credibility. (157)

With the child as one with own agency in listening and accessing information, the dynamic of encounter between the child and the text is articulated: whichever information and experiences are to be believed and allowed into the mind are ultimately subjected to choice—the *child’s* choice.

The notion of *larô* (play) factors into the child’s agency by enacting as the foundation by which choice of information and experiences are based. *Larô*, after all, is movement devoted to amusement; in other words, *joy*. As foundation, therefore, *larô* becomes a mode of reading—a child’s reading—wherein joy

is function: the dichotomy between play and learning is ultimately destabilized.⁸ In this conflation, children's literature, as a text, sees a possibility of transcendence from being an ideological apparatus; and for its scholarship, from the fixation on *Ideologiekritik* as mode of appreciation.

The notion of child and childhood, as theorized here, posits the discourse of *larô* and *kunwa-kunwarian* as foundations of children's literature. Both intimate with imagination, these foundational discourses then renders the reader's belief on the text (and thus, allowing it into mind) crucial. In effect, the value of children's literature rests then on the capacity of both the text and the reader to suspend disbelief: to the former, the capacity to free the imagination of the reader; to the latter, the capacity to forget, however briefly, the usual mode of thinking—the propensity toward scepticism, disbelief, in accordance to logic.⁹ The call therefore is to orient one's self toward the episteme that the text creates for itself; in Hunt's words, to surrender to the text.

In this encounter between the capacities of the text and the reader, anchored on the notion of *larô* and joy, what can be found is the possibility of experiencing children's literature as literature of children (pace Yu's "for children"), with the reader in the disposition of the child. As such, the theory posits a rather loose value of children's literature: any text is capable of performing the imagined encounter between text and reader; thus, it is only indeed probable for children's literature, as a tradition, to overlap with the entirety of literary tradition (Hunt 56), so long as any given text is able to perform the described dynamic.

To reassert children's literature as a tradition in itself, however, it is necessary to nuance the kind of suspension of disbelief performed in this mode of reading. From the prior theorizing, such suspension is valued to be anchored on the dynamic *between* the text and the reader; hence, the force in such suspension does not only come from the reader through giving the text the benefit of doubt, but the text itself compelling as well for such suspension. Furthermore, this suspension of disbelief is also envisaged to be alongside the freedom of imagination, performed through the concepts of *larô* and *kunwa-kunwarian*, evoking forgetting and joy. In this manner, the experience of children's literature does not derive itself from the ideological stance imbued within the text (the happening of such returning the rhetoric to value of children's literature as ideological apparatus), but its very attempt to not fixate to, if not totally do away with, such.

With this possibility of transcendence for children's literature, two points must be articulated. First, in itself, the current theorizing of children's literature is an ideology. It is inevitably so, as the study *is* a study: ideology is imbued in each utterance (as each utterance is wont). However, this theorizing, as an ideology, attempts to distinguish itself from *Ideologiekritik*, its object of critique, through fashioning a methodology that transcends its approach of valuing children's literature. Ideology is inescapable, one might say, but the attempt is a gesture of *larô* and *kunwa-kunwarian* themselves: the critique is an attempt at forgetting, toward joy.

Which turns toward the second point, and more importantly: in the attempt toward a value children's literature in exactitude, any utterance on the concepts of child and childhood remains tangential and incomplete. The imagined encounter is ineffable. It is then the great paradox of the present theory: in its insistence to thoroughly articulate the aspired value of child/hood, the child being sought remains all the more elusive to the attempts. In a sense, this lost child/hood is found (or: the semblance of it) the most only through surrender: this is *larô*, this is *kunwa-kunwarian*.

Promises toward History

The body of scholarship focused on children's literature in contemporary Philippines can be summarized through an assertion from Eugene Evasco: "There is no space in children's literature in the Philippines for works that only seems to be play on words and imagination. A work must not be a hollow amusement" (*Walang puwang sa panitikang pambata sa Pilipinas ang mga akdang tila paglalaro lamang ng salita o ng haraya. Dapat ay hindi hungkag na aliwan ang isang akda.*) ("Pag-akda at Pagkabata..." 135). However, the performance of theorizing here, in itself, becomes a critique to this axiom: conceptualizing child and childhood via the discourse of *larô* and *kunwa-kunwarian*, an arrival to a value of children's literature is realized, and realized *differently* from the dominating rhetoric of *Ideologiekritik*.

That such value of child/hood is not anchored on the modern perspective promises toward history that transcends the common discourse on children's literature as tradition historically determined by institutions. What is then offered is the possibility for its historization through "other" texts capable as well of performing the text-reader dynamic hinged on suspension of disbelief and freedom of imagination. In the context of the Philippines, serialized stories and comics published during early 20th century, for instance, can be considered in historization: as texts more accessible by the larger part of the populace, they are critical in the discourse of *larô* and *kunwa-kunwarian* as collectively performed.

Consideration of alternative texts is critical in an alternative history, as "to challenge the dominant constructs" (Ileto 99). In this case, the construct can be *text* itself: the linear and developmental historization of children's literature in the Philippines construes the tradition to come in specific form—the thin picture book that rarely exceeds 30 pages. Through looking into alternative texts, children's literature can be imagined beyond the form picture book, but also in oral jests and jokes. The ideal therefore in this alternative historization is to expand the material determination of children's literature as it is commonly conceived in the contemporary; in other words, to arrive at the space where alternative texts cease to be alternative, valued instead as text as any other texts.

Ultimately, the theorized child/hood in the present study offers a gift of paradox: a historization of children’s literature anchored on forgetting, however briefly, toward joy. It imagines the possibility of remembering a tradition founded on making-believe of making-believe toward citizenship. In itself, *ginháwa* (relief) contrast to the concept of learning oriented toward citizenship. In itself, *ginháwa* can be subversive and revolutionary a core¹⁰; however, such possibility is preoccupation of *Ideologiekritik*, but not of a child. If children’s literature then must be possessed by childhood, *ginháwa* is *ginháwa* in itself, not to be utilized to vanguard another ideological superstructure. Which is to say: the child resists, persists to be of its own. In its conception from *larô* and *kunwa-kunwarian*, it can be thus asserted: only through performance of suspension of disbelief and freedom of imagination that the child once lost can be found—a joy in and for itself, however briefly.

Notes

1. This is observed from sifting through titles and abstracts (when available) of writings from the following anthologies, critical as primary sourcebooks (if not the only ones, to date) for children’s literature studies: *Bumasa at Lumaya 1: A Sourcebook on Children’s Literature in the Philippines*, edited by Virgilio Almario, Ma. Elena Paterno, Ramon Sunico, and Rene Villanueva (Pasig City: Anvil Publishing, 1994); *Bumasa at Lumaya 2: A Sourcebook on Children’s Literature in the Philippines*, edited by Ani Rosa Almario, Neni Sta. Romana Cruz, and Ramón C. Sunico (Pasig City: Anvil Publishing, 2004); and *Panitikang Pambata sa Filipinas: Mga Gunita, Talâ, Puna’t Pansin sa Kasaysayan* by Virgilio S. Almario (Pasig City: Anvil Publishing, 2010).
2. Only because of the sheer luck of Paterno’s historization to have been published first. Which is to say: Had another’s historization been published first, it would be the outline likely to be pegged as critical model in the succeeding attempts at historization of children’s literature in the Philippines.
3. For an analysis of notes on history of children’s literature published between 1968 until 2001, see Bellen, “Noong Unang Panahon: Isang Pahapyaw na Sulyap sa mga Kasaysayan ng Panitikang Pambata sa Pilipinas (1968-2001),” in *Loyola Schools Review Humanities IV*, edited by Remmon E. Barbaza (2005) 148-59.
4. This rhetoric echoes childhood as valued in psychoanalysis: as phase ultimately determining the adult.
5. The binary stemming from intentionality, framed as unwitting/willing and bareness/artifice, attempts to evoke Prospero Covar’s conceptualization of personhood as constructed by an architecture of inner (*panloob*) and outer (*panlabas*) dimensions. See “Kalamang Bayang Dalumat ng Pagkataong Pilipino.” *Larangan: Seminal Essays on Philippine Culture* (Manila: National Commission for Culture and the Arts, 1998) 9-16.
6. From this mode of naming, *kunwa-kunwarian* itself (contrary to *pagkukunwarî*, single recurrence of the root word), as a name, performs the concept theorized: the act of *kunwari*, as making-believe, is subjected to *larô* (i.e., doubling the root word and added with suffix *-an*), rendering *kunwa-kunwarian* as mimesis of making-believe; in other words, *kunwa-kunwarian* as making-believe of making-believe. Such name implies an intentionality in the layered *pagkukunwarî* (making-believe).
7. See Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction,” in *Illuminations: Essays and Reflections*, translated by Harry Zohn, edited and with introduction by Hannah Arendt, and foreword by Leon Wieseltier (New York: Schocken Books, 2007) 217-252; and John Berger, *Ways of Seeing* (London: Penguin Books, 1972).
8. This alludes to the concepts of *dulce* and *utile*. See Horace, *Ars Poetica*, in *Norton Anthology of Theory and Criticism*, edited by Vincent B. Leicht (New York and London: W. W. Norton & Company, 2001) 124-135.
9. See Immanuel Kant’s conception of suspension of judgement and sublime in *Critique of Judgement*, in *Norton Anthology of Theory and Criticism*, edited by Leicht (New York and London: W. W. Norton & Company, 2001) 504-519; and Samuel Taylor Coleridge’s notion of suspension of disbelief, in *Biographia Literaria*, in *Norton Anthology of Theory and Criticism*, edited by Leicht (New York and London: W. W. Norton & Company, 2001) 674-677. The comparison becomes interesting in contextualizing Kant and Coleridge as theorists from the Enlightenment and Romantic traditions, respectively; the present theorizing, however, distinguishes itself from Kant’s and Coleridge’s theories through emphasizing the experience of joy as foundation of desired conception of children’s literature.
10. *Ginhawa* is critical notion in the context of Philippine popular movements. See Teresita Gimenez Maceda, “Diskurso ng Katipunan sa Kaginhawaan: Pag-ugat at Pagyabong ng mga Kilusang Panlipunan,” in *Ginhawa, Kapalaran, Dalamhati: Essays on Well-Being, Opportunity/Destiny, and Anguish*, edited by Consuelo J. Paz (Quezon City: University of the Philippines Press, 2008) 47-60.

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From Playground to the Battleground: A Comparative Analysis of *Battle of Surabaya* and *Kangkong 1896*

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Abstract

The stage of adolescence could well serve as a metaphor to the passion for change. The desire to change the conditions in one's own nation through a revolution could relate with the idealism of the young. The revolution's main stakeholders are not the revolutionaries themselves but the succeeding generations who will inherit the fruits of the revolution. However, since in a revolution no stones are left unturned, even the quotidian and the innocence of those defended by the revolutionaries are included as victims. After the outcome of a war, will the children be victims or emerge as victors in winning freedom and independence? Both the *Battle of Surabaya* written by M. Suyanto (2015) and *Kangkong 1896* (1997) by Ceres S.C. Alabado respectively, exemplified transitions from adolescence to adulthood brought about by the reshaping of society seen through the eyes of children and their role beyond the capacity of their small and fragile hands. This paper aims to map the discourses affecting the changes brought about by the revolution beyond the transitions to a nation as a collective but also in the reshaping and arming of consciousness of children who were caught in the complexities of political turmoil and social upheaval. Ergo, this paper reaffirms the role of these stakeholders not as victims but subjects in the creation of history. Furthermore, this paper will affirm the dialectical connection of war and play in Debordian terms of using the urban landscape as a battle field of ideology and resistance.

Keywords: *M. Suyanto, Ceres Alabado, Katipunan 1896, Battle of Surabaya, War and Play, Guy Debord*

Introduction: contextualizing childhood and violence

"Kabataan ang pag-asa ng bayan." (The youth is the hope of the nation.)- Dr. Jose P. Rizal

The above picture shows the Balangiga massacre in Balangiga, Samar in the southern part of Manila, Philippines during the American occupation in the region. It was after the successful ambush by Filipino revolutionaries to the American officers camped near the Church in Balangiga one fine morning in 1901. General Jacob Smith launched a military campaign to kill every child 10 years and above rationalizing that these kids were criminals just because they were born before the Americans came to the islands. It was a bloody massacre of children that left an indelible mark to the minds of Filipinos. This account brutally testifies the effects of war not just in disturbing the innocence of childhood but killing the innocence of children that might have survived this campaign among those that were killed. The kids that were shown in this picture were never depicted as heroes, but victims of history. Since then, it is a question for the children as objects of the movement of struggle and history, if towards the end, they be considered heroes or victims?

Childhood studies is a relatively new discipline in literary criticism and comparative literature. Since it should undergo a complex network that has to be considered such as its interdisciplinary characteristic that includes; social-anthropology, child psychology, pediatric studies, philosophy, linguistics and literature. It is a saving grace that this paper will not be using real scenarios taken from real lives and real people. To understand and to exercise the theory of the discipline, the author took the liberty of using the notions and theories that is familiar to the researchers of Childhood studies in analyzing the discourses of the film and the text to further understand the metaphor, underlying adolescence and revolution.

While, at the beginning of theorizing the fusions and fissures of both stories, there are certain complications that should be addressed. First, the comparison of the stories won't be textual since the narratives are written in different language, Tagalog and Bahasa Indonesia, respectively. Secondly, the stories although in the form of fictional narratives, won't be analyzed through reflecting or juxtaposing of scenes and encounters. At best, a scene from *Battle of Surabaya* will be elucidated through text, and the text from Tagalog in *Kangkong 1896*, will be translated. The method might resemble the study of discourse using texts and images, like in the case of paintings and literary materials, but what makes the connection possible is the milieu and the discourse affecting both text and image that could be lifted from both works and reconstructed. What then, is the hope of creating linkages in the stories? First, there are strong similarities in characters in both text that are of course qualitative in nature. The milieu of both works is in the historical milieu, the way the narrative could be thread, is with respect to its historical background. Lastly, the reality of child soldiers and children trapped in the middle of a war is a reality and happens in different regions of the world. It would be helpful to return to the realities of this war to further understand both stories.



"KILL EVERY ONE OVER TEN."
Criminals because they were born ten years before we took the Philippines.
—The New York Evening Journal.

Since 1949 under the Geneva Convention IV, provides that the occupying power may not enlist children "in formations or organizations subordinate to it" additional provisions were provided in different areas and regions around the world. For example in the Philippines,

The Philippine army Soldier's Handbook on Human Rights and International Humanitarian Law (2006) provides:

While not in combat:

4. Do not allow any person below 18 years old to take part in the armed conflict. Children shall be considered as zones of peace and shall enjoy the protection of the State against dangers arising from an armed conflict. Children shall not be recruited or employed by the government forces to perform or engage in activity necessary to and in direct connection with an armed conflict either as a soldier, guide, courier or in a similar capacity which would result in his being identified as an active member of an organized group that is hostile to the government forces.

Over the last 70 years, international organizations and governments have convened to create protocols in securing the rights of Children during wars and crises. In those 70 years however, efforts were aimed towards the security of following the rules of war without fully addressing the fundamental problems of the armed conflict that is victimizing children with or without the context of a war or revolution. It is not enough still, to discuss the problems of children that were trapped between these conflicts if in the first place the conditions in the society in which they find their selves in, are not sufficient in promoting a peaceful environment that will nurture them as they grow older. Most especially in the rural and the country side, because of lack of government support and insufficient housing and education program for indigenous peoples group, the context of an ongoing war is inevitable.

Children are not considered as a sector in society, the youth (from ages 16 and above) sector however, is classified to students and young professionals that are characterized by some sociologists as the modern-day precariats given the soaring unemployment and contractualization used by multi-national companies to exhort greater profit. The children, on the other side of the pole, is living precariously in third-world countries because of the diminishing fund for education and the early induction to child-labor and employment. During the industrial revolution, children are subject to the hostilities of manual-labor in assembling and cleaning machines that could only accommodate small but abled bodies. It did become possible for children to refrain from working because of mass strikes by workers alongside fighting for the 8-hour work, holiday leave and the right to form trade unions.

After the success of workers to save childhood as the right of children to learn and to live in a safety environment far from the sweat shops and machines, children were initiated however as early trained consumerists in the Capital induced society for commodified childhood and experience. But this doesn't negate the hostilities in the absence of obvious exploitation but in the framing and in using childhood for gaining more profit. At best, children can be considered individuals, without the proper autonomy and independence that is taken from them upon the prejudice that they are lesser players in the society.

In an essay by Dr. Roland Tolentino "Ang Pinag-aagawang Bata sa Panitikang Pambata: Folklore, Media at Diskurso ng Bata" (The Coveted Child in Children's Literature: Folklore, Media and Child's Discourse) he states that,

sa kasalukuyang panahon, ang mga bata ay tinitingnan bilang target market para sa mga produkto at serbisyo ng konsumerismo, kundi man ng mismong larangan ng kasalukuyang kapitalistang karanasan. Kung tutunghayan natin ang mga patalastas sa telebisyon, halimbawa, hindi pa man nakakapagbasa ang mga musmos, ay karay-karay na sila sa fastfoods, pelikula, telebisyon, publikasyon, insurance, theme parks at bakasyon, paglalakbay, gamut at medical

na facilidad at iba pa. Maraming produkto at serbisyo na nakatuon lamang sa musmos at bata kahit pa tunay na wala silang pang-ekonomiyang kapangyarihan. (In the contemporary age, children are perceived as the target market for products and services of consumerism, if not the main arena of current capitalist experience. If we would look at T.V. commercials, for example, before toddlers learn how to read, they were already dragged to fast foods, cinemas, television, publication, insurance, theme parks and vacations, travel, drugs and medical facilities and many more. A lot of products and services were aimed to kids and toddlers even though they lack the economic power.)

Unconsciously, hence more effectively, the ideology of consumerism and commodity fetishism were instilled to the child at a very young age. Negating the fact, that these products were created through exploitation. Best example would be fast food toys that were sold to kids that are part of an overall scheme to create products that would be sellable to them and to be purchased by adults. Without them knowing it, the young ones live in a violent society. Their childhood is objectified and commodified by companies who were making creative ways in framing childhood by negating the realities of exploitation and oppression. Wars and revolutions fight for the future of a society for survival. The children can be either its victim or help assist in giving birth to a new order. But it's easier said than done when the casualties enter the realm of child innocence that negates the essential part of nourishment of childhood that is responsible in preparing them as actors in society. But considering for a moment that children, from 0-15 years old in the Philippines that form the 34.6 % of the population that is 35, 168, 306 (social-weather station) young people as of 2016 are still a significant part of society although without proper autonomy since they were under their parents' jurisdiction and protection. Children for the most part, is a vulnerable sector in society for the lack of freedom and autonomy that covers their becoming a victim especially during times of crises. Just recently, a campaign by human rights groups and students from the University of the Philippines built temporary shacks to house and receive within the confines of the University and listen to the plight of Lumads (an indigenous group in the island of Mindanao) after military operations used their schools and destroy their centers in their rural communities after accusing them of giving aid to the New People's Army (the military organization of the Communist Party of the Philippines). Young people from the Lumad community were the major victims by the military operations causing lives taken at a very early age. The stories of Musa and Plorante as young lads who were awoken by the war are still happening in the 21st century. The victimization of children as the most vulnerable sector in society wasn't stopped by these international treaties and conventions. For up to today, children could still find themselves in situations that society could not protect them from.

The issue of child rights is not separated from the issue of human rights thus, the overall economic exploitation and political oppression of families both in the rural and urban areas are directly affecting the conditions surrounding children to a safe and healthy living in the communities. Children are affected even without the context of a war. A war only emboldens the contradictions that exist in a society where child rights were maliciously catapulted as a result of families involving themselves to the cause of war. It leaves the question of what should be done. But in this question lies the hope of the absence of what could be done by children. Society hopes that children should no longer have to play a role in violent times but does this mean that children could only choose to be victims? Two works that have exemplified the complexity of this question but pulled off the depiction of heroism by young people as they employ not capabilities taken from adults but their own nature as young people. These two stories have served the purpose of re-imagining the position of reclaiming the children as the subject of history in building the nation as something that they will be a part of.

Mirroring Infantilization or Debord Teaches You How to Court

In popular media culture, children were often used as celebrities to depict the fetishism to the charming, mundane, blissful life that is innocent to the realities of society. In the entertainment industry in the Philippines, major networks have always used child actors to deliver comedies to the T.V. screen. Even though a lot of times, these strategies were not working perfectly well they effectively work to make people laugh of the naiveté of children, it produces a weird obligation for the audience to laugh and to fool themselves to assure that the work of the child actor was not in vain. There is a silent haggling going on with the child and the audience. The adult audience try to adjust to the nature of the child's innocence while at the same time, the child believes that he/she completes the task of following the adults desire to be happy. The employment of Children to the entertainment industry also reflects the yearning of adults to create the nostalgia and yearning for innocence while still retaining the entertaining value albeit the use of the child's charm and cuteness. However, the effect of nostalgia to childhood is anti-historical in its purest form that it fabricates and negates the factors of childhood concerning the audience. These are children without childhood. "Small people" used by the industry to project adult behaviors. Ergo, the way media employs the framing of childhood or the way it revisits the past of childhood experiences using commodities and goods is a way to negate the political factors concerning the production of narratives. The formal domination of Capital has become more and more real.

This has a long standing effect. This need not create violent scenarios for they are inherently violent in its very wicked essence. Depicting of reality, the harassment of children even of rape are prohibited to

cloak the obverse order of things. The use of children as passive recipient of this consumerist ideology posits the claim that children are in a state of *tabula rasa*. The Spectacle of this consumerist-children are killing the very memories of childhood but instead, exchanged for memorialization where kids are dead in the eyes of the spectator. This innocence and bliss, is a paradise created by the spectacle. But in that paradise, the spectator were not told, are dead children in the waste land.

The question however, is also aimed towards the employment of characters Plorante and Musa in the stories *Battle of Surabaya* and *Kangkong 1896*. What process, does it had to undergo in using the eyes and faculties of children in the face of war? Why authors, would use the pathos of children in explaining the complexities of war and revolution? Is it just another emotional manipulation or nostalgia tripping?

Young people without the exception of kids, are in a situation that is metaphorical to the revolution. It is ironic to say young people, because often times, when someone is assigned to open a history book, and whenever designated to search on the chapter of the revolution, it always show pictures of old people, mostly with a beard, and a stern callous look. But youth best signifies the revolution because of its passion for change as adolescence is a process of change and development, dearly close and familiar to young people. Aside from scientific explanations of raging hormones and violent imaginings induced by hormonal imbalances, young people are ideal and were never lonely in their struggle. In the battle of Surabaya, early in the film, Musa is already introduced of having a tension with a girl named Yumna (Maudy Ayunda). Both are accustomed to working at a young age and both possess an unfortunate past. Yumna sells rice cakes and sweetened goods while Musa sells his service as a shoe-shiner. The narrative has already opened up to the possibility of camaraderie.

Both the *Battle of Surabaya* and *Kangkong 1896* were situated during a historical phase of both countries the Philippines and Indonesia. It is the reverse of how entertainment shows employ the innocence of kids to compel happiness but to intervene in the Child's innocence that history enters the consciousness even the minds of the young. Although there are differences upon how this was executed. A deviation or some perversion from the Lacanian, Mirror Stage could explain the development of Musa's consciousness of his identity and the war. *The mirror stage is a phenomenon to which I assign a twofold value. In the first place, it has historical value as it marks a decisive turning-point in the mental development of the child. In the second place, it typifies an essential libidinal relationship with the body image.* (Lacan, *Some reflections on the Ego*, 1953) Outside the values of psycho-analysis, the image of Yumna represents what the struggle for Musa stood for. In the earlier part of the film, just after Musa ran happily with Yumna, they will reach a hill where both character will be seen crying. It was caused by their sharing of their ill-fated life stories. This could have triggered Musa's deeper association and familiarity with Yumna as they come to get close. In *Kangkong 1896*, Plorante only used to court Clara by singing songs through the "Harana". Their distance is mediated by the window where Clara used to watch as Plorante and his friends sing love songs to their lady of choice. As the revolution comes closer, both families of Clara and Plorante will get closer as their parents were both active in the underground movement. Plorante and Clara will do chores and run errands for the Katipuneros. In the third chapter "Kabilang na" (Counted in), in one scene, Plorante was walking side by side with Clara while contemplating about their pasts as they grew up together in their village.

Oh, The Games We (Used to) Play

The point of view of Civil War is the point of view of the political. - Tiqqun, Introduction to Civil War p.36

In any society, childhood, the formative years of (especially) a man's and in some cases, woman, characterizes a rather ceremonial stage of preparation to battle. Children were brought in the woods to hunt a deer or a bunny. In pre-modern times, in some Asian regions and in Polynesia it is a custom for children to learn how to hold a bow and were taught how to kill. In Sparta during the era of warring states, kids were brought up to be warriors. That should explain why, toy soldiers and play guns were made available in the market to associate and familiarize kids with wars. The necessity of war and its existence was never negated even in modern times. It is only, regulated and negotiated and fabricated to fit in the civil society. Even television shows and films, cartoons were always about adventure and struggle. After all, kids were not divorced in the reality of violence.

There are commonalities and resemblance in each stories that could be summarized as the plot develops. It doesn't necessarily follow the same order but the same characteristic of the story can be found in both stories. That could well speak of the development of awareness and consciousness of the young. This could sum up the development of awareness or in turning to mature of the child warrior from adolescence.

The Inheritance

In *Kangkong 1896*, "Heto, kunin mo ang aking gulok. Sa iyo na 'yan," ang sabi niya. Ito ay ang kanyang mahalagang gulok na nakasalong sa isang kalubang hindi yari sa kahoy o kawayan kundi sa katad ng kalabaw, at nasabi niyang ito raw ay pamana sa kanya ng kanyang ama, at ngayon ito'y akin na. (Alabado, p. 71)

("Here, take my machete. It's yours now," he said. This blade is significant for him, sheathed neither in wood nor in bamboo but in a Carabao's horn, and he shared that it was inherited from his old man, from now on, it is already mine.)

Also a scene from battle of Surabaya where Musa was given a green cap by Captain Yoshimura. This inheritance on both characters were not just a sign of passing the torch but a symbol of carrying the child to the level of maturity. In Kangkong however, it is a sign of respect and recognition.

The Death

Of course in the context of a war, there will be multiple death but the ultimate death for the protagonist is the death of a close family member or a lover. In this case the death of Captain Yoshimura for Musa and Plorante's father.

Hustong-hustong hahawakan ko ang kamay ni Tatang at tatakbo sa gilid ng gulod sa pagsunod ng utos ni Bonifacio, nang makita kong tumumba si Tatang, muna sa kanyang tuhod at pagkatapos lumukot sa lupa, dugo'y bumubulwak buhat sa kanyang noo't mata. Ako'y sumigaw. Ako'y tumili. Ako'y tumakbo. Ako'y tumakbo nang tumakbo nang tumakbo. Hindi ko nakikita ang mga punungkahoy. Hindi ko nakikita ang landas, ang bahay, ang mga tao, para akong nabulag. Ngunit parang panang tumusok sa hangin at naglagos sa aking pandama, ang boses ni Bonifaciong humihyaw, "Paligiran sila! Paligiran sila!" (Alabado, p. 110)

(I was on the best position to hold my old man's hand to make a run for the side of the ridge to follow the Supremo's command, when suddenly, I saw my old man collapse, to his knees then he recoiled to the ground, blood flow from his forehead to his eyes. I shouted. I screamed. I ran. I ran until my lungs would explode. I ran not minding the woods. Not seeing the path, the house, the people, I thought I was blind. But like an arrow that pierced through the air, and made way to my senses, the sound of the Supremo's voice resonates, "Get a hold of them! Encircle them!")

Both the stories contextualizes and have successfully elucidated the impact of death in the context of war on both protagonists. This is different from the smoke screening the actuality of violence that is present in the employment of violence in popular media culture. This is not to negate their importance in the understanding of history as process closely related to a game. The creation of history closely resembles the rules of a game that is unpredictable and usually favors a party. End of Childishness Game and play is always associated with childhood but it is also related to war.

The Unbearable Lightness of Childhood or Leaving/Living Adolescence Behind and Back Again

*Take up the White Man's burden-- Send forth the best ye breed-- Go bind your sons to exile
To serve your captives' need; To wait in heavy harness,
On fluttered folk and wild--
Your new-caught, sullen peoples, Half-devil and half-child.
-Rudyard Kipling, White Man's Burden*

According to Perry Nodelman, children, and their relationship to adults provides a power-relation that is akin to a colonized and colonizer dichotomy that can be characterized by Edward Said's theory on Orientalism; the children taking the role of the Other. A negative metaphor is insisting itself within the narratives of both texts. It seemed that the employment of children in both narratives undermine the revolution as what the European colonizers would regard as the inherent silence (Nodelman, p. 31) or inability to articulate or incapability to define one's self. As a consequence, the colonizers or the historians who look at events of revolution treated the subjects' actions as mere rebellions and not a revolution or in the case of the American colonizers in the Philippines, viewed the revolutionaries as insurrectionistas (insurrectionists) or tulisanes (rebels/mountain dwellers) who do not possess the pathos of enlightenment but rather, backward natives who only wish to throw their rage on their inarticulateness to profess their actual desires like children who dismisses an adult's supervision and guidance. This apparent belittling of the colonizers to the efforts of the natives for emancipation were no different to the treatment children get from adults.

Furthermore, Nodelman has characterized different types of inherent modes upon how adults treated or mistreated children and childhood as follows; *Inherent Inferiority, Inherent Femeness, Inherent Distortion, Inherent Adult-Centered, Silencing and Inherent Silence and Inherent Danger*. These types of inherent modes that are encapsulated in the gaze towards the Other is theorized via the relationship of colonizer-colonized vis a vis the adult-child relationship. Given the limited space, these modes won't be further discussed in this paper. As case in point however, it is apparent in Kangkong that Plorante was struggling to win his father's approval or at the very least, gain his father's positive attention. This could speak of what Nodelman theorized as the Inherent Silence that Alabado hadn't resisted the temptation of falling into. But rather to dismiss, it could shed some light to it. As can be noted in the opening chapter of the story, *Si Tatang, bukod sa pagsasalita ng malakas at magaralgal kagaya niyan, ay hindi namimigay ng pagakataong ako'y makapagpaliwanag ng aking mga iniisip at layunin. Halimbawa, ibig ko sanang ipaliwanag ang pag-aakala ko tungkol sa tao, na ang lahat ng tao ay pantay-pantay... Bukod diyan, ako'y lubos na nahihiya sa sarili, sa nakagawiang pagsasalita niya tungkol sa akin* (Alabado, p. 11) (My old man, aside from his habitual shouting and bantering, have never considered giving me a chance to explain my thoughts and plans. For example, I

would like to elucidate my opinion about man, that every man is equal... Aside from that, I'm always ashamed of myself with the way he speaks about me.) This passage has perfectly set up what Nodelman referred to as the Silencing or Inherent silence. Because of this Silencing, instead of giving way to the child's own exploration it only aggravates the doubts of children upon themselves *similarly, our discourse about childhood often replaces and even prevents our real perception of the brute realities of childhood* (Nodelman, p. 30).

Although one might say that there are differences if one would look or listen attentively, in the treatment and undermining of the natives compared to children, the way they were both perceived is what counts. But aside from the way the colonizers and adults behave toward the subjects are also characterized by giving voice *in the act of speaking for the other, providing it with a voice, we silence it. As long as we keep on speaking for it, we won't get to hear what it has to say for itself – and indeed, that may be exactly why we are speaking in the first place.* (Perry Nodelman, *The Other: Orientalism, Colonialism and Children's Literature* p. 30)

This radical claim by Nodelman is not only happening in the realm of speech but if the superior, could speak for the subjects, it only means that they could also speak for their desires thus, manipulating the true desires of children. Going back to the analysis of Tolentino about children as passive recipients of Capitalist experience in popular media culture, the "Inherent Silence" is granted by commercials of what childhood should be and what it should possess in order to assure the normality of a child's nurture by providing specific material and experience to say, that he/she is perfectly fitted to become an actor in society in the future. So, children are "dragged" by their parents to the movie house to have an initial grasp of what popular culture is, in some modern household, the new pacifier is the game console or mobile phones and gadgets. No wonder, children could easily adapt to the fast pace technology better than adults.

The Spectacular commodities serve as the canned laughter to the bitter-sweet colonization of the self. The more the subject gets overwhelmed by the voice and gaze of the master (colonizer -adult) the more it gets silenced. *At the level of the unconscious, therefore, colonialism was not seeking to be perceived as a sweet, kind-hearted mother who protects her child from a hostile environment, but rather a mother who constantly prevents her basically perverse child from committing suicide or giving free rein to its malevolent instincts. The colonial mother is protecting the child from itself, from its ego, its physiology, its biology, and its ontological misfortune.* (Fanon, *Wretched of the Earth*, p. 149) Because of the several layer of cover-ups, it is not easily perceivable that the staged fantasy of the made-up childhood by popular media culture and commodity fetishism covers the reality, and children are becoming alienated of themselves. The burden for this perceived inarticulateness is not to leave it but to live with it, and not to consider it inarticulate but a phenomenon of being overwhelmed with the voice of the superior. To live with it by locating and finding its voice by enjoining it to the struggle and considering it as a person and not only, in nocence or fantastic creatures personified. The charm of both the battle of Surabaya and *Kangkong 1896* is their approach to adolescence that is non-didactic in the sense that both works didn't easily backed down to the temptation of framing childhood violence by covering it up or by silencing it. Both stories have depicted the protagonists facing their tragedies like real heroes.

In the event of social emancipation as to the both milieu of the stories, even several encounters in *Kangkong* and *Surabaya* had shown the capacity of children to participate however, they can in their capacity as children. In *Battle of Surabaya*, Musa gave his share by sending messages to the relatives of those who fight in the revolution. Plorante on the other hand provides help in gathering weapons for the Katipuneros. In the process of the struggle, the subject would learn to not only articulate, but create its own language of defining what it really wants, and ultimately, in that language it will create its own poetry from the future (Marx, 18th Brumaire, p. 6). *Kangkong, Hindi ko alam ang tungkol sa kalayaan. Hindi ko alam kung tungkol sa manindigan para sa kalayaan. Ngunit alam ko na tunay ngang tinatawag kaming Indio ng mga kastila. Bastardos Indios ang sabi ni Don Felipe at kanyang sinasabi 'yon sa kanyang utusan* (I do not know anything about freedom. Nor to stand for freedom. But I know that we are called indios by the Castilians. Bastardos Indios (bastard Indians) said Monsieur Felipe and he tells that to his helper.) (Alabado p. 39) In like manner, the beginner who has learned a new language always translates it back into his mother tongue, but he assimilates the spirit of the new language and expresses himself freely in it only when he moves in it without recalling the old and when he forgets his native tongue (Marx, 18th Brumaire p. 5). The articulation and creation of its own language or culture is the triumph of the child from the tyranny of the adult and the intervention of Spectacular commodities.

The overall scheme and the development of the metaphor on both narratives can be characterized into three. Firstly, Adolescence and revolution, adolescence resides in the individual in the process of transitions and changes in the development of identity and imagination of the collective. Second, Nodelman's Childhood and Orientalism or the Colonizer -Adult and Colonized-Child Othering. And finally, the revolutionary theory as the metaphor to war and play. There is also a time for any revolutionary theory to develop into a useful method or strategy as history and struggle progress. It is apparent in Guy Debord's films that he always uses clips of war in the form of his theory of detournment. But these wars used by Debord, are not wars between armies of equal power. This are wars where the powerful is pitted against the powerless. In his film, *Critique of Separation*, he shows pictures of natives, specifically black people fighting against armed guards. This is the essence of the struggle in its purest form and the children in both narratives engaging in wars are alluring to this kind of metaphor. Finally, *but theories are only made to die in the war of time. Like military units, they must be sent into battle at the right moment; and whatever their merits or insufficiencies, they can only be used if they are on hand when they're needed. They have to be replaced because they are*

constantly being rendered obsolete—by their decisive victories even more than by their partial defeats. Moreover, no vital eras were ever engendered by a theory; they began with a game, or a conflict, or a journey (Guy Debord, trans. Bureau of Public Secrets). Not only the materiality of revolution and biological composition in a child's adolescence stage, but in the realm of consciousness and the theory with which the struggle is based, needs to develop through time but must be given space to articulate its own language.

The Baby Elephant in the Room: Adolescence and Struggle

Children are neither passive recipients nor behaves in a state of *Tabula rasa*, as media used to depict in televisions. Children like adults process the things that is happening around them. They should not be silenced using any means whether of fear or coercion.

Sa aking kamusmusan may ilang bagay na kinakasangkapan upang ako'y takutin. Karaniwa'y upang ako'y tumahimik o di kaya'y pasunurin sa utos.

Sa dilim, ang isa. Lagi akong kinukwentuhan ni Inang ng mga kuwento tungkol sa mga taong nabubuhay sa madilim na gubat, o sa madilim na loob ng bundok o ng pating sa kailaliman ng karagatan, sa madilim na kuweba, sa mga lihim na daanan sa ilalim ng lupa. Kinagigiliwan ko ang mga kuwentong 'yon. Tinitiyak ni Inang na talagang ako'y matutuwa't masisiyahang makinig sa kanya nang husto at walang paggambala ng ibang bagay. Ngunit mula noo'y hindi ko naisip ang kadiliman kahit saan, maging sa tiyan o sa bundok o sa gubat, nang hindi nanginginig ang aking buong katawan. Ganyan na lamang ang pagkatakot ko sa dilim. (Kangkong pp.116-117)

(In my juvenile, there are things that have been used to scare me. Often times, they were used to silence me or to compel me to obey.

Darkness was one of them. Granny used to tell me stories about creatures living in the heart of dark forests, or those that thrive in the hills, or sharks in the deep ocean, in caves, in unknown passages beneath the earth. I'm fond of those stories. Granny has made sure that I enjoy listening to her attentively and not minding anything. But since then, I can no longer think of darkness everywhere, neither in the belly nor in the hills, not even in the forest without having shivers in my whole body. That's how scared I was in the dark.)

By looking at children, there is a rather necessary contradiction that occur. Looking at children takes someone way back to his/her own past as a child but at the same time conceive the object of his attention as a product of the future. It is closely related to the understanding of history and history making. One looks back in the past but in relation to the subjects that have created it, it is an action of looking into the future by looking at the subject's past. Children are not bound to innocence forever. Like the young, they can be taught to make a stand and think critically. Society is the causality of the consciousness as the casualty of failed child rearing. Children are not only passive recipients of society's order (in the form of state or command). The way children could throw their tantrums is an early signs of rebellion that they could use to repel/resist the system that undermines their capabilities as actors in society. Society has yet to reach a level of creating fundamental ways of addressing a child's need to live freely in a society where they will be considered actors and shapers themselves.

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Student's Perception on Power Relation in Simple Plan's Song Entitled *Perfect* (A Critical Discourse Analysis)

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Abstract

Teaching language is no longer merely about grammar. People learn a certain language in order to be able to communicate well. The term 'critical' in critical discourse analysis refers to an attempt to reveal, identify and explain implicit or explicit relation and association between language, power and ideology (Kristina, 30). Teachers are responsible to encourage their students to have a critical thinking by conducting critical pedagogy in the class. Crater and Nunan (200) define critical pedagogy as a way of teaching that strives not only to transmit linguistic knowledge and cultural information, but also to examine critically both the conditions under which the language is used, and the social, cultural and ideological purposes of its use. Therefore, the researchers believe that the study of critical discourse analysis using a song as the text is crucial for the students in the class. This study aims to reveal student's perception on power relation in Simple Plan's song entitled *Perfect*. Descriptive qualitative was used in this research. The research was conducted in a senior high school in one of the cities in Central Java. The samples were collected from 10 students of grade 11th by using purposive sampling. The researchers used observation and interview to collect the data. The data analysis used a critical discourse analysis purposed by Fairclough. The results show that students have strong perceptions toward power relations between parents and children reflected in the song 'Perfect'.

Keywords: *students' perception, power relation, critical discourse analysis, song*

Introduction

Teaching language is no longer merely about grammar. People learn a certain language in order to be able to communicate well. As stated by Canale (2-27) that the introduction of the notion of communicative competence has been positive in the sense that communication is now conceived as a result of the successful application of not only grammatical but also pragmatic knowledge and skill. Therefore, teaching learning process in the EFL classroom has been developed far beyond the language. It is inline with Martinez (2011) saying that teaching practices can be improved by investigating actual language use both in and out of the classroom. The classroom offers tangible ways of interpreting contemporary culture; it is an excellent forum for teaching discourse analysis and for making students aware that there is a complex world out there to be analysed.

Discourse analysis examines the organisation of language above the level of the sentence, particularly with regards to its social context (Jaworski and Coupland). While critical discourse analysis is defined by Van Dijk as something deals primarily with the discourse dimension of power abuse and the injustice and the inequality that result from it. Talking about power as control, Van Dijk states that a central notion in most critical work on discourse is that of power, and more specifically, the social power of groups or institutions. In other words, those who are said as having more power are those who are more dominant in controlling the acts and minds of others. Van Dijk believes this ability presupposes a power base of privileged access to scarce social resources, such as force, money, status, fame, knowledge, information, culture, or indeed various form of public discourse and communication.

The term 'critical' in critical discourse analysis refers to an attempt to reveal, identify and explain implicit or explicit relation and association between language, power and ideology (Kristina 30). In addition, critical thinking is one which becomes the issue nowadays in term of making the students prepare to live a real world. Teachers are responsible to encourage their students to have a critical thinking by conducting critical pedagogy in the class.

Crater and Nunan (200) define critical pedagogy as a way of teaching that strives not only to transmit linguistic knowledge and cultural information, but also to examine critically both the conditions under which the language is used, and the social, cultural and ideological purposes of its use. Therefore, the researchers believe that the study of critical discourse analysis using a song as the text is crucial for the students in the class. They are able to learn the power relation found in the song as well as improving their critical thinking towards a text provided.

Moreover, Martinez says that the study of discourse can be applied to any text, problem or situation; all texts are accessible to analysis by the existing methods of linguistics. Every advertisement, t-shirt slogan,

song or dialogue can be the subject of linguistic exploitation and social debate. To choose a song to be learned by the students is without no reason. For the students, listening to a song in the class is always something delightful. Instead of only reading the passage, they try to understand the meaning of a text in a different way. The teachers are the key that can make the learning atmosphere in the class better for students. In an article written by Arevaro, songs in general use simple conversational language with a lot of repetition. This type of repetition presented in songs will activate the students to get a lot of pattern drills automatically without realizing it. Further, Martinez underlines that since discourse analysis is basically interpretative reading, there are no rigid guidelines to follow. Students are encouraged to make use of logical thinking and to be aware of the fact that the best method of analysis is the application of common sense.

This study aims to reveal student's perception on power relation in Simple Plan's song entitled *Perfect*. First, the teacher promotes power relation to make the students understand it clearly. Next, the students are given a Simple Plan's song entitled *Perfect* to be discussed. The song was chosen because the students know it well and they can also browse further info about it in the internet. In the end of the learning process, the students are asked to answer the questions relating to the song. Here, student's perception on power relation in the song will be able to be viewed.

Research Methodology

According to Creswell (130) qualitative research is intended to understand and explore the central phenomenon, not to develop a consensus of opinion from the people you study. In this research, researchers explore a phenomena about using song in teaching and learning in Language and Culture arts.

One of qualitative research is descriptive qualitative. This study aims to use descriptive qualitative as a research method. Descriptive qualitative is design to give description about the fact of the research data. The research subjects in this study are students of senior high school majoring of Language and Culture program. The numbers of the students are 10 students.

Creswell (130) said that Data are not collected at the "end" of the study. Rather, the collection of data in a qualitative research study is ongoing. In this research, researchers use observation and interview as data collection.

Ary et al. (431) stated that the most common data collection methods in qualitative research are observation, interviewing, and document analysis. In this study, the researcher used observation (brief note) and unstructured interview in order to get detail and verify the information about students' perception about teaching English using song.

In this study, the researchers was intended to use Fraenkel and Wallen's step in conducting of qualitative research (427): (1) Identification of the phenomenon to be studied; (2) Identification of the participants in the study; (3) Generation of hypotheses; (4) Data collection; (5) Data analysis; (5) Interpretations and conclusions.

The study aims to analyze students' perception on power relation in simple plan's song entitled perfect. To process the data analysis in this research, the researchers used critical discourse analysis from Fairclough (109), there are three steps of critical discourse analysis; description of text, interpretation of the relationship between text and interaction, and the explanation of the relationship between interaction and social context.

Finding and Discussion

Perfect" was written by the band with music composer Arnold Lanni. The song is about a child telling his/ her parents (most related to a dad) that they are not perfect, and they cannot be perfect. Regarding the lyric "Hey dad, look at me" and "I'm sorry I can't be perfect". Drummer Chuck Comeau stated that this song "is his idea", to tell his parents that he was not perfect, he could not be perfect because Comeau's parents did not support of his choice of career.

Register, Ideology, and Power Relation

The main construct used by functional linguists to model context is known as register. In SFL, register analysis is organized by linguistic metafunction by Field, Tenor, and Mode. Field refers to what happening, to the nature of the social action that is taking place: what it is that the participants are engage in, in which language figures as some essential components. Tenor refers to who is taking part, to the nature of the participants, their statuses and their roles: what kind of relationship obtain, including permanent and temporary relationships of one kind or another, both the types of speech roles they are taking on in the dialogue and the whole cluster of socially significant relationships in which they are involved. Mode refers to what part language to do for them in the situation: the symbolic organization of the text, the status that it has, and its function in the context (Halliday and Hasan).

The thing available in the discourse is me as the representative of children who does not have support from their parents in pursuing his carrer. This assumption comes from the social context of who created this discourse, when this discourse constructed, and where it happened. As we know that Poprock songs have many genres. The particular genre is only specific for particular kind of lyrics, it is determined by the certain topic carried. The song '*Perfect*' has rebellion genre.

The target of this naturalization of ideological commonsense indeed is not only for me, the composer only, however it is far more for children who experience conflict with their parents in general. Song is only one way to gain the *interactional routines* (Fairclough 99) to make the mentioned ideology becomes popular and is accepted by society.

Moving to the second type of register, tenor, this song represents two kinds of participants which each of them have different positions. The composer of this song is nominated as the high power position participant, while the readers are the youngsters of the low power participants. Majority of the couplets consist of 'statement' of the linguistics function. It is argued that the speaker seems has authority to declare something about their feeling toward the world they want and the contrary life they possess. It is just like the communicative event between teacher and his students. Teacher is powerful and has an authority to shape the students and the worlds.

Moreover, Fairclough (90) explains that this kind of positions can be categorized as *dominant and dominated discourse type*. The composer as the famous youngsters' model is the dominant discourse type and the hearers as the dominated discourse type. The dominant discourse type has his role to give influences to the rules in the society. The dominated discourse type is the follower that has to obey the rules that has been decided by the dominant one. The other aspect of this discourse type is that the composer, here, as the representation discourse type represents the youngsters who rebel their parents' demands (Van Dijk). Thus the ideological commonsense which is proposed by this actor certainly be accepted by the other leaders as the representative ideological commonsense.

Students' Perception on Power Relation in Simple Plan's Song Entitled Perfect

Power, in a discourse, deals with powerful participants who control and constrain non-powerful participants. This power is reflected in every clause in this song. Here, the power is given by the composer to their listeners. The listeners is the one who receive the power. The composer give influence to the listeners to fight their dreams even if the world go against them. The composer is the figure of little rebellion who pursue his dream without his parents permissions. The song the composer create also reflect how social system see parents as the one who decide their children's dream. This song actually reveals what young people feels about their struggle to choose between meeting their parents' expectation or striving their wants. Thus, this song is one of the most favorite song that young people love.

There are diverse perceptions about power relation between father and son in the song 'Perfect'. All of students see the composer's father is stubborn, egoistic, discipline, and dominant. They also think that the father is the representative of otoritative parents who do not want to listen to their children wills. It can also be seen that parents has big power toward their children future. Whereas, the son in the song is seen as a stubborn and fighter child. Yet, some students view that the son is obedient and weak. Some students see that the child also has great power. While the other students see that the child does not have big power in his relation with his father. The level of power here determine the one who has authority to decide something. Some students think that father is the one who should be dominant and has authority to decide something. Whereas the others argue that the power should lie on the son so that he can decide whatever he wants in his life.

In some social rules, parents have absolute power toward their children. Some other social system see parents as somehow dominant but also democratic. Whereas young people in their process seeking their true passion, they tend to do whatever they want. They often neglect their parents' suggestion or advice. They often make mistakes. They are careless. Parents are seen as the one who is wise. They tend to control their children in order to make them better people. Yet, their wants are against what young people want. Thus, they often end up arguing and fighting. Social patterns affect the way students see something. It can be seen in the result of this study. Students as young people see that the power between children and their parents rely on the children's side. Children have power to decide whatever they want. Parents is the one who accept the power. They should understand and support their children. Yet, other students who see children as an inferior side should obey their parents' wants even though it is not what they want.

Benefits of Critical Awareness of Discourse

For teacher. By applying CDA, the teacher can integrate critical activities into the teaching and learning process and in this way they can assist their students in their critical thinking activities. By using the texts, the teacher should have the potentiality to invite the students' attentions not only to their surface but to their depths. Its cognitive function manipulates minds by decreasing the focus on responsible agents, increasing focus on objects.

For Student. The study increase students' sensitivity and conscious awareness of the nature of language and its role in human life and the relationship between language and social context. The teaching critical ways of thinking can make independent students. By learning critical techniques students learn to rely on their mental capacities and as its result they become more assertive and more confident.

The CDA helps students to develop their foreign language skills to become more sensitive and intellectually independent readers. Its aim is to help students become more aware of socio-cultural and political influences on the interpretation of texts while feel more confident in expressing their critical response to what writers present.

The CDA leads students to become aware of the sources of power, dominance, in equality and bias the connections between discourse and social practical which might be opaque to the non-critical mind by analyzing texts.

For Curriculum. The result of CDA studies can be used to the field of applied linguistics including pedagogy, teaching methodology, curriculum and materials development as well as testing. In pedagogy, the modification of teaching techniques is an implication of this study. This modification can just be done by providing some novelties in teaching strategies. In curriculum and material development this study improves a learner based, cognitively stimulating approach.

Conclusion

From the findings and discussion above, we found that song gave a priceless lesson about ideational metaphors, ideological commonsense, and also the power behind the discourse. We found that 'Perfect' was constructed to be the reflection of power relation between dominant parents and their rebellion children.

By conducting this research and bringing discourse into classroom, students will gain better position to negotiate power relation and become aware of diverse social issues. Thus, having awareness to discourse can make students have logical and critical thinking that will be useful for them to cope with their real life problems.

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An Analysis of the Biography for Young Readers as Literary History through the Great Lives Series by Tahanan Books

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Abstract

In our post-colonial situation, how do we go about teaching our national history and the lives of important historical figures to young readers? More importantly, what version of these narratives do we teach them? Considering that the biography is a form of literary history that focuses on the individual rather than the collective, the biography written for young adults is a form that has the unique challenge of selecting the most appropriate narrative for young readers and presenting it in a way that will engage them and encourage them more to study more technical historical texts. Through this study, I analyzed the Great Lives Series, published by Tahanan Books, which is a series of twelve books, each one focused on telling the story of an important figure in Philippine history with the intended audience being children between the ages of eight and twelve. Through this study, I looked at the literary value, the historical value, and the literary historical value of these texts in order to determine how they dispensed and distilled these historical and biographical narratives in such a way that they could be made palatable for the young reader. Overall, my study found that there is sufficient evidence to say that this particular series of books had a certain degree of censorship, and it used the version of the truth that was in line with making these reader good citizens. More importantly, these books used common literary devices in order to capture the interest of these young readers.

Keywords: *biography, literary history, literature for young readers, Great Lives Series, Tahanan Books*

Introduction

The Great Lives Series, published by Tahanan Books, is a series of biographies written about individuals whose lives had national significance to the Filipino people. What makes these biographies special is that they were written for young readers. Specifically, they were written for readers aged eight to twelve, according to Tahanan³⁵.

The books were released during a time when educating the youth in ways that promoted nation-building was an important topic. In the speeches of Corazon Aquino, who was president from 1986 to 1992, she frequently brought up education. On March 31, 1987, she delivered a speech at Philippine Normal College, wherein she said that, "When I ran for the Presidency, I pledged to give education the first priority it deserves in a free nation. For it is by learning that we become free."

The president that followed Aquino, Fidel V. Ramos, specifically wanted to make sure that national heroes were institutionalized. This is why he created the National Heroes Committee via Executive Order 75. This gave the National Commission for Culture and the Arts the responsibility of studying and recommending national heroes, which at the time were not explicitly named. While this proclamation was made a year after the first set of books in the Great Lives Series was released, it showed that the zeitgeist at the time favored paying tribute to our national heroes. In fact, the first six books released all included heroes that were named by the committee as deserving of the national hero distinction.

According to Tahanan, the books were also inspired by foreign biographies of historical figures, specifically Abraham Lincoln, which used images interspersed with text to make the narrative much lighter for the reader. The Great Lives Series would then use this method in order to make biographies more palatable for young readers.

The Great Lives Series

Overall, there were twelve books published in the Great Lives Series. In 1992, the first set of six books were published, each one focusing on a historical subject.

Gabriela Silang was the wife of Diego Silang, a revolutionary leader who fought the abusive Spanish government in Ilocos. When her husband died, she decided to take up the cause and lead his revolutionary forces. She ended up being captured by the Spaniards and hung to death.

Apolinario Mabini was known as the Sublime Paralytic and was considered a distinguished scholar. Despite being paralyzed from the waist down, he contributed immensely to the Philippine revolutionary

³⁵ This and subsequent statements made by Tahanan Books are provided by Reni Roxas, publisher and editor-in-chief of Tahanan Books, who was highly involved with the Great Lives Series.

government by writing its constitution. He was protected by Philippine soldiers, often carried from place to place. He was eventually captured and exiled until he agreed to swear on the American flag. He eventually died of his disease.

Jose Rizal is known as the national hero of the Philippines, with all college degrees in the country requiring a course on his life and works. He wrote two novels, *Noli Me Tangere* and *El Filibusterismo*. Both of his novels are known for inspiring the concept of Philippine nationalism because of the way they portrayed the entire Philippines as being the victim of the same oppressor. He inspired the Katipunan and was eventually shot in Bagumbayan.

Andres Bonifacio was the founder and original Supremo of the Katipunan. He came from humble beginnings and recruited Filipinos, both rich and poor, to the cause of independence. He was eventually the victim of politics within the Katipunan. This led to the execution of him and his brother.

Emilio Aguinaldo was the first elected leader of the Katipunan. He is regarded by many as the first president of the First Republic of the Philippines. He was a successful general who was credited for taking back Cavite from the Spaniards. He lived to experience the occupation of American and Japanese forces in the country. He died of natural causes.

Juan Luna was the most prolific Filipino painter when the Spanish occupied the Philippines and arguably until today. He is best known for painting the *Spoliarium*, a painting depicting the place where the dead bodies of gladiators are brought. He was known for winning several awards in Europe. He was also infamous for killing his wife in a fit of rage. He eventually died of a heart attack.

In 1995, another set of six books were published to complement the original six. This was due in part to the success experienced by the first set, which won a Citation of Excellence from the Manila Critics Circle.

Antonio Luna was one of the most successful generals of the Philippine revolutionary army. He fought against the American forces during the Philippine American War. He was eventually assassinated by Filipinos who believed he was getting to be too dangerous to control.

Teodora Alonso was the mother of Jose Rizal. She is credited with being his first teacher and inspiring a lot of his radical ideas. She played a vital role in Rizal's life all the way until his execution. She was imprisoned twice during her lifetime for crimes that she did not commit. She died years after her son.

Mother Ignacia was the first Filipina to establish a beaterio (similar to a convent) in the country. She was a Chinese mestiza who devoted her life to helping the poor and living a humble life. Her beaterio exists to this day and continues to help people. She is under consideration for sainthood.

Carlos P. Romulo was a former senator who was a highly pro-American figure. He worked hand in hand with General McArthur in fighting the Japanese. He was known for inspiring the Filipino people to fight against the Japanese forces with the help of the Americans. He eventually died due to an illness.

Manuel L. Quezon was the president of the Philippines during the Commonwealth government, the transition government between the country being run by Americans and being run by Filipinos. He constantly changed his mind regarding the Americans, sometimes being for them and sometimes opposing them. He championed nationalism by advocating the use of the national language. He died of poor health.

Benigno Aquino was the main opponent of the Marcos dictatorship, leading the opposition against the tyrant. He was known for advocating to free the Philippines of the dictatorship in the speeches he delivered abroad. He was eventually killed by a barrage of bullets that were fired from a still-unknown source less than a minute after landing on Philippine soil following his long exile abroad.

The Role of the Great Lives Series

The Great Lives Series was made with the purpose of educating young readers about individuals important to the Philippine nation in a way that would be entertaining for them. This would give them an education about Philippine history from a perspective that varies from reading conventional history books, those that present the information in a way that is factual and straightforward, which these school-aged children would have read about and studied in class.

As a literary form, the biography focuses on the individual rather than the collective. This means that it focuses on a subject, in this case, prominent individuals in Philippine history, in order to illuminate the past. Since its readers all read these biographies as individuals, the individual perspective of the past allows it to become more relatable to the singular reader on a personal level.

According to Gamaliel Bradford, "In politics, in business, in education, in industry; in short, in all work and play, everything comes back to the individual, and it is in the province of biography to reveal, to explain, to classify the individual, or, if this is impossible, with any final result, at least to suggest and to indicate in that direction" (xv).

If it is true that all knowledge can be traced back to the individual, then it also follows that all knowledge, especially of the past, can be learned through learning about an individual. While one can ignore the historical context of an individual and focus entirely on their personal life, it often becomes impossible to separate the two, especially when the subject concerned is a prominent figure in the history of a nation. Even if the biographer chose to merely use the historical context as a backdrop to the actions and experiences of an individual, the reader would inevitably and unintentionally learn about these circumstances leading to a wider consciousness of the past. This means that, by learning about the one, the reader can come to learn better about the many who must have experienced similar circumstances as the subject of the biography.

However, the biography is not merely a tool to educate and inform about the facts of the past. Unlike a scientific history, it has the burden of engaging its reader and entertaining them, so that what is being read is not just a set of facts, but a work of literature.

It has to accomplish this without losing its educational value, which means it has to be rooted in facts taken from reliable sources. It then elevates these facts by using imagery to forward the narrative and allow its reader to understand its subject despite the distance in space and time.

In other words, even if the subject is far from the reader, the literary nature of the biography makes it so that, like any other literary narrative, the reader feels an affinity with the subject, allowing them to be engaged by the story, which makes the potential for learning the facts much greater.

But what is being discussed here are not mere biographies. They are biographies specifically written for young readers. Given that biographers already use their imagination when writing biographies written for adults, biographies written for young readers have an additional burden for the imagination of the writer. When these narratives are written specifically for young readers, the author's imagination, which normally serves to select evidence and extrapolate what must have happened, has higher purpose: that of distilling the information for the purpose of being palatable for young readers.

The Biography for Young Readers as Literary Biography

However, it must do this without sacrificing its main goal of being a competent biography. This means that it must be grounded in the standards and techniques of biographies that are used to scrutinize all biographies, regardless of the intended audience.

This starts with its reliance on sources. As it is impossible to know exactly what happened in the life of an individual, especially when centuries divide the subject from the author, a perfect biography is impossible. Still, a biographer must strive for knowing as much as humanly possible about the subject in order to write a good biography (Sanders 127). This can be done by using evidence, usually in the form of documents, which can give concrete proof as to the activities of the individual at any given point in time. This comes with its own slew of problems, as documents can be flawed, forged, or non-existent.

For its part, the Great Lives Series relies a lot on other biographies, as well as other secondary sources. In a lot of ways, the writers, who for the most part are competent in writing for children, did their research using the existing biographies on the particular individual and wrote them in such a way that younger readers would enjoy, since the existing biographies would be out of reach for this target audience. A notable example here would be the biography on Antonio Luna, wherein the author, Vivencio R. Jose, had already written a full-length biography on the subject and listed his own book as a source when writing his work for the series.

Still, if one were to follow the bibliographies listed toward the end of each book, then one would notice that there are quite a few primary sources for each one, indicating that the authors did not merely take the word of existing biographies as truth. These were juxtaposed with existing documents in order to properly understand what could have and must have happened when the subject in question was alive. Other than official documents, these include texts that the subjects wrote themselves.

A third type of evidence used prominently in the series is plastic evidence. This comes mainly in the form of photographs and sketches. While these also help in providing sources for the narrative, for the Great Lives Series, they also play an additional role of giving more vivid imagery to the story, serving as the pictures to help keep young readers engaged. This allows them to have something to look at while reading the text, and at the same time, it keeps the books from being too text-heavy, which is usually a blunder when it comes to literature for young readers.

Overall, the works take efforts to be factual, while at the same time arranging the facts into a narrative, allowing them to meet the standards of a competent biography. While they try to be factual as a conventional history, these biographies, being literary in nature, require them to take certain liberties in the imagination of the biographer in order to piece together the events and other information regarding the life of its subject.

It uses narrative strategies in order to alter our relationship with the facts (Nadel 3). This allows it to properly piece together the narrative in a way that will be engaging and alluring to the young reader.

In fact, the arrangement of these facts must be done in such a way that it reads more like a story and less like information. According to Andre Maurois, in order for a biography, as a literary form, to give its reader aesthetic pleasure, "it must be so lightly linked to our own, that, as we contemplate it, we feel no need of doing anything, no moral impulse; and to that end, perhaps the best means is that we should know it to be unreal, as when we read a novel" (42-43).

This means that, while the end goal can be learning, it should not feel like learning, especially for a young reader, who is already bombarded with activities wherein he or she is forced to learn.

However, there should also be an emphasis on the responsibility of the biography to serve as a literary history, placing its subject in a historical context. According to Lois W. Banner, "No sophisticated biographer any longer reduces a life to a few categories or merely chronicles day-to-day experience, glossing over historical, literary, and geographical contexts" (580).

These biographies serve as literary histories that focus on the struggles of an individual rather than the collective. They work as a way for the reader to understand on a personal level what happened in the past in a way that conventional histories or even non-biographical literary histories cannot do. It does this by allowing the reader to relate to its subject on a personal level.

Biographies then have the responsibility to be both teacher of information and entertainer. As Michael Benton puts it,

The biographer has to present the available facts of the life yet shape their arbitrariness, untidiness, and incompleteness into an engaging whole. The readerly appeal lies in the prospect both of gaining documentary information, scrupulously researched and plausibly interpreted, and of experiencing the aesthetic pleasure of reading a well-made work of art with a continuous life story and a satisfying closure. (77)

When it comes to young readers, these individual literary histories have the added benefit of providing them with the spark that could lead to them being able to successfully gain an interest in history, allowing the biographies to serve as a jump-off point that one can relate to, opening doors of interest to information that is miles and centuries away from the reader.

Issues Surrounding Subject Selection

Before we go into analyzing these works on their own, we must first analyze the selection of the subjects that make up these works.

When it came time to select the first six subjects for the Great Lives Series that was published in 1992, Tahanan claims that there was no set criteria for its selection. The six were selected for being popular choices among people at the time. This can easily be verified by the aforementioned list of national heroes provided by the National Heroes Committee, which includes all six of these heroes. These heroes were likely deemed popular choices due to the roles they played in the conventional history books of the Philippines.

In 1995, the publisher felt that another set of six would be appropriate given that the first set sold moderately well and won a distinction by the Manila Critics Circle. This time, they felt it was necessary to address deficiencies with the original six. There were two deficiencies that were indicated: that the original series did not feature any figures from the current century and it only featured one woman. This influenced the decisions for the next set of six subjects.

Carlos P. Romulo, Manuel L. Quezon, and Benigno Aquino were all chosen because they were heroic figures within the last century. Tahanan felt that these would be more relatable for young readers. Teodoro Alonzo and Mother Ignacia were chosen in order to add more women to the series. Antonio Luna was the exception, since he was merely included because he was cut from the first set, and Tahanan felt that he needed to be included now that they had the chance.

Tahanan openly admits that timeliness played a role in selecting their subjects. This is especially relevant to Benigno Aquino and Mother Ignacia. Aquino died less than ten years before the second set was published, meaning that he was still a prominent topic of discussion. Since people still felt the spirit of the People Power Revolution, Tahanan felt he was a necessary inclusion.

The case of Mother Ignacia is rather peculiar, since she has little to no political significance in our national history, unlike the other eleven subjects. In fact, there is barely any information about her being oppressed by the Spanish colonizers that ruled the country when she was alive. Her choice was justified by the publisher as being relevant due to her ongoing campaign to be canonized as a saint, which persists as of the writing of this article. In fact, the publisher admits that, had they a crystal ball that could predict future events, they might have instead included Lorenzo Ruiz or Pedro Calungsod, whose canonization campaigns proved much more successful.

The publisher admits that they would have wanted to publish more biographies and include more subjects. However, there were certain constraints that limited them to six books per release. Eventually, they decided to stop releasing books in the series because of two factors.

First, Bookmark, Inc., the distributor at the time, wanted to focus on full color works. As the Great Lives Series had a black and white format in order to stay within the one hundred peso price limit, the series was no longer in line with the plans of the distributor. Since then, Bookmark has decided to release the Modern Heroes for the Filipino Youth Series, which focuses on more contemporary figures with the goal of inspiring young people to emulate these figures, a bit of a leap from the Great Lives Series, which told the stories of these historical figures without removing the less inspiring aspects of their lives. After all, they never claimed it to be the "good lives series."

Secondly, the Great Lives Series saw its relevance wane with the rise of internet usage among students. From the beginning of the publication of the series, Tahanan rightfully saw the series, not as staunch history textbooks, but as "supplementary curriculum materials," meaning they served to get the student interested in the history contained in their actual textbooks. However, with the mainstreaming of the internet, they saw a massive drop in sales due to students preferring to simply search the subject online in order to get initial knowledge about them.

This did not lead to them to stop printing the series. In fact, there is evidence that they continue to print these books to this day. This includes the fact that the distributor listed in the more recent printings is not Bookmark, Inc., but Tahanan Books themselves. Also, the biography of Antonio Luna has a label that reads "NOW A MAJOR MOTION PICTURE" meaning it had to have been released after the widely successful biopic about Luna's life that was screened in late 2015.

However, this did mean that Tahanan had the capability to invest in the creation of new biographies. This is why several names that they admit are deserving of inclusion have been left out.

A Closer Look at the Series

Now, we must take the time to assess each work individually. Considering that they are, for the most part, written by different writers, but released by the same publisher, it is relevant to see what aspects of each one stand out from the others in order to judge its literary value. Only then can we determine its literary historical value with the goal in mind being its ability to engage a young reader to learn more about the subject.

Gabriela Silang

Written by Neni Sta. Romana-Cruz, this work is noteworthy for being the only one written about a woman in the original set of six. It also features the only warrior woman in the entire series. The narrative also gives us insights into the anti-Spanish activities of the Filipinos before we had a concept of a nation. This is why the narrative explicitly emphasizes that she fought for Ilocos, her home province, not necessarily the Philippines as a whole, as such a concept did not exist during her time. The story is notable for its inclusion of several violent scenes that detail specific acts of brutality. However, its main weakness is that it is not entirely about Gabriela Silang. While it is understandable that the story will talk about her husband Diego Silang to some extent, a large chunk of the narrative is hijacked by that of Diego Silang. A young reader might, at some point, forget that he or she is reading a biography of Gabriela and instead think it is one about Diego or about the couple as a pair.

Overall, it is quite an engaging work of literature despite its digression. The work does not fall short of sparking the interest of the reader. It provides enough information to give an initial wave of knowledge to the reader, while at the same time telling a story that will likely make the reader interested in learning more about the revolutionary forces in the Philippines that predated the Katipunan.

Apolinario Mabini

Written by Dr. Stephen Latorre, this work was also told quite well. Despite the setting of the story being wartime, the subject made it so that there were hardly any scenes that took place in the battlefield. Given this restriction, the book concentrated on the efforts Mabini made to push for reforms in his country using his knowledge of the law and his brilliance as a writer.

It ended up being quite engaging, despite the lack of action. It was moderately exciting, while managing to be both interesting and inspiring despite the bleak ending. It ended up indirectly teaching the young reader how the revolution failed and how they as Filipinos can learn from its failure.

Jose Rizal

The first of three works in the series written by Sylvia Mendez Ventura, this biography stepped up to the task of writing about the national hero. It selected the information about his life that are normally found in conventional histories, including the writing of his novels and his involvement in numerous organizations that paved the way for the Katipunan. There were some facts noticeably missing from his personal life, including the retraction controversy, which is barely alluded to in one paragraph, wherein it is mentioned in such a way that, if you as the reader knows about it, then you would understand that the biography is denying it ever happened, whereas if you as the reader do not know about it, then you would not be informed about it from reading the biography. There is also no information regarding Rizal's many lovers, with only Leonor Rivera, his first love, and Josephine Bracken, the woman he possibly married, ever mentioned.

As a story, it is written in such a way that the young reader can connect with Rizal on a personal level that allows one to understand his motivations behind his actions. As a literary historical text, the young reader would be brought toward a new understanding of these historical events and how Rizal shaped them and was shaped by them. It confronts the young reader with thoughts about what they would do had they been the one in his shoes.

Andres Bonifacio

Written by Isagani R. Medina, this work does a moderately good job of telling the story of Bonifacio in a compelling manner. There is a rather awkward digression, wherein the narrative turns into a primer on the Katipunan rather than about the life of Bonifacio per se. Such information could have been condensed into a paragraph or two instead of pages twelve through sixteen.

As a work of literature, the biography makes Bonifacio to be a sympathetic character who is both flawed and worthy of adoration. While it highlights his excellent qualities, it also shows that he is human, allowing the young reader to relate to him better. Its digression into the Katipunan might make it lose points as a compelling biography, but it allows the young reader to come away from it with a lot of engaging information regarding the Philippine revolution and the life of one of its most prominent figures. The result

is that it manages to leave the young reader quite interested in learning more about the period in history when Bonifacio was around, so it works as a literary historical text.

Emilio Aguinaldo

Written by Elmer A. Ordonez, this work is quite well-written overall. There are parts that seem to go into lengthy explanations over Aguinaldo's reasons for doing what he did, sounding a lot like a rationalization rather than a biography at times. This includes a rather unsolicited justification of Bonifacio's execution that made it seem as if Aguinaldo did not have a choice in the matter.

As a work of literature, it had the tendency to drag at certain parts, although it was undoubtedly captivating for the most part. However, it might have been more effective as a literary historical text if the story focused more on a certain part of Aguinaldo's life rather than try to summarize it, since he did live quite a long life, and the biography at some points seemed constrained by the set length. Between the length of the life of the subject and the digression into Bonifacio, the narrative ended up suffering due to a lack of real focus.

Juan Luna

One of two biographies in the series written by Carlos Quirino, this biography serves as a detailed and exciting account of the life of one of the greatest artists of the Philippines. It was rather unapologetic in its portrayal of Luna's flaws as an individual. It was notably detailed in its violent portrayal of how Luna killed his wife, and it also had some of the most sexual depictions in the series, using words like "lover" and "love affair."

Its detailed scenes make the work an excellent piece of literature. It grips the reader with compelling scenes. When Luna kills his wife, the reader both hates and understands him. However, as a literary historical text, it leaves the young reader with little information about the political past of the country. This is probably due to the historical events being used as a backdrop for Luna's life, rather than showing him as an active participant in it. However, it does leave one encouraged to learn more about Philippine art history, as it makes the stories behind Luna's paintings quite intriguing.

Antonio Luna

Written by Vivencio R. Jose, the work seems rather dry and impersonal. At points, the work reads like a summary of events and accomplishments rather than a narrative. For example, there is a passage that goes "Meanwhile, Antonio went to Pampanga, where his sister Numeriana was sick with malaria. He was with her when she died" (22). This scene was almost told in passing, with the young reader feeling next to no connection with the emotion in the scene.

As a literary work, this biography does not fare well, as it reads more like a summary. In terms of literary history, this is probably the most scientific in the series, trying to tell factual events as they happened. It is possible that this is due to the author having written a full-length biography about Antonio Luna in the past. This work then feels as if it might be a summary of his other work that was simply made digestible for young readers.

Teodora Alonso

Written by Ambeth Ocampo, who is more popularly known for writing about Rizal, this work is an interesting narrative, but one that ends up not reading like a biography on its subject. Instead, it regularly digresses to talk about Jose Rizal, telling us his story from another point of view. As the story progresses, it becomes less about Alonso and more about Rizal featuring how Alonso reacted to events in Rizal's life. This is something that the text seems to be conscious about since it at some point at the end of the narrative feels the need to justify the hero status of Alonso by saying that she was a hero to Rizal, which makes her a hero to the nation that sees Rizal as a hero.

As a literary work, it is quite engaging, as it makes Alonso quite relatable, especially for young readers that are close to their mothers. As a literary history, its project seems to be less of a biography and more of a retelling of Rizal's story from Alonso's eyes. Had the biography been packaged as such, this would have been a great way for the young reader to be introduced to alternate forms of storytelling, without the shift being too jarring. It also includes a lot of details about the everyday life of Rizal's childhood, which his biography did not have the liberty to go into detail.

Mother Ignacia

Written by Dulce Festin-Baybay, this is the least political work of these series, as its subject is rarely seen oppressed by the ruling powers. Instead, it shows the journey of Ignacia, as she tries to establish her own beaterio, which is not unlike a convent. The story is engaging at parts, but there are other parts that seem to be pushing for her canonization, which might admittedly go over the young reader's head. There are also extended portions that just talk about historical events affecting Chinese people in the Philippines without adequately connecting Ignacia to them, save for saying that she is a Chinese mestiza.

As a literary work, it is engaging enough, but it does read as somewhat biased and skewed towards supporting her canonization, which would make sense, given that Tahanan admitted that the canonization campaign was part of the reason they included her. In fact, the end of the narrative stops being a narrative, and instead just talks about the process of being a saint. As a literary history, it is interesting mainly for religious readers, which there are quite a few of among the Filipino youth. Another interesting aspect is that it gives insights into the lives of Chinese-Filipinos that are absent from any of the other works in the series.

Carlos P. Romulo

The second of the works written by Sylvia Mendez Ventura in the series, this constitutes an exciting narrative for the young reader. It is arguable that this is the best in the series, when it comes to engaging young readers, as it frequently emphasizes Romulo's small stature and continues to use this metaphor of his height throughout the rest of the narrative, allowing the young reader, who might often feel that they are too small for the world, to relate to Romulo's character. It also mentions his flaws alongside his accomplishments in order to make him more relatable.

As a work of literature, it is engaging enough to keep the reader reading until the end, focusing on exciting scenes that help the young reader relate better to Romulo. As a literary historical work, the narrative gives a rather engaging, albeit pro-American, side of the story, which is fitting given that Romulo had a tendency to be pro-American.

Manuel L. Quezon

The second work written by Carlos Quirino, this biography depicts a man who strives for Philippine independence and for Filipinos to be proud of who they are. The narrative allows the young reader to follow Quezon's stance as it flip-flops from siding with and against the Americans.

As literature, the narrative is engaging, and it allows the young reader to sympathize with a man who tried to work with the Americans in order to bring independence to the Filipinos. As literary history, it allows the young reader to learn about history in a way that allows him or her to become interested in the events, such that they might choose to read more about it.

Benigno Aquino

The last of the three works written by Sylvia Mendez Ventura, this book is as good as her other two in the series. The character of Aquino is seen as admirable and sympathetic, although admittedly as one who is lacking in flaws that would make him easier to relate to. It feels skewed to favor him at several points, which makes sense given the general sentiments towards the Martial Law period of Philippine history at the time.

As a young reader of a literary text, the story is quite exciting, as the events happened recently enough for there to be no short supply of fascinating information. However, this works against it when it becomes a literary historical text, as the narrative is rather skewed, although admittedly this may be due to the interference of my personal historicity, as one who has been more informed about the shortcomings of the Aquinos. However, the book does succeed in making young readers want to learn more about the Marcos dictatorship and the efforts done to end it.

Overall, we can see that there is a variety when it comes to the competence of the different writers in rendering the historical events into personal biographies, especially when it comes to making them palatable to young readers.

The Facts and How to Show Them

In selecting the events for each narrative, the biographers included several types of information that helped forward the story of their biography.

Some events are included for their historical importance. These are mainly what allow these biographies to serve as literary histories, providing an engaging way for the young reader to be introduced to these monumental events. They allow us to see these events from the lens of the subject of the biography, allowing us to understand the role that that event had in shaping the life of the subject and the role the subject had in affecting that particular event. These are the events we would normally find in the conventional history book or the history textbooks of these young readers.

These events are found all over the twelve biographies included in the series. Some examples include the execution of the priests Mariano Gomes, Jose Burgos, and Jacinto Zamora—more commonly known by the portmanteau Gomburza—found in the biographies of Jose Rizal and Andres Bonifacio, the authorized execution of Bonifacio found in his biography and Emilio Aguinaldo's, the Treaty of Paris found in several of the biographies, including Antonio Luna's and Emilio Aguinaldo's, and the attack of the Japanese forces, found in the biographies of Carlos P. Romulo and Manuel L. Quezon.

Some events were included for their personal importance to the subject. Given that these subjects lived a long time from the perspective of the young reader, these personal facts and events serve to allow the subject to be better understood by the young reader, especially when it comes to their background and

motivations. The young reader will then be able to relate better with the subject, especially when details about the subject's own childhood are brought up. As a whole, these facts allow us to have a better understanding of the role the subject played in history.

According to James C. Johnston, "Genuine biography aims at something behind the facts; its prime function is to recreate a life, to vivify a personality" (93). This means that in order to make the biography effective, personal information must be used in such a way that gives life to the subject, allowing the young reader to know him or her better.

Some of these personal events include how Benigno Aquino took his daughter Kris to the movies when no one else wanted to, how Teodora Alonso taught Jose Rizal the story of the moths coming closer to the flame, how Juan Luna put on weight and grew a mustache that made him less attractive to his wife, and how Carlos P. Romulo was treated well by an American who lived with his family. These all give us better insight into the character of these individuals, as well as the lives they led and the events they affected.

Some everyday practices were included in order to better paint a picture of the settings, as well as the lives led by their subjects. These are, in some contexts, referred to as habits. According to Rita Felski in her essay "The Invention of Everyday Life," "Habit describes not simply an action but an attitude: habits are often carried out in a semi-automatic, distracted, and involuntary manner" (26). This means that these habits allow us to get into the very psyche of our subjects, as well as the people they interacted with on daily basis.

In such cases where these habits are no longer practiced, including them in the biography allows us to bridge the gap in time and space between the young reader and the subject. These also set the tone for certain events to take place. A common technique is to set the tone of the setting with information about everyday life. Thus, when the subject is thrust from the quotidian into extraordinary events, he or she experiences something that Felski calls "existential dissonance" ("Everyday Life" 617).

Some of the examples of everyday experiences included in the biographies in the series include the things Teodora Alonso would do at home with her children to supplement their income, how children like Antonio Luna were taught by Spaniards with the rod and the cane, and how babies like Mother Ignacia were named after the patron saint of the day they were born.

Some facts included are there just to give trivial information to the reader. While these do not often enrich the narrative, these facts are included as a way to further educate the young readers of these biographies, as they can normally be relegated to short phrases, meaning the author has the ability to educate on tangential subjects without disrupting the narrative too much. This allows them to still play a beneficial role for the young readers.

These are not found in all of the biographies, but they are not uncommon and are easy to spot. Some of these trivial facts include how scientists eventually called the species that Jose Rizal discovered *rizali*, how the Spolarium that Juan Luna painted was as long as a school bus, how Bonifacio's hometown of Tutuban is named after tuba or sugarcane, one of its main products, and how Teodora Alonso's hometown of Meisic—a development from rapidly uttering "may intsik" (there are Chinese)—was named so because of the sizable Chinese population.

It is not enough to take note of what kinds of information were included in these biographies. We must also analyze how these facts and events were arranged. This was done in a deliberate way that is essential to the way the young reader is to appreciate these texts.

For the most part, the events in the biographies are arranged chronologically. This is done in an effort to make the narratives easier to understand by young readers. Those in the range of eight to twelve likely do not have enough experience with nonlinear storytelling to be able to properly understand a fragmented narrative. This is why the middle of these narratives are told with the events following a straight forward path, with events following each other sequentially.

However, the beginnings of these narratives are not as straightforward. They usually employ a technique wherein they begin the narrative with one or several important and engaging events that are to be repeated later on in the story. This gives the young reader something to look forward to. An example of this would be in Benigno Aquino's biography wherein it begins by painting a picture of its subject campaigning up until the moment of his death. Only then does it tell of how he was born.

Another way of beginning the narratives is by offering a query that gives the young reader something to think about. It should be something that can be easily understood given their limited life experience. A good example of this would be Gabriela Silang's biography, which started by talking about the place of women in society back then, which still holds some truth, especially when it comes to the conservative places in the Philippines.

Ending the narratives is also not that straightforward. While a story written for an adult might abruptly end with the death of the protagonist, these biographies do not have the liberty to do so. This is because they are written, at least partially to impart values to young readers. While this does not necessitate them being overtly didactic, it requires a synthesis of information at the end of the narrative in order to make sure its points get across. A good example of this would be the end of Apolinario Mabini's biography, which ends with a quote from the brilliant intellectual about the importance of sacrificing one's life for one's country for the benefit of coming generations.

Sometimes, these narratives end with a message about the legacy of the subject. A good example of this would be Emilio Aguinaldo's biography, which talks about how Philippine Independence Day is celebrated because of Aguinaldo's efforts.

An exception to these endings would be Juan Luna's biography, which ends with his death and the transfer of his remains to Manila. It then imparts the short message "The great painter had come home." This

exception would prove to be the result of Juan Luna's biography not really focusing on his patriotic side. If anything, Juan Luna had the most negative portrayal in the series, as there was a heavy focus on how he killed his wife.

Other than the mere arrangement of information, the way the plot of the narratives is presented is also worthy of note. For this, we can look to the emplotment of history. We can borrow Hayden White's application of Northrop Frye's four narrative modes: comedy, tragedy, romance, and satire (66-67).

Interestingly enough, the Great Lives Series has a rather even distribution of the four modes of emplotment, although it is doubtful that this was intentional. The biographies of Emilio Aguinaldo, Carlos P. Romulo, and Manuel L. Quezon are all examples of comedies because they feature the subject gaining small victories against the system and end with them being somewhat satisfied despite the lack of structural change. The biographies of Gabriela Silang, Andres Bonifacio, and Antonio Luna are tragedies, as these feature the figures dying almost in vain without seeing much progress in their goals. The biographies of Mother Ignacia, Jose Rizal, and Benigno Aquino are romances since these show the subjects making a lasting change even after their death. The biographies of Teodora Alonso, Juan Luna, and Apolinario Mabini are satires in that they show the subject struggle against the system that they are more or less helpless against, as they end up merely victims of their circumstances.

While the lives of these subjects could have been presented in other modes of emplotment, the writers of the series chose for them to be presented this way, meaning that there is no one mode that is better for younger readers. Rather, it is more a matter of how these emplotments were executed.

The way information is presented is also done in such a way that it protects the biographies against possible inconsistencies. It does this by distinguishing between two types of information: those that are generally agreed upon and those that are not.

Those that are generally agreed upon are the ones that the conventional history textbooks state as fact. For the sake of telling a compelling literary history, these biographies state these events as fact, as well. As we can never really know for sure if these events really happened and if the pieces of evidence that we consider sources are accurate, these may not necessarily be true. But they are presented as truth because the goal of a literary history is not to simply present the facts in as accurate a manner as possible, but to present them in a compelling and engaging way, one that would be dampened by constant citing of sources.

However, there are quite a few bits of information that are considered to be contested or lack definitive sources. This means that there are either inadequate records to verify an event or there is more than one record and these are inconsistent with each other. However, some of these events are important to the narrative, so they are included nonetheless.

In order to signpost these particular bits of information, the authors make use of disclaimers that communicate to the reader that the particular information being presented is not necessarily fact or truth, but helps forward the greater truth that the narrative is trying to convey. These disclaimers can be used to qualify a variety of types of information, including information provided by the subject of the biography or those close to them.

There are a few major examples of this, wherein a huge chunk of the narrative is given a disclaimer. In Mother Ignacia's biography, there is an entire paragraph devoted to it towards the beginning:

Ignacia lived during the seventeenth century, at a time when there were no newspapers. Because of the lack of historical records, little is known about her early life. The only information we have about Ignacia's childhood is based on the writings of a priest named Fr. Pedro Murillo Velarde. Other writers used their imagination to fill out Ignacia's story and write about the period in which she lived. This is how these writers tell the story of young Ignacia.
(7)

There are also a few less prominent examples. In Manuel L. Quezon's biography, it mentions an interesting fact about when he married his wife: "According to one source, they had already been engaged for twelve years!" This qualifier at the beginning of the sentence tells the young reader that this may not be true, but it has been rumored.

These disclaimers could potentially not be understood by young readers. There is the chance that they are too young that it will simply be ignored and the bit of information will be taken as fact. However, with the help of a teacher or parent, they can learn to understand how to process this information, as well as how to spot disclaimers in other texts.

Overall, the way the biographies are told favor the literary historical narrative over the scientific historical method of simply telling it like it happened, assuming that were even possible. This is because these biographies place greater value in telling a good story to a young reader, rather than tell a story that is a hundred percent factual. For the most part, it matters to the writers that there is literary merit in their work. This is because when telling a story for a younger reader, one will not get away with dry facts told in a clear and straightforward manner. Engagement with the young reader is key.

It must also be noted that these texts are supplemental materials to the study of history. These school-aged children are supposed to be learning history from their textbooks, while these biographies help improve their interest in history. The main goals of these biographies are to get young readers to be interested in history and to make them think about it, not to blindly swallow facts. As such, these biographies cannot and do not claim to know exactly what happened, as a scientific history might. It simply claims to do the best it can when it comes to presenting facts, while also valuing the way the work is presented as a literary history.

Where Biography and Children's Book Meet

What makes the biographies in the Great Lives Series so special is that they are not mere biographies used to supplement the study of history. Rather, they are the intersection of the biography as literary history and the children's book, a genre of literature defined by its reading audience.

In terms of how they are written and presented, these books incorporate the literary techniques of children's books, appropriate for the target age of eight to twelve. There are several problems that come with writing for young readers that is unique when compared to writing for adults. According to child-psychologist Jean Piaget, as cited by Patrick Groff, "the child until about age seven is ego-centric, and therefore largely ignorant of and unconcerned with the differing perspectives of other people" (610). Groff goes on to state that, "If one accepts this conclusion, the comprehension of biography about adult figures for these children obviously would be an impossibility."

This gives us some idea as to why Tahanan set reasonable expectations when it came to the age range of the series. It wanted to mitigate the risk that they would be writing for a target audience that was out of reach for the chosen genre. However, it does not totally remove the risk, as different children progress at different rates. This means that some of the young readers aged eight or nine might still have trouble when it comes to understanding perspectives other than his or her own.

This is why when literature is written for young readers, even of this age group, the writing is done in such a way that is openly trying to engage the reader, as if trying to include him or her into the story. It has to do this in order to be more interesting to their minds.

According to Charlotte S. Huck, "Children do demand more from biography than an accurate and authentic presentation of the fundamental record of history; they want an exciting story" (487). The only way to tell an exciting story is use literary techniques that have been utilized to make stories exciting since our ancestors started telling stories back during the days of orality. This is why the literary biography is the only biography for young readers. A scientific biography that prioritizes getting all the facts straight above all else would lose the interest of a young reader almost instantly. As Frances Clarke Sayers would put it, "All the facts and hours of research are so much dead wood, unless they can be set to blaze by the enthusiasm and the absorbing interest of the author" (198).

If we were to compare a biographical text written for adults with a biographical text written for young readers, the differences will be evident. For instance, let us look at the example of how Jose Rizal wrote his first novel, as told by Esteban A. de Ocampo in his biographical account of Rizal's life, "Dr. Jose Rizal, Father of Filipino Nationalism":

Dr. Rizal was convinced that the best weapon he could wield in combatting the enemies of his people and in upholding the rights of the Filipinos was the pen. For this reason, he thought of writing a novel in the manner of Harriet Beecher Stowe's *Uncle Tom's Cabin* in which he would portray the abuses and atrocities committed by the Spanish civil and religious officials in the Philippines The result of his labors along this time was the publication in Berlin, 1887, of his novel entitled *Noli Me Tangere* (*Touch Me Not*). (51)

Let us compare this with the account of the same event as told by Sylvia Mendez Ventura in the Great Lives Series: "[Rizal] began to write a novel that would tell the sad truth about the Philippines under Spain. It would reveal that the friars and political leaders were keeping the indios poor and ignorant. Rizal would call the novel *Noli Me Tangere*, meaning "Touch Me Not" (13).

As one can see, save for the inclusion of citing *Uncle Tom's Cabin* as an influence for the *Noli*, there is not much difference in information between the two passages. The difference lies in the way they are written. There, stark differences can be found.

In de Ocampo's work, the word choice and sentence structure is much more suited to adults. Words like "atrocities" may not be within reach for the eight-year-old Filipino student, making the latter passage much more adequate. The style of using long kilomeric sentences is also incompatible with the reading level of a young reader.

This is the reason why there are so many ways a biography for young readers can go wrong. As Grace Miller Heriot put it back in 1948, "There is a common weakness in the field of biography for children. Biographies are not yet sufficiently constructed on the comprehension level of the child" (99).

While it is true that there have been great improvements since then, many writers can still fall into the same traps that writers fell into back then, although with far less propensity since there is a new found awareness for these traps.

As seen in the above passage, there is also the issue of length to consider. Don Brown, a children's biographer himself, puts it rather well:

The trick, then, is winnowing a person's life into about 1500 words—I don't believe kids will sit still for more—without sacrificing narrative drive in a manner that doesn't substitute fluff for meat. The task is daunting. The exacting constraints imposed by only 32 pages humble grand ambitions. Or should. I've seen the sad results of those who believe otherwise: tedious books that shoehorn facts without context into long-winded stories that still leave the reader ignorant of the person behind the facts.

These seem to be standards that the editors of the Great Lives Series share. Each biography is no longer than any of the others in terms of page count. Although it should be noted that some of the biographies use more pictures in order to use less text, and some of them also use tricks such as omitting the second title page in order to be able to add more content. However, in the end, there is only so much such tricks can do. The method Tahanan employed is effective in limiting the amount of information that the young readers are meant to sit through.

Issues of Censorship

Aside from making sure that the young reader can understand the content, there is also the issue of making the content suitable to the young reader. For this, there is a focus on the censorship of content.

Since "censorship" carries with it certain implications, it might prove valuable to qualify what censorship means in this context. While there is no proof as to whether the publishers specifically tell their writers to exclude certain information or details of a certain nature, we do not have to assume that there is in order to understand that there might be censorship at work here. Censorship includes an individual's capacity to self-censor, meaning that the author's simple decision not to include certain details for fear that it would not be appropriate for younger readers can be considered censorship.

As a general trend in the series, one can easily spot that there is little to no mention of anything sexual, while there are quite a few instances of violence. For instance, the closest allusion to sex are the words "lover" and "lover affair" used in Juan Luna's biography. Jose Rizal's biography omits any mention of his other lovers, only mentioning Leonor Rivera and Josephine Bracken, although it does mention that he was attractive to young ladies at one point.

On the other hand, scenes in Gabriela Silang's biography featured several examples of violence, such as the savagery of the Tinguian warriors in throwing Manuel Pinzon out from an open window, spearing him upon his landing. Juan Luna killing his wife was also depicted in a rather brutal manner.

These standards might be linked to conservative Filipino ideas that children are not supposed to be sexual at all, despite psychology saying they are, while acknowledging that children do have the tendency to get violent every now and then, even when playing.

Aside from these shallow examples of censorship, even the information that is included in the biographies is presented in such a way that obscures unfavorable aspects about the subject, while highlighting the attributes to be emulated.

A good example of this would be Benigno Aquino's biography, which does not fail to mention Hacienda Luisita, but paints it in a positive light where the farmers are satisfied. On the other hand, it highlights the part about him subdividing his own property to give it to the tillers that worked on the land.

Goals and Ideologies

However, what is an even more important aspect to take note of is not how these narratives censor some specific details, but how they are told in such a way that is consistent with the mainstream historical narrative.

Given the post-colonial condition of the Philippines, there is a need to evaluate our colonial past and integrate it into how we are defined as a nation in the present. This is a characteristic we share with many other nations in Southeast Asia and even in the larger developing world. This is why, whether these former colonies do it deliberately or organically, there is value placed on having a clear mainstream narrative that supports the existence of the nation at present and can contribute to further nation building.

The fact that the Great Lives Series supports this mainstream narrative shows that the biographies do have an agenda of staying away from controversy and helping young readers become better citizens. This means that information that can be removed from the narrative will be left out if it would portray a bad example for the young reader.

For instance, in the case of Jose Rizal's biography, the meeting with the German Karl Ullmer could have been removed or condensed as it is not as monumental an event in Rizal's life as the retraction controversy that is not mentioned at all in the biography. However, the meeting with Karl Ullmer is seen as harmless, wherein the retraction controversy could potentially harm the faith of the young reader in Rizal's wholehearted passion against Spanish tyranny. In other words, the retraction controversy is not part of the mainstream narrative that is endorsed by the state that, by default, advocates nationalism at all times.

There are other instances wherein the version of the narrative that is presented in the biographies of the series is selected to be consistent with the mainstream narrative that is forwarded by the state. For example, throughout several of the biographies, notably Benigno Aquino's, communism is seen as one of the enemies of freedom, along with Martial Law. However, these have all conveniently left out how the communists actively opposed Martial Law, with a lot of people joining the communist forces in order to take armed struggle against Marcos.

Also in Benigno Aquino's biography, it paints the Liberal Party as a positive force against the tyranny of Marcos, rather than a political party with its own ambitions. In the biography, it mentions that the Plaza Miranda bombing during the campaign rally of the Liberal Party was a "mysterious" event and that "luckily" Aquino had not arrived yet. This does not even pay lip service to the rumor that the incident was planned in

order to gain sympathy for the Liberal Party. Instead, it claims that Aquino was such a good speaker that he was able to campaign on behalf of his whole slate.

Another issue is that, for the most part, the Spaniards and the Japanese are painted in a completely negative manner, while the Americans are given a more mixed portrayal. This is rampant throughout most of the biographies. This completely ignores the idea that there were actually a lot of good Spaniards who did not abuse the Filipinos. In fact, in Mother Ignacia's biography, the Spanish characters that played important roles in inspiring her were never labeled as Spanish.

The Japanese have a similar portrayal. Throughout the series, they are seen as almost entirely negative, with the only a short blurb in the biography of Carlos P. Romulo mentioning anything good about them, when it said that Romulo traveled to other Asian countries and found out several of these countries preferred the Japanese to the Americans or Europeans. There was never any mention of how the Japanese were trying to unite Asia against the West or how they actually supported the use of Tagalog as a language of communication.

This portrayal only really starts making sense when you consider how much more dependent the Philippines is—economically, politically, culturally, etc.—to the United States at present, as compared to our dependence on Spain or Japan.

With all this support for the ruling narrative, it then becomes clear that these biographies in the series are working hand in hand with the ruling ideology of the state. This opens it up to the criticism that it is an "ideological state apparatus," as Louis Althusser would have put it. This means that it is an insidious tool that is approved by the state to forward the ruling ideology that is necessary for the hold of the ruling class over the status quo (1508).

This is not the first time ideology has been forwarded via historical texts. In fact, it can be argued that ideology is always forwarded in historical texts. According to May Glenn Anthony,

. . . the Philippines is hardly the only place in which historians have used their writings to promote political objectives. In Western Europe, the United States, and other parts of the planet, Marxist historians have often been charged with attempting, through their books, to promote the possibility of social transformation, and conservative ones have been accused of providing an intellectual justification for existing political and socioeconomic hierarchies. Liberals and environmentalists have agendas; so, too, do feminists and post-modernists. Indeed, it can be argued, and sometimes is, that all historical writing, including the most esoteric, has a political dimension, even if the writers do not acknowledge (or may not even be aware of it). (6)

This makes it evident that all history is political and with agenda, even those made for young readers. In fact, it is possible that since these texts are explicitly linked to education, they are even more politically charged.

In its effort not to be controversial, it can be argued that the Great Lives Series ended up siding with the ruling ideology and the status quo.

Conclusion

However, when all is said and done, these biographies for young readers serve a valuable function. They are a literary history that can ignite the fire of learning about history in the minds of young readers. They provide entertaining ways for young readers to learn about important figures in the building of their nation, and this gives them a way to relate to these historical events that are depicted rather dryly in their textbooks.

There would be a lot of be gained from Tahanan releasing more of these books, as they allow for more subjects to have their story told. Simply looking at Philippine history, there are several other historical figures that young readers could benefit from learning about, including Macario Sakay, Gregoria de Jesus, Tandang Sora, Marcelo H. del Pilar, and many other figures that could serve both as inspirations for these young readers and as ways for them to be entertained by literature in order to gain an interest in history.

The general practice of young adult publishers releasing biographies of historical figures should be praised as, regardless of the nation that does it, it allows for further engagement between the youth and their history. There is a need for young individuals to gain an appreciation for the history of their nation, and time and again, we have seen how teaching history as a bland set of names and dates has failed in this effort.

Since there is the problem of waning sales as a result of the internet, then the internet should be made the solution. The new digital natives could be made more knowledgeable about history if interactive applications or websites were to be created that would educate them about the lives of these individuals.

It should not only be Tahanan that makes these, but several other organizations. Hopefully, with some plurality thrown in, there can be more than the mainstream ideology forwarded in these supplementary educational tools.

Furthermore, there should be more studies done on books and other similar material that teaches young readers about prominent individuals in their history. By analyzing this literary historical material and opening a critical eye to it, there can hopefully be better quality work released.

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How Dominican Girls Lost Their Freedom in Julia Alvarez's *Before We were Free* and *How the Garcia Girls Lost Their Accents*

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Abstract

This article presents the issue about silence and freedom that is caused by the Trujillo's dictatorship in Julia Alvarez's *Before We were Free* and *How the Garcia Girls Lost Their Accents*. This research aims to show the main characters, Anita and the Garcia Girls, who suffer from Trujillo's dictatorship. They lost their family, home, country, freedom, and identity. Anita lost her freedom to speak and to know everything she wants to know, while the Garcia girls lost their homeland and identities. The lack of freedom to speak that is undergone by Anita affects Anita's voice in the novel because the narrative structure in the novel changes into diary structure. The narrative issue is analyzed using Genette theory about focalization and voice. Besides, the issue about the Garcia girls' identities is analyzed using Zou's mind about language identity. The analysis finds the impact of Trujillo's dictatorship that is experienced by Anita and the Garcia girls, and how it affects Anita's voice in the novel *Before We were Free*.

Keywords: *silence, freedom, Trujillo's dictatorship, lack of freedom, diary, identity*

Introduction

In Julia Alvarez's *Before We were Free* and *How the Garcia Girls Lost Their Accents* there is an issue about the Trujillo's dictatorship. It causes the lack of freedom that is suffered by the characters in the novel. Each character in the novel is forced to obey the rule that is made by their leader, Trujillo. The story in the novel happens in Dominican Republic in 1961, which is the last year of Trujillo's leadership. He is the dictatorial leader of Dominican Republic. The lack of freedom can be seen from what is Anita, a main character in *Before We were Free*, and the Garcia girls, the main characters in *How the Garcia Girls Lost Their Accents*, felt. In *Before We were Free*, all stories are narrated through Anita's eyes. She is depicted as a twelve years old girl who does not understand everything about her leader. In the beginning of the story, Anita thinks that Trujillo is like a God, and he is one of the character that can make her brave and strong. However, since her uncle named Tio Toni lost, and the atmosphere in her home has changed, she realizes that Trujillo is not like what she thinks before. Anita feels that she is treated like stranger by her family in her own home. Papi is getting used to communicate with Mami and her old sister using codes that Anita does not understand. Anita feels like she lost her freedom to speak or to communicate with the people around her. On the other hand, the Garcia girls in *How the Garcia Girls Lost Their Accents* also suffered from Trujillo's dictatorship. They lost their country, their language, and their identities. In this article, I would like to analyze the impact of Trujillo's dictatorship that is felt by Anita and the Garcia girls.

Analysis

I shall start from the Trujillo's dictatorship that is presented in Julia Alvarez's two novels. The first novel is *Before We were Free*. The story in the novel was taken in 1961, the last year of Trujillo's leadership. Rafael Leonidas Trujillo is a dictator in Dominican Republic from 1930 to 1961. The Trujillo's leadership is a pathetic era for the people in Dominican Republic. The novel presents how Trujillo's tyranny is seen through Anita's perspective, she is a twelve years old Dominican girl. Anita says, "[h]e arrests people, then cuts out their eyes and fingernails, and throws their cadavers in the sea for the sharks to eat them" (Alvarez, *Before We were Free* p. 48). From this quotation, I see that every people who rebel and try to overthrow Trujillo, so they will be jailed and killed with a cruel way. After she knows the tyranny of Trujillo, Anita's perspective about Trujillo has changed. In the beginning she thinks that Trujillo is like a God, but it is not true. However, she does not understand why a person who is considered as a God can do such a cruel thing. Anita says, "[w]hen I first heard how bad he was from Lucinda, I felt so confused. Everyone had always treated El Jefe like God. I shudder to think how many times I've prayed to him instead of to Jesus on His cross" (Alvarez, *Before We were Free* p. 48). Anita realizes that she and her family should run away from Dominican Republic to get a freedom that she does not have in her homeland when she knows what has been done by Trujillo towards her uncle, her family, and her country. It becomes the reason why Papi join a group of people who want to overthrow Trujillo. It is because Papi wants to give the freedom to his country and his family. However, Papi fails to overthrow Trujillo, so he is chased by Trujillo.

After Papi and Tio Toni is caught by Trujillo, Mami and Anita are saved by Muncini family, and they are hidden in Muncini family's closet so that Trujillo cannot find them. In this part, I find the change of

narrative structure. Anita tells the story through her diary. I assume that it is one of the lack of freedom that is undergone by Anita, which she loses her freedom to speak and communicate with other people. Anita tells everything in her diary as if she is communicating with the diary. She says, "*I start writing in my diary so there's another voice that I can listen to*" (Alvarez, *Before We were Free* p. 111). From that line, I find that she has no one who can communicate with her. When Anita tries to ask to Mami about Trujillo, Mami does not give any kind of explanation about that, and she makes Anita to be silent by saying "sshh..". Not only Mami, her older sister named Lucinda also give the same answer when Anita asks the same question. From this part, I see how the silence is presented in her own home. Thus, in Anita's diary, all things that cannot be spoken by Anita are written in the diary, so the reader can see and feel what Anita feels. Besides, Anita also loses her freedom to go to school, "*all Mami will say is "Shhh!" Meanwhile, we can't go to school because something might happen to us*" (Alvarez, *Before We were Free* p. 17), and she is not allowed to go out from her home.

In Anita's diary, I see that Anita is playing roles as an author of the diary, narrator, and character. I might say that the novel uses first person narrative. It means that "*it takes the extended form of autobiography, explicitly locates its story in a completed past that fully marks its narrating as subsequent*" (Genette, *Narrative Discourse Revisited* p. 80). All the story told about what Anita feels, thinks, and what she wants through her voice and perspective. Genette says that it is an internal focalization, which the focus coincides with a character, who then becomes the fictive "subject" of all the perceptions, including those that concern himself as object. The narrative in that case can tell us everything this character perceives and everything he thinks (Genette, *Narrative Discourse Revisited* p. 74). However, Mieke Bal, who criticizes Genette, says that "*with a "first-person" narrative the hero cannot be identified with the narrator, because the moment of writing down one's adventures is never the moment of experiencing them*" (Bal, *Narrative Theory* p. 265). In Anita's case, I think what has been said by Bal is not relevant because there are some moments while she is writing down in her diary, she is experiencing what she is written at the same time. It is possible because Anita writes her diary in different tenses, those are present tense and past tense. According to Genette, "*[t]he use of present tense might seem, a priori, most likely to simulate atemporality*" (Genette, *Narrative Discourse Revisited* p. 82). While the past tense is "*a tense that does not always give the reader a very heightened feeling of the subsequentness of the narrating*" (Genette, *Narrative Discourse Revisited* p. 83). When Anita uses present tense in her diary, it means that she is writing at that moment, and I think she wants to make the readers to know and to feel what is she thought and felt at that moment. Thus, I might say that in the first person narrative, the hero or the main character can be identified with the narrator. For example, I can know what is she felt when she is in the closet from one of her diaries that is written in June 7, 1961,

*June, 1961, Wednesday afternoon, a cloudy, I can tell rain is coming
Once the Mancinis go out, we have to stay quietly in the closet and can't move around or use the bathroom. (We have a chamber pot, but you'd be surprised how noisy peeing is, and how messy in the dark.)* (Alvarez, *Before We were Free* p. 110)

Moreover, because Anita is getting used to communicate by writing in her diary, it makes her has a difficulty to communicate or speak with other people. She is confused to say words,

I'll start to say something, and I just like that, I'll go blank over a word. It doesn't even have to be an important or hard word, like amnesty or communism, but something easy, like salt or butter or sky or star. That makes the forgetfulness even scarier. (Alvarez, *Before We were Free* p. 80)

Similarly, in *How the Garcia Girls Lost Their Accents*, the Garcia girls consists of Carla, Sandi, Yolanda, and Sofia are also suffered from the impact of Trujillo's dictatorship. They lost their homeland, their language, and their identities. The Garcia family migrates from Dominican Republic to America because they want to escape from Trujillo. However, when they are in America, they are uncomfortable, and feel unhomey. According to Bhabha in the essay "The World and the Home", "*[t]he unhomey is the shock of recognition of the world-in-the home, the home-in-the-world*" (Bhabha, *The World and the Home* p. 141). It means that unhomey is feeling shocked or strange to the where they are. Carla says that the day when she migrates to America is the day where she lost everything. The unhomey is continuously felt when she lives in America for the first time. Until one day, on their first year in America, they still miss their homeland.

She should make an effort and not wish for what she always wished for in her homesickness. But just this last time, she would let herself. 'Dear God,' she began. She could not get used to this American wish-making without bringing God into it. 'Let us please go back home, please,' she half prayed and half wished. (Alvarez, *How the Garcia Girls Lost Their Accents* p. 150)

Mami celebrates the first year they are in America by praying together, and Mami asks the Garcia girls and Papi to make a wish before they blow the candles. However, when Carla makes a wish, she hopes that she can turn back to her homeland, Dominican Republic. From this part, I find that Carla does not feel America as her home because she is not comfortable in that place.

One of the reasons why the Garcia girls feel unhomey is because they are discriminated from the Americans, for they cannot speak English. The boy gang in their new school always say that they are not belong to America,

her English was still just classroom English, a foreign language. She knew the neutral bland things: how to ask for a glass of water, how to say god morning and good afternoon and good night. How to thank someone and say they were welcomed. But if a grownup American of indeterminable age asked her for directions, invariably speaking too quickly, she merely shrugged and smiled an inane smile. 'I don't speak very much English,' she would say in a small voice by way of apology. She hated having to admit this since such an admission proved, no doubt, the boy gang's point that she didn't belong here. (Alvarez, How the Garcia Girls Lost Their Accents p. 156)

Thus, in order they can be accepted by the Americans, they try to adjust themselves by learning English in their school, and they try to communicate in English. Nevertheless, when they are learning English and getting used to communicate in English, they are "forgetting a lot of their Spanish, and their father's formal, florid diction was hard to understand" (Alvarez, How the Garcia Girls Lost Their Accents p. 142) unconsciously. According to Zou in her essay "Language Identity and Cultural Difference", she cites the Hall's theory about cultural identity and diaspora that language can construct someone or a group of people's identities, "language constructs a certain identity for us and gives meaning to belonging to culture or maintains identity within a group of people" (Zou p. 466). It means that when the Garcia girls are communicating in Spanish, they can be identified as a Dominican. Yet, when they migrate to America and live there, they should adjust themselves to use English that is used by Americans so that they can be accepted in America. Therefore, they are getting used to speak English in order they can be identified as an American.

Nonetheless, when the Garcia girls are getting used to speak English, they lose their Hispanic culture because they are rare to communicate in Spanish. It causes the Garcia girls are confused to place themselves as a Dominican or an American. In this case, I find that the Garcia girls' identities are unstable because their Dominican identity has assimilated with American identity that is constructed through English language that they used during in America. Thus, I can say that the Garcia girls have lost their identities as Dominican.

Conclusion

In conclusion, I find that Trujillo's dictatorship causes Anita in *Before We were Free* lost her freedom to speak, so it makes her loses the ability to speak some words, and makes her has a difficulty when she is communicating with other people. Moreover, in *How the Garcia Girls Lost Their Accents*, I find that the Garcia girls lost their homeland because they should migrate from Dominican Republic to escape from Trujillo so that they can get the freedom. They also lost their Dominican identities because during they live in America, their Dominican identities has assimilated with American identity which is constructed by English language that they spoke in order they can be accepted by Americans.

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The Child, Power, and Reimagination in Gremer Chan Reyes' Short Fiction

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Abstract

A substantial majority of narratives for children and young adults are produced by writers beyond the age range of their intended audience. This is one of the primary reasons why authorship and readership are key issues in studies on or relating to literature for the young. Along with questions of perspective—from what or whose point of view the story is told, the authenticity of the voice and storytelling, among others—in these works are problems of location and role of child characters in stories set in a world of adults. As the predominant notion being that society controlled by institutions run by grownups shapes children and their childhood, looking at how children affect people and events surrounding them recognizes agency in children. This recognition reveals the arbitrariness of power relations at work in the existing child-adult binary; hence challenging the said binary itself. In this paper, five of the short stories of Gremer Chan Reyes—"The Child, The Bird, The Man," "At the Edge of Light and Dark", "The Child and the Fearsome Crab," "A Day in the Life of a Man in Tinagong Dagat," and "A Shore on the Other Side of the Sea"—will be examined for different literary representations of the child, with the aim of highlighting agency and power in child characters in relation to the adult world where they move about. Reyes is one of the finest writers in the Cebuano language. Using perspectives from childhood studies and literary criticism, the study will also attempt to present how literature becomes an act of reimagination as it gives body to an already imagined identity of the child, which has been defined and constrained by the child-adult binary relations.

Keywords: *childhood studies, power, Cebuano literature*

Introduction

Much of the ideas surrounding child and childhood are constructs of society. People are rarely consciously aware about this fact, since this set of information pertaining to children and their nature has become part and has been operating in everyday ordinary life. Knowledge about children is just one of the many ideologies through which communities act upon. Deeply-ingrained and widely accepted, existing notions about children are immediately accessible and predictable.

In *The Pleasures of Children's Literature*, leading critics of children's literature Perry Nodelman and Mavis Reimer list "implied assumptions" about children to have surfaced from children's literature. The list includes the child's limited attention span and comprehension, innocence and naivety, emotional vulnerability, not-yet-fully-developed mind, egocentrism, being imaginative yet conservative and being gendered (86-87). These assumptions are not necessarily false or wrong. As they serve as the mold of people's expectations on children, they however pose dangers of inhibiting genuine empowerment of children, who are to become tomorrow's adults. "Childhood leads inevitably to adulthood" (Kehily 4). Genuine in a sense that there is willingness on the part of adults to acknowledge and nurture possibilities of being and childhood beyond or around the invisible boundaries children's lives are enclosed in.

The seemingly homogenous views on who the child is—the child's psychological and emotional makeup—all point to the child's relation to the adult. The child's perceived lack of potency and agency is magnified by the social order wherein adults hold the position of authority and influence requisite to power. "Childhood is always produced as an object in relation to power" (Walkerdine qtd. in Kehily 9). The child-adult binary is not mere theory but actual experience. Material conditions that produce the means to support and maintain the binary exist everywhere, from homes to educational institutions, to media and literature.

Nodelman and Reimer point out that when talking about history of children's literature, scholars would claim that it began when "adults came to believe that children were different from adults in ways that made them need a literature of their own" (81). The development of the genre resulted from the differences between children and adults and their respective needs and capabilities. The demarcation also applies among children as books are labelled "as appropriate for children of certain ages or accessible only to children of/certain ages, and the conviction that each book is appropriate for only one specific level of development" (Nodelman and Reimer 89-90). This practice somehow affirms the malleability of the binary. The dichotomy, espoused rigidly and finitely, in child-adult is on a closer inspection a source of transgression for the simple fact that the child does not remain a child forever. Children and adults "are separated...solely by temporality: their differences are not in nature or status but contingent on the passing of time" (Beauvais 77).

To read against the grain, against pervading views about children, does not mean to discount knowledge from studies in developmental psychology and related fields. In fact, "developmental psychology

provides valuable insights into childhood as a process of adaptation marked by the staged progression towards adulthood" (Kehily 9). To offer alternative ways of seeing children is to open up discussions on the matter to nuances, reevaluating the universalizing tendencies of child development. Looking into the assumptions, Nodelman and Reimer argue that "they imply that individual children are more like one another in being children than unlike one another in being individuals or...in belonging to a specific sex, class, race, nationality, or language group" (87). They further explain, "When people speak of childhood, they forget about the 40 million children in the world who live on the streets, without homes or parents or enough food" (90). The different realities, which their adult counterparts share, lived by children have been therefore flattened.

In the Philippines, children have an increasingly high rate of vulnerability to circumstances socio-economic and political in nature. The National Nutrition Survey of 2003 shows that about 18 percent of child respondents from 6, 683 households have missed meals for absence of food or lack of money to buy food. In poor and impoverished regions, children "suffer from lack of access to basic quality education, health, and basic services. They are also the hardest hit in times of disasters and other emergency situations" ("Filipino Children" 4). The Committee on the Rights of the Child in 2005 notes the displacement and harm in crossfire of thousands of children and families due to increased militarisation in the countryside. There were also reports of children "recruited to take up arms or tortured for being suspected agents of insurgents" ("Filipino Children" 6-7). The Philippine NGO Coalition Monitoring Report, titled "Filipino Children at the Margins of Development" further reveals,

Family and community structures that care for and protect children have been destroyed, leaving children without their parents or separated, displaced, psychologically affected, vulnerable to disease and death and exposed to the risk of human trafficking, abuse and sexual exploitation. (33)

As a country prone to disasters, it is a disconcerting fact that "data on children affected by natural disasters are not disaggregated and the emergency responses are not yet child-focused," so children's needs are not given due consideration in disaster responses ("Filipino Children" 33).

For the past decades in the Philippines, stories for children have grown more sensitive and responsive to children's rights. Among the significant developments in children's literature in the country in 2000-2013, are the publication of books relating to the protection of children against sexual abuse, experience of child laborers, children with separated parents and with lesbian parents, and children in war-torn communities (Evasco 10-11). The creation of these kinds of narratives on child and childhood could be considered supplementary to the efforts of the government and other institutions to protect and uphold children's rights. To invest in the welfare of the younger generation of Filipinos is to increase positive prospects of progress across areas of development.

The realities of many Filipino children are far from the ideal space imagined for childhood. While stories about and/or for children must evoke a sense of hope, they must be able to promote awareness of the dangers that young ones might find themselves or others in, and opportunities for overcoming them. Children may realize what they can do for themselves not just from what is being taught but in how they are represented in media and literature. By seeing a version of themselves outside the romanticized views and assumptions of children and childhood, children could either reconcile their personal experience with popular beliefs or extend empathy to others their age from a similar or a totally different background. Both children and adults could benefit from a critical yet constructive approach to childhood.

How literature could bring out power and agency in its child characters is the subject of inquiry of this study. The "power" indicated here refers to influence, importance, and potential of a child relative to other power relations, not just with adults, around him or her. This view attempts to respond to Clementine Beauvais's critique of criticism in children's literature, "There can be no logical justification for the existence of the discourse of children's literature if we assume...the child is systematically the powerless party" (77). The child here is placed at the center and seen as an active participant of the community. In five short stories of Cebuano modern writer Gremer Chan Reyes this paper looks into representations of children subversive to existing assumptions or traditional image of childhood and the child-adult relationship. It does not attempt to point out radical images of children and their lives, but to examine various contexts that could contest the perceived homogeneity of views on childhood and children.

The children in Reyes' short stories are born into poverty, orphaned or separated from their families in war, and abandoned from being unwanted or out of the incapacity of the parents to rear a child. In spite of the struggles they have to go through, the child characters of Reyes rise above their dire straits in plausible and necessary ways. Reyes paints them so truthfully that their strengths acquired a magnitude transcending the limitations through which children and childhood are imagined.

Power in the Child's Being

In the short stories of Reyes, the influence of children to adult characters and the impact of their interaction to the elucidation of themes and motifs are of important note. This is presented by how children characters affect adults, and how children respond to adult authority or supervision.

Boying, the son of a poor fisherman in "The Child, The Bird, The Man" ("Ang Bata, Ang Langgam, Ang Tawo") served as a wakeup call to his parents, especially to his father Along: "It was only when Boying was born that he realized that marriage was no joke. He woke up to the reality that marriage was a struggle" (Reyes 90). After having been away from home for a long time, Along decided to visit his parents in the city to ask for help. He found it difficult to get a job or find ways to earn for his family. With the amount his father gave him, he bought a *subiran* or a small narrow outriggered boat, and chose to be a fisherman.

Boying's arrival to Along and his wife awakened them to the harsh realities of life. Along came from a well-to-do family in the city but was not able to get a degree because of his senseless squandering, and without his parents' approval married early a girl from a barrio. It was only when he had a child of his own that regrets of decisions he made in the past came to him. The thought of Boying growing up and the family's needs that he, as a father and a husband, has to provide became a burden for him, an escapable prison.

It is natural for parents to work toward the welfare of their child, but in this case, the child reminded the father of his own powerlessness and the dangers of too much self-pride. Along thought he had everything in his life under control even if he was not able to meet his family's and society's expectations. Having a child of his own had shaken that confidence. The story showed how the mere existence and presence of a child exerts influence. Boying's being a child is already a source of agency as he moved his father to finding ways of making their family survive.

Described as a frail and sickly child who would rather stay in the house than play with other children in the neighborhood, Boying mirrors the isolation and withdrawal of his father who, after resigning to a life of poverty, refused to return to the city, not wanting to work there or meet people he once knew. How Boying feels detached from his childhood is equivalent to the way Along feels anxious toward the responsibilities of adulthood and family life. Based on a historical research done by Carolyn Steedman, Kehily suggests that "childhood provides a site for thinking about the self and locating selfhood" (2). She further explains that "from this perspective, the child represents an extension of the adult self, a symbolic link with one's own childhood invoking a psychic dynamic between the past and the present" (2). It is only a matter of time before Boying becomes an adult whose concerns will be similar to that of his parents.

Significant changes took place after Along brought home a bird he accidentally caught while at sea. The moment his once sickly and withdrawn son, Boying, took interest on the bird, his health improved and he began playing with the kids in the neighborhood. Boying became so attached to the bird that he cried hysterically when he discovered it was lost. A dentist bought the bird from Along and his wife when Boying was still asleep. Boying's mother could not resist taking the money in exchange for the bird, for it meant having something to buy food for their family. Along tried to run after the buyer to his wife's pleading but it was too late. The boy's decision to keep the bird alive might be considered impractical, especially for a poor family like his, yet it demonstrated how a child can see a thing's value beyond its material worth. The bird would not end their poverty or cure Boying from malnutrition but keeping it as a pet would help Boying cope with his emotional and health problems. His choice also breaks through the narrowness of his parents' vision and subtly points them to other viable options.

"In the Edge of Light and Dark" ("Sa Utlanan sa Kahayag ug Kangitngit") has a central child character who experienced trauma and witnessed taboo. Daniel Silimbahon, an orphan, in "In the Edge of Light and Dark" is being haunted by a tragic memory. Although not explicitly told in the story, readers get the idea that Daniel's parents were killed in an armed conflict. He was then taken in by his grandparents who decided that he must continue going to school. Although meek and often silent, Daniel was admired by his teacher Miss Dalinas for his perseverance and helpfulness. For someone who had gone through unspeakable horrors the kindness that he showed others speaks of the strength of spirit and resilience in the child. Reyes does not fall into portraying a seamless recovery for Daniel though. The boy still had moments of regression. When Miss Dalinas introduced him to her lover, who is in the army, he suddenly left without saying a word. The child felt repulsion toward the armed man. In moments like this he would take refuge in a cavern he discovered one day while out swimming. "He came to the cave whenever he wanted to be alone, such as now when he was feeling anxious and disappointed" (Reyes 101). The cave suggests Daniel's contemplative nature, which is rarely attributed to a child. This behavior might have been the result of the dark past, but it certainly showed that children could exhibit control over their emotions, contrary to assumptions that they are wild and delight in ignorance. "He lay down. He was exhausted. He felt troubled. He was angry with the man. Whenever he saw a man with a weapon, the blood would instinctively rush to his head" (Reyes 101).

While the cave is a place of escape for Daniel, it also allows him introspection—into his fears and anxieties. The cave is described as "a hidden cavity no adult could pass through—it was only big enough for a child" (Reyes 101). The story puts value on a child's ability to be reflective in ways adults would not sometimes understand, as a "hidden cavity no adult could pass through." The cave might appear to symbolize a child's inner world, which is often conceived as a paradigm different from that of adults, and generally strange and unfathomable. Detaching from this dichotomy of worlds, readers can consider the cave a metaphor for the individuality of Daniel, not as a child but a person, whose troubles and concerns are his own.

Daniel's case is no different from Dodong's. The identity of Dodong in "A Day in the Life of a Man at Tinagong Dagat" ("Ang Tawo nga Nanamin sa Adlaw sa Tinagong Dagat") was a mystery, for he was just accidentally found by Dokdok, another child, at a chapel one April morning. The people in Tinagong Dagat believed that the boy's parents were one of those killed by armed men in a faraway mountain barangay. The memory of the ruthlessness of the incident left Dodong crying at the mention of his parents, and him forgetting his own real name. It was Dokdok who gave the name by which Dodong was known. From then on,

the two treated each other as brothers and became inseparable. The relationship of the two children shows how young ones can rely on one another in serious matters, in the story's case, their survival.

In Daniel and Dodong, readers can look at the child as bearer of knowledge and memories that adults are afraid to confront. When Miss Dalinas realized that Daniel knew what happened between her and her lover, doubts she has been dismissing returned to her. These doubts pertain to the true nature of her relationship with him. Daniel's confidence in presenting to her the proof of what he had known about them startled her. It is convenient to attribute his straightforwardness to innocence, and yet to do so is an oversimplification. What this view dismisses is the child's capacity to confront sensitive and complex issues at work in the lives of adults. Nodelman and Reimer assert that what adults believe "is not that children necessarily are innocent but that they should be." Whenever children are found to be far from innocent, adults react negatively and consider them "unchildlike" (91). On the other hand, Dodong's story is something that the residents of Tinagong Dagat postulated yet, at the same time, accepted as a truth for fear that what really happened to the boy's family was far worse than they could bear. Though they could not have Dodong speak, they believed he experienced an incident they thought a child like him should not have gone through.

Miss Dalinas and the people of Tinagong Dagat finds comfort in the little they know about Daniel and Dodong, and that is enough for them; knowing more could mean breaking their spirits and their faith in the good. The adults' backing down from searching the truth could be for the welfare of the children—to protect them from further damage and trauma. This step is for themselves too, as a defense against the burden of knowledge. Society has narrowed down childhood to either a time of delightful innocence or dangerous ignorance. Adults believe that "children in their innocence need protection from the wickedness of the world, that childhood ignorance is bliss, and that children will find out about evil soon" (Nodelman and Reimer 89).

"The Child and the Fearsome Crab" ("Ang Bata ug ang Kasag nga Balingiitan") opens with the narrator perplexed with the sight of a child dipping his hand into a hole where a fearsome crab lives. As the narrator reprimanded the child, he was brought back to a memory of his youth in Bangtad. It was an incident in which his older brother, Sading, was bitten by a fearsome crab while the two of them were beachcombing. The persistence of the child the narrator saw paid off as he caught the crab and with his bitten wounded, hands placed it in his basket. The child's act of bravery filled the narrator with questions he pondered on for a while until he knew the child's story, and that gave him the answers:

I was quiet. What occupied my mind was the child's unique bravery. Why was he like that? Why did he want to possess the crab even if it meant being wounded? He indeed caught it and he was glad. But what was the value of triumph? Would his prize be enough to compensate for his wounds? (Reyes 126)

The narrator found out from a toddy gatherer that since the father's child was already dead, he at a very young age should provide for himself and his sick mother. The story demonstrates that no one's too young to teach someone a lesson or too old to learn from children. Nodelman and Reimer observe how childhood is normally characterized by its limitations (88). For Hannah Arendt, adults and children have a relationship of "people who are potentially equals" (quoted in Beauvais 80). Beauvais explains Arendt's stand: "the adult is submitting to a specific form of power belonging to the child: that form of power is might, and its currency is time," for this might springs forth from "the potent, latent future to be filled with superior action" (82).

In "A Day in the Life of a Man in Tinagong Dagat" ("Ang Tawo nga Nanamin sa Adlaw sa Tinagong Dagat)," Dodong's and Dokdok's life stories are enough to touch the hearts of anyone who comes to know about them. No wonder Emmanuel, although a stranger to the people of Tinagong Dagat, easily got along with the two orphans. Emmanuel's life has so much in common with the lot of Dodong and Dokdok. Everyone in Emmanuel's family was murdered, but instead of living in grudge and vengeance, he chose to goodness and peace. He has moved on with life even before he met the orphans. His meeting with them only affirmed the rightness of the path he has chosen. Although the boys' childhood does not belong to the notions of "normal" or "proper" childhood, the portrayal of their characters follow the Romantic idea of childhood – "a state of innocence, purity and natural goodness that is only contaminated on contact with the corrupt outside world" (Kehily 5). The friendship between Dodong and Dokdok, who treat each other as if blood brothers, is an affirmation of Emmanuel's belief that nothing good comes out of hatred, and love brings meaning and worth. Dokdok and Dodong, in their own way, have indeed defied society's belief that a "normal" childhood must produce "good" children.

"A Shore on the Other Side of the Sea" ("May Baybayon ang Pikas Bahin sa Lawod"), is another of Reyes' story that show how children point adults back to the things that matter most in life. When Dodong's uncle, Dino, returned from years of anonymity, the child became the center of his attention. Dino who had been through a lot of adversities and frustrations over the years might have seen in his nephew the cause for justice he had fought for almost his entire life. With Dodong, Dino could look at the world content with the beauty of nature and love of family, a stark contrast to the exploitative and unjust society that he so wanted to change. At the end of the story, however, a sense of dissatisfaction over the mediocrity of his life troubled Dodong. The child would want to run away from comfort and security toward struggle and greater causes, such as that of the life of his uncle. Beauvais accords to children a "specific form of 'power'...dependent on the existence of a future for them in which to act. They are, consequently, diametrically opposed to authority, though they are evolving towards it" (123).

After the traumatic incident that made Daniel and Dodong homeless orphans, the sympathy and the care given by the people around them brought normalcy to their lives and reintroduce them to the community. Daniel's grandparents took the place of his parents and placed him under their care. Miss Dalinas accepting him to her class and praising him for his diligence gave Daniel a sense of belongingness and self-worth. Dodong may have lost his parents but found a brother in Dokdok and a family in the residents of Tinagong Dagat. It is but normal for children to get easily attached to people who show kindness and concern to them. Emmanuel who was just a stranger who came to Tinagong Dagat one day became close friends with Dodong and Dokdok after he showed fondness for and affection to the kids, having knowledge of the unfortunate events that have befallen the poor children. He bought the children new shirts, gave them food, played with them, and taught Dodong how to swim. Dodong and Dokdok looked up to him like an older brother and even a father so that when he was killed by armed men, both were driven again to the darkness of grief and loss that were dispelled when Emmanuel came to their lives.

The children in these stories survived through the care and benevolence of adults. Yet there is a profound portrayal of a child's strength in mind and spirit proven through their resilience in the face of tragedies. Adult characters by virtue of their role as caregivers or guardians possess power through authority. The younger characters demonstrate power through how they influence the mind-sets and decision making of adults around them.

Power in the Child's Becoming

One's lifetime constitutes a crossing over of phases. People leave childhood to enter the world of adolescence then adulthood. The set of roles ascribed to every phase seemed fixed, however, they could be fluid—the old can take on roles of the young and vice versa—to some extent, not in absolute terms. It is often said that there is a child in each one of us, and to say there is an adult in every child is equally significant. Alongside the view that the child is an adult-in-the-making, awareness that "childhood is an adult construction that changes over time and place," as proposed by Diana Gittins, must also be of credence (qtd. in Kehily 5).

"The Child and the Fearsome Crab" ("Ang Bata ug Ang Kasag nga Balinggiitan"), relates the childhood of two people: the narrator and the child he saw beachcombing. Although the narrator was once a child, he could not understand at first why the child was too stubborn despite his warning that a fearsome crab resides in the hole he was trying to reach into. When the narrator was a child, he saw how his brother was injured by a fearsome crab, and he feared that would also happen to the child he saw on the beach. The child did not listen to him and went on to get the crab. The difference of perspectives between the narrator's younger self and that of the child stem from the differences in family and social backgrounds. The child's resolve to get things done at all cost appears alien to the narrator for his experience as a child is not in any way the same. It is in this way that the story breaks the homogenizing views about children and childhood. A child can be different from another child not just for his or her being a child, but as an individual. Gittins "suggests that the concept of childhood serves to disguise differences between children, especially in relation to social categories such as gender, ethnicity and social class" (Kehily 6).

"The Child and the Fearsome Crab" ("Ang Bata ug Ang Kasag nga Balinggiitan") ends with the narrator saying, "I finally understood. In my heart, the child had turned into a man" (Reyes 127). The child the narrator saw struggling to catch the fearsome crab is a picture of how people grow up to be adults upon the demands of life. With an already dead father and a sickly mother, the young boy realizes that he is left with no choice but to be in charge of their survival. Early in his life, he takes on the role of an adult. He works for food instead of just playing and running around. He leaves his childhood because life is calling him to be much more than what he is. How it was possible for the child to take care of himself and his mother might be difficult to imagine. There is power, therefore, in a person's will to survive, regardless of age, status or condition.

Dodong in "A Shore on the Other Side of the Sea" ("May Baybayon ang Pikas Bahin sa Lawod"), found in his uncle Dino the person that he wants to become. After so many years of absence, Dino, brother of Dodong's father, tries to make up through his nephew. When he was with his brother's family, much of his time was spent with the child:

He [Dino] took him spearfishing and catching shrimps by the intersection. There was a time I laughed when I noticed the two of them did not differ from the pigs that emerged from the mudhole . . . Dodong was happy with his uncle. He even did not sleep with us anymore. (Reyes 157)

The child admired his uncle so much, as his father said, "Dino had become a god in the eyes of the child" (Reyes 157) The departure of his uncle may have saddened Dodong, but it only strengthened his resolve to be like his uncle, to leave when he grows up and "find the thing that cannot be sold" (Reyes 159). "A Shore on the Other Side of the Sea" ("May Baybayon ang Pikas Bahin sa Lawod") demonstrates how a child's outlook in life is shaped by the things he learns from adults. He absorbs them and it is only a matter of time the child turns into the person he thinks he should become. "Childhood leads inevitably to adulthood and furthermore the child's environment and experiences can have a bearing on adult life" (Kehily 4).

"A Shore on the Other Side of the Sea" ("May Baybayon ang Pikas Bahin sa Lawod") ends with a conversation between Dodong and his father. The boy told his father that he too will someday leave home

"to find the things that cannot be sold," just like what his uncle did. His father knew what his brother had to go through for the principles he stood for, and he grew afraid for his son:

I saw the tears on his wet cheeks. I did not even place value or meaning to this because I understood that he had felt disappointed with his uncle's departure. But I also saw in his eyes the ambition: a promise that was growing in his young sentiments. I was overcome with terror at what I heard. It was a promise that the ocean and the high cliffs of Tinagong Dagat bore witness to. (Reyes 159)

Unlike the child in "The Child and the Fearsome Crab" ("Ang Bata ug Ang Kasag nga Balinggiitan") who becomes an adult early on because he needs to, Dodong will become a man because he desires to. Dodong might have wanted to be like his uncle, but he will carve his own path because he is his own person. Every child is a potential and grows to an adult they envisioned themselves to become.

Reimagination, Rights, and Empowerment

The five short stories of Reyes are a reimagination as they break the limitations that have come to define the child and childhood. Children, as shown by the child characters, already possess a kind of power. This power has been overshadowed by the ideological force of child-adult binary relations, whose emphasis lean toward the authority of the older figure. What children lack in authority they make up for their influence and importance in the decision-making of the adults around them, and their potential to transform their lives and their environment. The discourse of power involving children and adults, therefore, need not involve the dispossession of power of either groups, but rather in repositioning perspectives on the image and nature of the child. From a position of constant subjectivity, the child shall be viewed relative to his or her role in and response to situations, not solely based on adult control.

Reyes was able to magnify this power children have by placing the child characters in circumstances that would strain the will and spirit even of an adult matured by age and experience. With little semblance to the middle-class upbringing with which childhood is normally portrayed, the stories raise awareness on the difficult realities of many Filipino children not given due attention in media, or romanticized to the extent of exploiting their condition. To be informed of how children's power can be transformative in society would affirm efforts on protecting and upholding their rights regardless of socio-economic class, gender, or ethnic affiliation. The welfare of every Filipino child deserves to be considered in the state's policy-making and development mapping. The future is not as remote as people think it is. It is being shaped by the present. Every case of child poverty, child labor, child abuse, child trafficking and deprivation of children from basic social services endangers the nation's future.

To reimagine is to reevaluate the set of assumptions about the child and childhood that has acquired the status of ideology. Literature's ability to reimagine is vital to empowering children, whose identity has been made to rely too much on the adults around them and other structures in which they are subsumed. The search for balance between care and empowerment in literature for and or about the young is beneficial not only to children but to their communities as well. To reimagine is also to challenge the homogenizing and hegemonizing views about children. It is to open readers' minds to different ways of being and nurture empathy that inspires endeavors aimed at a more just and humane society, both for the old and young.

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Social Agenda in Children's Stories in the *Bisaya* 1982-1984

Hope Sabanpan-Yu

There is no consensus among scholars as to how to define the field of children's literature. Is children's literature written "by" children or "for" children? If it is literature written "for" children, is it still children's literature if it is read by adults? What of "adult" literature read also by children - are these children's literature?

Whether or not we classify a text as children's literature or as adult literature practically holds ideological outcomes. When surveying several popular genres such as the romance and the thriller, Thomas Beebee finds that genres serve a purpose. He gives the example of the popular romance as "a response to the fact that American women are not provided with nurturers the way men are. Men and children . . . develop different desires, and hence they enjoy different genres" (4). The thriller relies on unexpected events and actions so the reader does not have any inkling as to what will happen next. What Beebee appears to be positing is that readers and their needs decide the utility of a genre and that genres function as classified types of different reading experiences.

The case is distinct for children's literature since adults, often parents and educators, decide on its functions. John Stephens observes that "children's fiction belongs firmly within the domain of cultural practices which exist for the purpose of socializing their target audience" (8). In "Defining Children's Literature," Peter Hunt proposes that it is usually adult readers of children's stories who "will very often be reading *on behalf of the child*, to recommend or censor for some personal or professional reason" (5). These readers will study the works "for the use to which the text is going to be put (skills education, social education, enjoyment)" (5). To add, literary critics who engage in analyzing works and exploring ideological or cultural expressions and historical circumstances have a huge say in the matter. Children literature scholars theorize children's literature in different perspectives:

Of course it might at first sight seem that this division is already manifest: books that *are* for children are studied in education schools, books that *were* for children are studied in literature departments. ("Passing on" 202)

The definition becomes even more problematic when audience is considered since audience also defines the genre. The romance is heavily associated with female readers and spy novels with men but generally, audience is not a direct factor. Such is not the case with children's literature where audience is a main consideration. Some works specifically mark their target readers as being from 7-12. In the case of this study, the term "children" will include "juvenile,"³⁶ as well as "young adult."³⁷ Hunt does not give a specific definition but it appears prudent to go with his suggestion that

[W]e define children's literature . . . according to our purposes - which, after all, is what all definitions do: they divide the world according to our needs." ("Defining" 15)

Most of the stories that are discussed in this study may be considered appropriate for readers between 8-14 though these may be read to, for and by children regardless of whether they are six years old or fifteen years old.

Brief Survey

Loreto M. Serina defines Filipino children's literature as

a body of literature built for the needs and interests, for the growth of experiences, creative expression and enjoyment of Filipino children. It includes types of literature that flourished and are characteristic of the political and historical eras of the Philippines up to the present times. (33-34)

According to Ceres Alabado, children's literature in the Philippines started with lullabies, riddles and nonsense rhymes. In Filipino mythology is a treasury of folk stories, legends and epics narrating supernatural phenomenon and deeds attributed to culture heroes, which illuminate the early Filipino way of life, beliefs, customs and traditions (cited in Serina 14). In Cebuano literature, one finds creation myths like "Sikalak and Sikavay," legends such as "Maria Cacao" and "Kapitansilyo," and a narrative epic in scope about Datu Sumanga and Bubung Humasanun. There are several folktales like "Juan Posong," "Ang Kataw," "The Carabao Brothers"³⁸ and more.

In the Spanish period, children's literature was to be found in religious and instructional (*cartilla / cation*) materials and in corridos like Ibong Adarna, Bernardo del Carpio, Don Juan Tiñoso, Cay Calabasa, Siete Infantes de Lara, Rodrigo de Villas and Haring Patay. In Cebu, literature for children was spread through codes

³⁶ Helma van Lietrop-Debrauwer defines juvenile literature as "literature for children from 0-18 years old" (online).

³⁷ Young adult literature is written for, published for or marketed to young adults. Many have a young adult protagonist within the ages 12-18 (online).

³⁸ Refer to the two collections of *Cebuano Folktales* edited by Erlinda Albuero.

of conduct like the anonymous *Lagda sa pagca maligdon sa tauong Bisaya* (1865) and Fr. Mateo Diez's *Casayoran sa quinabuhi ni San Guillermo* (1862) which chronicles the life of the saint (Mojares 76). Translations of corridos like "Ang Dose Pares sa Pransiya" and "Sa Pagmando ni Hari Arturo" were likewise available for readers. The Argao pasyon of 1884 was another favorite. Unlike the traditional pasyon of Mariano Pilapil's "Kasaysayan ng Pasiyon ni Hesukristong Panginoon Natin," this specific narrative begins with the Jesus' triumphal entry to Jerusalem and ends with his resurrection.³⁹ Spain also introduced a particular folk dramatic form, the *moro-moro* or *comedia*, which came to be known in Cebu as the *linambay* from the term *lambay* (crab). The stylized swordplay resembled the movements of crabs fighting (Ong 80).

The continuing spread of education during the American period onwards meant more children learned to read. In the pages of *Liwayway*, Don Severino Reyes became famous for *Lola Basiang* (1925), a series of engaging stories that went straight to the hearts of the Tagalog reading public (Seriña 50). Other periodicals such as *Bulaklak Magazine*, *Alitaptap*, *Sampaguita* and *Philippine Magazine* featured children's stories as well. In her study, Lourdes Lao cites fifteen Filipino-written titles⁴⁰ for children during this period (Annex B 23-26). In Cebu, short stories were usually published in the *Bag-ong Kusog* (1921) and later in the *Babaye* (1930), *Bisaya* (1932), *Nasud* (1932), and other periodicals. Celerino Uy had a column for children entitled *Mga Sugilanon ni To-Imbong* that came out regularly in the 1940s and later was revived by Juperosan in the 1990s.

School and family stories

According to contemporary theory, genre contributes to the way readers react to a text. As Joan Rockwell writes that

"Fiction is a social product but it also 'produces' society . . . It plays a large part in the socialization of infants, in the conduct of politics and in general gives symbols and models of life to the population, particularly in those less-easily defined areas such as norms, values and personal and inter-personal behaviour" (4).

Children's literature is considered one of the Philippine culture's many socializing agents and reading stories persuades and socializes readers to reproduce the realities depicted. This is evident in the school and family story which portrays many people's universal experiences of education and the home. Following Carolyn Miller, the stories may be viewed as "cultural artefacts" that bear on culture (69). They "literally incorporate knowledge - knowledge of the aesthetics, economics, politics, religious beliefs - all the various dimensions of what we know as human culture" (69). Social concerns and interests pervaded literature in most of its forms and stories for children were not exempt. The subgenres of the school and family stories call readers' interest to issues of class, gender, environment, ethnic difference and other pertinent subjects and relay to readers how and what it means to act responsibly in the world. The stories tend to depict social troubles which may possibly engender positive active participation in solving problems. However, readers may also understand most of the values that have been and are thought relevant enough to transmit through the stories. This does not mean that stories for children faithfully reflect a specific cultural milieu, rather, it would be more appropriate to state that they advocate ideals which adults wish society to aim for. Within this proviso, the beliefs expressed in the stories embody ideas instead of realities.

In the beginning, it would appear that the stories show children protagonists dealing with usual problems such as struggles with family members or with school authorities, fitting in, or having good relations with classmates and friends. The protagonists also deal with difficulties of growing up and also depict efforts to address bigger issues like class, gender, justice and ethnicity. In this sense, the subgenre becomes ideological since one will be able to determine a social agenda that applies not only to the personal but to the larger community.

"Mga Sugilanon ni To-Imbong"⁴¹ and the "Sugilanon para sa mga Bata" may be viewed in the traditional sense of *dulce et utile*. It may also be seen at least in part as mirroring the academic interest of childhood studies in the 1980s and the changing attitudes towards childhood and adolescence. The column "Sugilanon para sa mga Bata" began in December 1, 1982 and ran until July 18, 1984. The year and a half of its literary existence yields a total of 71 stories which is a mixture of both the school and family stories. School and family stories exhibit the same traditional narrative elements as the short story though as the term "school" indicates the setting to be in school - most often the classroom- and the "family" suggests the home to be the setting. Half of the page often shows a sketch of a scene from the story. At the end of the narrative, the reader finds points to ponder on:

Points to ponder on:

³⁹ In Alma Licen's thesis "Christ in the Cebuano Pasyon" page 58-59.

⁴⁰ Ceres Alabado's *Asog*, Mimi Bacareza's *A Little Seed's Journey*, Manuel Rafael's *Children around the World*, Gemma Cruz's *Makisig: the Little Hero of Mactan*, Ellen-Claire Dwyer's *Yawmy*, Leonora Enriquez's *The Star that was Not*, Abdulmari Imao's *Anak Datu*, Maria Luisa Muñoz's *The Adventures of Pikoy*, Ma. Victoria Pamintuan's *Ramon Goes to the City*, Augusto Piedad's *Under the Shadow of War*, Andrew Sharp's *Adventurous Armada*, Florence Portillo Stuart's *The Adventures of Piang*, the Moro Jungle Boy, John Stuart Thompson's *Fil and Filippa: Story of the Child Life in the Philippines*, Margarita Francia Villaluz's *The Frog who hated School*, and Thelma Zuniega's *The Haunted Cave*.

⁴¹ This column by Celerino Uy ran in the *Bisaya* in the 1940s.

1. Abner has long desired Agnes, and at this point, he has gotten the chance to make his dream come true. But why does he not feel any pleasure?
2. Abner transgresses against God and against man even if the deed is against his will. Should Abner be punished for this?
3. What moral can you find in this story?⁴² (translation is mine)

In the corpus of works, one finds 22 stories with varied grade school settings, 17 stories have high school student protagonists with the remainder of the works constituting those set in the home. The school story takes up several issues dealing with developments in education, the changing traditions of schools as well as the pressures of modern society on the students. The family story, on the other hand, portrays the evolving character of the nuclear family and its various concerns towards the end of the 20th century. Flor Pepito was its primary writer, though several others like Elen del Castillo, Wennie Paghacian, Lam Ceballos, John Ybañez, Paquito Jaca and Rolando Aquino, contributed a story each.

The appeal of the school story is explained by Jeffrey Richards as emerging from an atmosphere of timelessness, of comforting familiarity, of reassuring order, of innocence. It is a world of unchanging patterns and eternal verities." (10)

One reads of recognizable human types, customary environments and situations though faintly understated in various stories.

The Stories

To reach success, Daniel, the protagonist of "Ang Sugnod"⁴³ had to rise to the challenge of being his mother's least favorite child. He suffers unfair comparison with his older sibling Rommel and his younger sister Isabel. Both his siblings get special privileges from their mother because they are outstanding and bright students. He receives hand-me-downs and left-overs. Due to the inequitable treatment, Daniel puts greater effort on his studies. Finally, it is with a college diploma that he comes home to his mother. She just returned from bringing rice to Isabel who graduated high school and married at the age of 16. Rommel is still serving time in prison for killing a classmate. The reason for the crime is unstated. Similarly, if a student wished to succeed, s/he had to learn to persevere. "What you did fuelled my efforts," Daniel says to his mother. "Had it not been for that, Ma, I wouldn't have succeeded"⁴⁴ (translation is mine). In "Ang Panagna,"⁴⁵ Ramon likewise rises to the challenge of contradicting his second grade teacher's prediction. A mischievous student, Ramon irritated Ms. Soledad Cabahug and his classmates to no end with his pranks and jokes. Ms. Cabahug foretells Ramon will never amount to anything. Twenty years later, Ms. Cabahug is invited to attend Ramon's inauguration as a certified public accountant and as a bar topnotcher. Like Daniel, Ramon is grateful for the challenge. In "Kon may Itanom, may Anihon,"⁴⁶ Carlos is the youngest of three children that Insi Pilar has. He is the only one left in school since his older siblings Teresita and Andito are already working. Teresita is a bank teller and Andito works as a roomboy in a hotel in Saudi Arabia. His mother who receives regular monthly allotments from his siblings still maintains a sari-sari store. Carlos, however, wishing to earn extra money, doubles up studying with selling ice cream over his breaks and on the weekends. His classmates disparagingly label him "sorbetero." Undaunted by their remarks, he saves up enough money to buy a bicycle which allows him to ride to school on hot days while his classmates walk under the scorching sun.

Some stories placed this perseverance in definite virtuous perspective. One cannot just persist, but rather, persist honestly. In "Paghikaplag sa Natagong Kaalam,"⁴⁷ the students are tasked to draw their favorite animal in celebration of the Animal Week. The best drawings will be given prizes. Secretly, Cecilio takes one of his grandfather's drawings from the Arts and Signs shop and submits this as his work. It wins first prize and he is nominated to compete in the district level contest. Cecilio is worried about the consequences of his deceitful actions. He spends most of his hours in his grandfather's shop learning to draw in preparation for the contest. He wins the contest above fourteen other contestants from other schools. He is overjoyed and promises "And from now on, I'll hang around his shop to learn more and practice better (translation is

⁴² In page 10 of "Angay bang silotan si Abner?" January 25, 1984.

"Hinuktoki kini ninyo:

1. Dugang nang may gusto si Abner kang Agnes, ug ning tungora, naangkon niya ang higayon paghatag ug katumanan sa iyang tinguha. Apan nganong wala man niya batia ang katam-is?
2. Nakabuhat si Abner ug sala sa Dios ug sa tawo bisan ug ang maong buhat supak sa iyang kabubut-on. Angay bang silotan si Abner niini?
3. Unsay pagtulun-an nga makab-ot ninyo ning maong Kasaysayan?"

⁴³ "Ang Sugnod" July 13, 1983.

⁴⁴ "Kadtong imong gibuhat maoy sugnot sa akong pagpaningkamot. Kon dili pa niadto, Ma, tingali dili ako magmalamposon." (Ang Sugnod, July 13, 1983, p. 14)

⁴⁵ "Ang Panagna" February 2, 1984.

⁴⁶ "Kon may Itanom, may Anihon" February 8, 1984.

⁴⁷ "Paghikaplag sa Natagong Kaalam" December 1, 1982.

mine)."⁴⁸ The most difficult part is trying, and having conquered the obstacle of fear or laziness, a student will usually find the subsequent trials easier until s/he gains confidence.

School stories highlight the importance of the student's actions determining their future. To be successful, a student like Cecilio had to learn to use his talents as well as to know his duty to be honest with himself and others. Allan in "Ang Hagit"⁴⁹ is a high school student who plays in the basketball team. He harbors a secret jealousy towards Alex because of the latter's easy time with the girls. Allan is smitten with Rowena whom he notices pays special attention to Alex. However, Allan has been taught that his duty to his classmates is to respect them and that goodness is important to oneself. During the games, Allan forgets all of his resentments and plays to the best of his ability. This earns him victory as most valuable player. He later realizes that Rowena's actions are basically the same towards everyone. There is actually no special treatment that she gives anyone.

Carling in "Ang Bayani"⁵⁰ suffers from the same sort of jealousy. He aspires to be valedictorian but he stands stiff competition with Ador, a similarly bright classmate. One day he walks to bring lunch to his father. Along the way, he chances on Ador and his other classmates swimming. Ador greets him with a smile. Carling returns the smile nestled in his heart is the burning resentment of this rival. Before he is able to go any farther, Nomer comes up to him to secure his assistance. Ador is drowning.

That was the moment that Carling waited for. Ador was the best student in their class. He came only second. He had long dreamt of being the best in class but he always failed . . . at last, Carlito Santos - will truly be valedictorian!⁵¹ (translation is mine)

The student who respected himself considered his actions, knowing compulsion will lead to destruction. If one accustomed oneself to behave with consideration for others, there is faithfulness to good deeds. So, Carling saves Ador instead of letting his rival drown. He chooses to rise above his own concern to do what is just. In a similar manner, Satur and Celso in "Paghugas sa Kasal-anan"⁵² decide to own up their mistake of stealing Ingko Teban's jackfruit. They grow hungry as they pick firewood. The aroma of the fruit is so irresistible they take it and divide this between them. Returning home, they pass the old man cursing the perpetrators of the theft. Cognizant of how they have trespassed on Ingko Teban, they confess to the theft. Habituating oneself with consideration for others manifested itself strongly within the immediate spheres of the family and school. Reden, in "Sorpresang alang kang Nanay,"⁵³ goes without snacks to save money to buy his mother a new dress for Mother's Day. In "Ang Bili sa Gasa"⁵⁴ Miss Estrada's pupils agree among themselves to contribute fifty centavos each to buy her a Christmas gift. They worry that she will think the housedress cheap. However, the present delights Miss Estrada. It is the thought that counts, she explains, when the student apologizes for the smallness of the gift.

Students are trained for this life. As a result, they sometimes confuse popularity with success and make mistakes with the desire to please. More disturbing than self-denial, however, is ridicule. In "Kon may Itanom, may Anihon," one remembers the asinine laughs of Carlos' classmates when he sold ice cream on his breaks. In the stories, moral virtue is a significant part of education and the child who could not survive being ridiculed was too weak to make a change.

Within a week of teaching Miss Arnaldo figured out the nature of each of her students. Most of the boys were mischievous and lazy to study. Only one of these did Miss Arnaldo notice to be good in class. Maligabo. But she also noted that he was the only one being bullied by the other male classmates.⁵⁵ (translation is mine)

Maligabo is bullied because he is an aborigine. His physical features are different from those of his classmates and he suffers ethnic discrimination. When Miss Arnaldo asks him why he does not make a complaint, the boy replies that there was no point telling on his classmates. "Just like Mrs. Roldano, you won't believe me," said Maligabo. "You'll only believe your kind."⁵⁶ (translation is mine). Miss Arnaldo contradicts this and assures Maligabo that she will listen to him.

School stories also delineated the line between boys' and girls' behavior. One may argue that educational as well as religious teachings appealed to both sexes. The segregation epitomized contemporary beliefs in proper conduct and illustrated different social implications for each. Stories targeted for boys called attention to attitudes towards peer pressure.

⁴⁸ "Ug sukad karon magyampangad na ako sa iyang shop aron pagtuon pa ug pagbansay sa pag-ayo" (48).

⁴⁹ "Hagit" December 15, 1982.

⁵⁰ "Ang Bayani" February 9, 1983.

⁵¹ "Mao na kadto ang higayon nga gipaabot ni Carling. Si Ador mao ang labing mayo sa ilang klase. Ikaduha lamang siya. Dugay na kaayo siyang nangandoy nga mohawod sa ilang klase, apan kanunay lamang siya pakyas . . . sa kataposan, si Carlito Santos - mao na gayoy mahimong valedictorian!" ("Ang Bayani" 14) February 9, 1983.

⁵² "Paghugas sa Kasal-anan", February 2, 1983.

⁵³ "Sorpresang alang kang Nanay" December 8, 1982.

⁵⁴ "Ang Bili sa Gasa" December 22, 1982.

⁵⁵ "Sulod sa usa ka semana nga pagtudlo ni Miss Arnaldo nasuta na niya ang tagsatagsa ka kinaiya sa mga bata sa iyang klase. Ang kadaghanan sa mga lalaki mga pilyo ug tapolan nga motuon. Usa ra kanila ang namatikdan ni Miss Arnaldo nga maayo sa klase. Si Maligabo. Apan namatikdan usab niya nga mao ra kini ang gidaugdaog sa mga kaklase niining lalaki." ("Ang Lumad" 9)

⁵⁶ "Dili usab ka motuo kanako sama kang Mrs. Roldano," matod ni Maligabo. "Mao usay imong tuhoan ang imong kadugo" (52).

Ronnie, the protagonist in "Disiplina,"⁵⁷ is constantly reminded by his father not to hang out with the idle teenagers at Lydia's store. When Ronnie gets the chance, he sneaks off to meet these friends. His mother often covers for him when his father arrives and the boy is nowhere to be found. Once, Ronnie asks permission from his mother to hang out with the boys. His mother explains that they do not wish him to come under bad influence and objectionable vices - smoking, gambling, making fun of girls and drugs. Without understanding the implications for his parents' actions, Ronnie threatens to run away if is not allowed to do as he pleases. Not too long after, Ronnie's friends are caught by the police for smoking pot and Ronnie himself is also picked up for questioning.

Ernesto, a third year high school student, also falls prey to peer pressure. His family recently moved to San Isidro. He meets Roland who is friends with Agnes, the pretty girl who catches Ernesto's interest. Eager to belong, Ernesto accepts Agnes' invitation to go to a "session." According to Agnes, Roland, who is absent from class, will be there. The session turns out to be a pot-smoking gathering. "Epekto sa Pagsulay"⁵⁸ is the story of what bad outcomes there may be in giving in to peers. Ernesto becomes addicted to drugs and wastes his future. More threatening than self-harm is harm to others in yielding to peer pressure. Abner in "Angay bang Silotan si Abner?" drives a tricycle for a living. He is secretly in love with Agnes, a graduating high school student, but because of his impoverished situation, can only manage to bring her to and from school on his tricycle. Agnes trusts his clean and well-groomed appearance and they easily become friends. Abner however hangs out with teenage delinquents, Lucas and Pilo. Like the friends of Roland, they drink and do drugs. One night, as Abner is driving Agnes home, they are caught in a heavy downpour. As they turn into a narrow street, they are ambushed by Lucas and Pilo who bring them to a hut and under the threat of guns, force them to undress and have sex. Abner does not experience any satisfaction to the dream he had long desired.

Children can also avoid peer pressure by standing firm on their beliefs despite the coercion to be like the others. In "Ako ang Kataposang Katawa,"⁵⁹ Luming walks home with her classmates, Josefa, Sinta and Cora. She sees a worn straw bag by the bushes and picks this up. Her friends laugh, saying it is silly for her to do so. Luming's concern is more to recycle the bag. Along the way, they pass by a crowd of people receiving supplies from the Social Welfare unit giving aid. Luming queues up since she has a bag with which to carry the supplies. Her friends regret their lack of foresight and wait as Luming fills her bag.

Social behavior for girls not only showed itself in themes that had to do with recycling or "gathering" deeds. Domestic virtues were highlighted in the stories. For instance, in "Ang Konsentidor,"⁶⁰ the stress is on rearing children properly. It is the mother's moral obligation to instruct the child. Nang Aurea's permissiveness brings damage to her house as it burns down to the ground. She allowed Lerma, her six-year old daughter, to play with matches. A well-intentioned neighbor, Gilda, calls the child's attention but Nang Aurea intervenes and scolds her for interfering in the child's play. In the end, Nang Aurea regrets her actions. In "Mama's Boy,"⁶¹ however, the case is made for a mother raising a boy to become independent and ready for the world outside the confines of the home. Mrs. Lolita Arnaldo faces the problem of how to encourage her only son, Rolly, to go to college in the city and remain there to pursue his studies to the end. Orphaned from his father, Rolly is very close to his mother and cannot seem to wean himself away from her company. After a week in the city, he returns home and does not wish to continue his studies without his mother around. Lolita's sister, Lourdes, shares a previous and similar experience with her child. She advises Lolita to accept suitors to discourage Rolly from becoming dependent on her. Eventually, Rolly learns to be on his own.

Moral instruction in the home produces good children and responsible citizens. The passive virtue of humility is underscored to conquer the urge to vanity. In "Pasayloa ako, Nay,"⁶² Teresa is upset with her mother for not buying her new uniforms for the new school term. She tells her mother she will not be made a laughing-stock because of her old uniforms. Her mother asks her to be modest. "Be humble, Teresa, because we are poor"⁶³ (translation is mine). Teresa sulks and refuses to go to school. By balcony, she sees her classmates, Trinidad and Mercedes, passing by. They ask if she is not going to class. Before Teresa has the chance to respond to this question, she is told that a couple of their other friends, Lucia and Myrna, will not be attending class. Their families could no longer afford to send them to school because of the tuition fee hike. Teresa realizes how fortunate she still is. She apologizes to her mother and goes to school in her old uniform.

Vanity and pretensions to luxury were frowned upon in the stories. Getting rid of the urge for "appearances" was difficult and in the stories for girls hugely depended on the appeal to modesty by preaching about the unnecessary preoccupation for vain things like clothes. "Bulahan ang Batang Buotan"⁶⁴ likewise takes up the virtues of domesticity and obedience. Linda, the only daughter of the couple, Berting and Dolores, helps in her mother's household chores. Unlike other children who devote all vacation to play, her source of joy is her pet cat, Muning. Her father does not take at all to the cat because it is just another mouth to feed. Linda prays that they will have more money so that her father no longer needs to work at the docks and so that they could feed the cat. One day, Linda wakes up to find her mother sadly telling her the cat died. Linda buries the cat and in the process, digs up a treasure. In appealing to the underprivileged class,

⁵⁷ "Disiplina" October 26, 1983.

⁵⁸ "Epekto sa Pagsulay" July 27, 1983.

⁵⁹ "Ako ang Kataposang Katawa" March 16, 1983.

⁶⁰ "Ang Konsentidor" August 17, 1983.

⁶¹ "Mama's Boy" November 30, 1983.

⁶² "Pasayloa ako, Nay" June 22, 1983.

⁶³ "Pailob, Teresa, kay kabos man ta" (14)

⁶⁴ "Bulahan ang Batang Buotan" May 2, 1984.

the stories not only depicted the danger of extravagant living but also taught children that virtue has its rewards.

Unlike early children's literature that carried a strong predilection for religion, "*Sugilanon para sa mga Bata*" relied more in a belief of general morality and good actions. As a result, the struggles by the child protagonists were fought in the social arena as championing the causes of the poor and the marginalized. Most children fought privileged antagonists. The narratives embody the hopes of the poor if not the middle class that since money and fortune was simply passed on, this actuality denied the belief that education was the huge factor in a person's economic and social as well as moral achievement. Ideally, in school, no one gains fame or power without being trained for it. Having the right education and consequently, its entitlements in terms of position or authority, relied on merit and hard work. In the stories, one reads of poor but hardworking students who bested well-off children either by outshining them or by making them realize the value of education.

In "Pagpatibul-og sa Singot,"⁶⁵ the 17-year old Carlos learns from his mother that Pedrito, his former classmate, is back from Saudi Arabia. Carlos had to quit school when his father passed away because they had no money for his education. Miss Alcantara encourages him to take a test which places him at the fourth year level and bring him closer to his dream of going abroad. Carlos promises to finish his studies no matter how late he would seem to be with his classmates. The same predicament is shared by Raul in "Ikaw Lamang ang Imong Mapanag-iya."⁶⁶ He is close to Abner, a wealthy classmate, who treats him nicely. Abner helps pay for some of Raul's expenses and takes him to the movies on weekends. Abner slowly learns to gamble in cockfights and card games. Raul is unable to accompany him because of he has other family duties. Raul studies conscientiously while Abner begins to abandon his lessons and relies on Raul to simply give him the answers. In a final test, Raul earns an exemption and Abner is left unprepared for the exam.

Characters resembling Abner are stock figures in the stories. Representing a higher class and even its final future, privileged children were so indulged that they did not study nor work hard. As a result they usually fall into vice and could not endure trials. When challenged, they frequently asserted their class positions. In a society where more people believed that the only superiority of merit was determined by education and personal effort, the plea to class position was unsuccessful.

Celso, in "Ang Angayng Masunod,"⁶⁷ does not have any problems with school nor with money. His parents send him to a prestigious institution and he excels in his classes. His father however wishes him to become a doctor. Celso does not care for this since he dreams of pursuing agriculture studies. Locked in a stalemate, the issue is resolved with the principal's visit to Celso's home. Mrs. Estrada shares her admiration for Celso's productivity and the bounty of his garden. She tells Mr. Ruiz how bright the boy's future will be in the field of agriculture. Because of the high regard that Mrs. Estrada gives Celso's effort, Mr. Ruiz is persuaded to change his mind and allow Celso to follow his chosen career path.

In "Nakahimungawong si Fidel"⁶⁸ Simo dreams of continuing his studies but his father, who drives a caretela, is a drunkard. All of Simo's necessary contributions are temporarily shouldered by his kind teacher. Since the family is so hard up, Simo absents himself from classes for a week and goes scavenging for scraps at Inayawan. The teacher worries about Simo's absence since this will affect his good performance. By coincidence, she meets Simo's father and expresses how imprudent it will be for Simo to quit school when he was doing so well. Simo's father comprehends the gravity of his irresponsible actions and promises to help his son continue his education.

In emphasizing the importance of education for this world, there was a danger of teaching children to overvalue material things and experience. If education trains students for the future, a school prepares them for their whole lives. In part, the rich were scoundrels in school fights because they represented the appealing but corrupting influence of excess. Social critics held the wealthy as responsible for weakening the morality of the lower and middle classes arguing that the standards they set were immodest. As Ramon says to Roque in "Kahiamgo,"⁶⁹

"What you see isn't heaven. That's the limit of our view - the horizon.
We can't reach it, but heaven, we can grasp, but we can't see nor touch
it. Heaven is in us though not in our corporal selves, but something
that we make of ourselves."⁷⁰ (translation is mine)

Roque, a twelve-year old boy has already shunned students his age believing their education simply an easy means for them to avoid household work. What he hears from Ramon opens up his mind Heaven in life comes from learning and enlightenment.

Rich children did not only experience distress at being bested by relatively underprivileged classmates. Several stories show the mistake of parents who either miseducated or were insensitive about the prospects of their children's future. Lourdes Lao explains that one of the hindrances in a good education was "problem parents" (72). Often, parents do not understand their children's predicaments or are apathetic to the child's needs. In Simo's case, the drunkard father realizes that if he will not champion his son's

⁶⁵ "Pagpatibul-og sa Singot" January 12, 1983.

⁶⁶ "Ikaw Lamang ang Imong Mapanag-iya" January 26, 1983.

⁶⁷ "Ang Angayng Masunod" April 13, 1983.

⁶⁸ "Nakahimungawong si Fidel" March 7, 1984.

⁶⁹ "Kahiamgo" May 11, 1983.

⁷⁰ "Dili langit kanang imong nakita. Mao kana ang utlanan sa atong panan-aw - ang kapunawpunawan. Dili kana nato makab-ot, samtang ang langit atong makab-ot, apan dili nato makita ug mahikap. Ang langit ania ra kanato, apan dili diha sa atong pagka tawo konditi binuhat sa ato ra usab nga kaugalingon" (16).

education but simply spend all his earnings on liquor, they will all be doomed to poverty. In Lerma's case, Nang Aurea comprehends the negative magnitude of permissiveness and how irrevocably damaging its effects could be in the future.

"Ang Hakog,"⁷¹ describes the unpleasant effects of selfishness. No one comes to the rescue of a selfish person in need. Carmen comes to this awareness when Lucas Calderon, their neighbor, is having a heart attack. What loud cries and entreaties for assistance fell on the deaf ears of next-door neighbors who dismiss the incident saying that Mrs. Calderon should let her money work in her time of need. Carmen quietly reflects on her own behavior since she is cognizant of a parallel avoidance. When her classmates borrow pens or erasers from her, she is unwillingly to lend her school supplies. She promises no longer to be selfish whenever someone needed her help. Like Carmen, Anselmo comes into the awareness of selfish acts in "Lantawa ang Ugma."⁷² His mother arrogates the water supply that flows through their home and further down to a neighbor's line. Because his mother is not in good terms with Nang Luming, the neighbor, she keeps the faucet turned on, slowing down if not entirely cutting up the flow of water. Nang Luming rants against her neighbor's insensitivity and self-interest. Anselmo, not knowing any better, duplicates his mother's behavior and leaves the water dripping. One day in a classroom discussion, Mrs. Romero talks about the necessity as well as the means of water conservation. Anselmo, having apprehended the implications of his actions, goes home with the awareness of the importance of saving up water. He also learns to be a proper steward for such natural resource and turns off the water supply when not in use so that others can avail of it.

Berting and Myrna in "Kinsay Tigsala?"⁷³ cannot seem to agree on how to discipline their child, Dante. The story opens with Dante fidgeting and crying because he cannot have another toy gun. Myrna believes it is not good to spoil the child. Berting, however, because he wishes for the child to stop crying and see him happy is only too willing to give Dante what he wants. When Berting leaves for work, Myrna is still saddled with the problem of dealing with her spoiled child.

Many variations of Anselmo and Carmen's stories appear not only in the column but in children's stories in general. Because education molded the wo/man and in the case of these examples, raised these children with the awareness of a bigger loss and disadvantage not only to themselves but to their immediate outside worlds, as a whole. Other stories took up family and social concerns. In such stories there were more complex characters where both virtue and vice develop together. A few examples that came through the pages of *Sugilanon para sa mga Bata* are "Ang Dumuduong," "Ang Relohero," "Ang Tikasan," "Si Tingting ug ang mga Adis-adis," and "Miss Sharon Ramilo."

No longer restricted to children, the recognizable human types are still individuals whose actions determined their effects in a wider sphere. Sometimes, the narrative formula was inverted to show a good protagonist who became successful, for example, was the father in conflict with dishonest principles in earning a livelihood, was still a good person. Such characters seemed more real as they lent themselves most easily to social critique. For those who believed that society and its institutions were corrupt and that the system was responsible for social evils, these characters turned out to be voices of truth or justice.

In "Ang Dumuduong,"⁷⁴ Ingko Anselmo sells portion of his property to a wealthy man, Don Lucio Serafico, who comes to Damolog, a town in San Isidro. Don Lucio's move to the town brings a lot of progress but corruption and moral decay follow in its wake. Ingko Anselmo is victimized in the process when one day he returns home to find his only daughter, Lourdes, gone. The neighbors tell him that Don Lucio had taken her. He arrives at the rich man's mansion a little too late to save his daughter's virtue. A fight ensues and Don Lucio's mansion burns to the ground. The question of corruption also informs the story, "Ang Relohero."⁷⁵ Mauro is a watch repairman who suffers stiff competition from other watch repairmen. Unlike the others who resort to cheating on parts or services, Mauro remains honest. He is hard-up trying to make a living so that his children can continue their education. His situation further worsens when his stall is transferred to a site hardly frequented by customers. He faithfully stands by his honest labor. One day, his child graduates from high school and Mauro's honest efforts are rewarded by a full-time job offer to repair watches for a big store.

Not everyone can be as steadfast as Mauro. In "Ang Tikasan,"⁷⁶ Luis is persuaded to cheat customers who bring their electric appliances for repair. After graduating from high school and working as a handyman, he sets up his own shop, believing more money to be made in owning a business. Luis is not content with what he earns so inflates the electrical problems in order to charge more. More than this, he steals good parts to sell to a surplus shop. A client, Dr. Roble, brings him an imported radio cassette for repair. His mother reprimands him when she catches him up to his old tricks. He does not listen. Instead he says, "It's no longer Christ's time, Nay, now's the time for the quick-witted."⁷⁷ It does not take long before Luis comes face to face with Dr. Roble again. Luis' mother needs an operation but the hospital requires a deposit. Dr. Roble also confronts him about his fraudulent behavior. Luis regrets his actions and is even made remorseful because the doctor performs the operation even if Luis could not provide the deposit.

Five stories all in all take up the issue of drug addiction and abuse. A major health problem which affects not only the individual, the family but also the community, drug abuse in the stories occur in teenage

⁷¹ "Ang Hakog" June 6, 1983.

⁷² "Lantawa ang Ugma" July 20, 1983.

⁷³ "Kinsay Tigsala?" May 25, 1983.

⁷⁴ "Ang Dumuduong" April 18, 1984.

⁷⁵ "Ang Relohero" January 12, 1984.

⁷⁶ "Ang Tikasan" November 23, 1983.

⁷⁷ "Dili na karon panahon ni Kristo, Nay, panahon na karon sa alisto" (14).

years with peer pressure as a major cause for the social menace. "Si Tingting ug ang mga Adis-adis"⁷⁸ is the story of Tingting who is often invited by friends who are marijuana addicts to join them. Aware of the ill effects of smoking pot, he decides to tell Nong Erning, the barangay tanod, so that the problem could be dealt with properly. Among the stories, this is unique in the sense that the situation is not only dealt with on the personal level but brought to the attention of the authorities.

"Miss Sharon Ramilo"⁷⁹ takes up the story of the protagonist with the same title name who teaches at the San Isidro Primary School. She takes her teaching job seriously while four of her co-faculty members are there to gossip and cannot wait for the day to end. Ms. Comajig, her co-teacher invites her to cut class and dismiss the students for the afternoon so that she and the other teachers could go to the movies. When Ms. Ramilo disagrees with her on teaching being a matter of example, Ms. Comajig replies that teachers are not remunerated well so there was no need to be heroic. Ms. Ramilo declines the offer and stays behind. Mr. Robles, the supervisor, arrives unexpectedly to check on the school. The others are found out and penalized. Ms. Ramilo is rewarded for her dedication and promoted to become school head.

The lasting appeal of *Sugilanon para sa mga Bata* consolidates part of the attraction of the school and family stories as a whole. As stated earlier, the reassuring familiarity and timelessness of schools resonate deep in our universal experiences. The school and family story because they are also predictable in nature contribute to its reading pleasure as a reader knows what to expect. The characters are convincing children, stereotyped parents and other recognizable figures of authority.

Friendship which is key to a child's school experience is also discussed - best friends, class or sports team rivals, crushes and bullies - are ever present. School life is idealized in extracurricular activities, sports and Christmas parties. The lure of *Sugilanon para sa mga Bata* is basically in its setting in an almost mythic school or home where the surroundings are recognizable though faintly different.

The stories also dramatized and sanctioned educational and social values and virtues, validating those attitudes believed to embody and sustain the Cebuano - duty, fairness, sportsmanship, truth and hard work. Its readership was drawn largely from lower middle to working classes. There is little doubt that the narratives, targeted for these readers, gave them a well-cut picture of what to expect in school. One may even speculate these stories would be read to those who would never attend school. Equally significant however, is the potential to persuade readers and their ability to perceive the problems in their immediate environment and effect change. Many of the stories have the capability to clarify one's social awareness. Though the stories show the desire for easy solutions, they prove disconcerting because they accentuate the shortcomings of such comfortable remedies.

There has been little change in the school system from then to the present in the sense that they continue to espouse merit and provide students moral training as well as inculcate values in preparation for their roles as future leaders of the nation. Though there were moves to modernize and eliminate evils, the basic practices remained integral mainly because educators deemed these should continue. To date, the school remains a stalwart institution dedicated to making leaders out of Filipino youth.

Sugilanon para sa mga Bata may have suffered competition from books that constituted the reading list of most schools and from the direct impact of television and movies in which the visual media is communicated. But *Sugilanon para sa mga Bata* with its varied children characters, realistic setting and ordinary language established itself as an integral part of children's literature. It has sought to exploit this by devoting the stories on issues and themes it considers relevant and significant. Its long term effects on attitudes, views and perspectives, however, has yet to be considered.

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⁷⁸ "Si Tingting ug ang mga Adis-adis" June 20, 1984.

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Literacy on Health and Environment in Eight Novels Written by Indonesian Children

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Abstract

This paper studies how the issues of health and environment are discussed in eight novels written by children aged 10 to 14 years old, which are published by DAR! Mizan Publisher, Bandung. Since 2003, this publisher has given more attention to children's literature by launching a program called 'Kecil-kecil Punya Karya' (KKPK), which accommodates children's writing in the form of short stories and novels to be published. These children writers compose many themes in their books, but in this essay, I will only focus the research on the presentation of health and environment issues uncovered in KKPK novels, entitled *Geng Penyelamat Alam*, *Happy Camp*, *Kebun Bunga Tammy*, *Stranded: Cerita dari Pulau tak Berpenghuni*, *Gadis Kecil di Ujung Pulau*, *Liburan di Fairy Land*, *Keajaiban Terindah*, and *Petualangan di Gua Ajaib*. These novels are chosen because their theme or setting are about or around environment. This research is based on ecocriticism theory, developed by Laurence Buell. I observe the perception of the narrator and the main character toward the two issues mentioned above. The result of the research shows that there is a different understanding in the Indonesian children writers' literacy, especially in KKPK books, toward health and environment.

Keywords: children's literature, ecocriticism, health and environment literacy, KKPK

Introduction

Children's books have been emerged in Indonesia since long ago, started with a translation from English literature entitled *Hikajat Robinson Crusoe* (1875) and a Malay story *Hikajat Pelandoek Djinaka* (1914). Then, in 1920s, *Balai Pustaka* published many children's books, such as *Si Samin* (written by M. Kasim) and *Si Dul Anak Betawi* (by Aman Dt. Modjoindo). In 1970s, Indonesia government gave fund through *Inpres Project* (*Inpres=instruksi presiden*) to publish thousands of children's books, both fictions and non-fictions. Then, children's books continuously grow every year, but the quality is degrading. The reading interest of children decreases, because it is assumed that Indonesian children books show monotonous and unsuitable themes, uninteresting presentation, and too didactic content (1999: 11-13).

In 2000s, children's books in Indonesia are enriched by short stories and novels written by children aged 10 to 14 years old. In 2003, one publisher from Bandung, DAR! Mizan, created a program called *Kecil-kecil Punya Karya* (KKPK) to encourage children write stories which then published. There have been thousands of collection of short stories and novels the publisher marketed since then. Some Indonesian critics say that these children's books are full of moral lessons, in other words the content is too didactic. We can easily find the message teaching various moral values, even without any analysis. However, when a certain moral value is not put as the theme, it shows another message which can be assumed to be the real perception of children.

I will focus on the theme about ecology; consequently, I choose the KKPK's books whose story related with environment, which I took eight of them published in these last two years. Some of them indeed campaign the necessity of saving the earth, but the rest only put environment as the setting. I executed the research based on Ecocriticism as one of literary approaches. Besides environment, I also look for the narration related with health, especially healthy food. I select the dialogs and actions/events discussing them and then analyse all by using the explanation of narrative features, especially the narrative perspective. After that, I compare their perceptions towards both issues and give conclusion about the literacy of the children who are writing those novels about them.

Ecocriticism and Children's Literature

Peter Hunt, one critic of children's literature genre from University of Wales, U.K., stated that "It will be clear by now that both the range of children's books and the ways in which they can be studied are very extensive" (2002: 5). He also added that "[...] children's literature studies should not ghettoise themselves, but make every use of critical technique." (2002: 10). For this research, I use ecocriticism as the tool to approach the issue in the eight children's books I am going to study. Ecocriticism is one of literary approaches emerging in 1990s and initiated by Laurence Buell, an English literature professor in Harvard University, U.S. He describes that "Literature and environment studies—commonly called "ecocriticism" or "environmental criticism" in analogy to the more general term literary criticism—comprise an eclectic, pluriform, and cross-disciplinary initiative that aims to explore the environmental dimensions of literature and other creative

media in a spirit of environmental concern not limited to any one method or commitment." (2011: 418). The purpose is, by doing research on literary works based on ecocriticism, we can "contribute significantly to the understanding of environmental problems." (2011: 418).

This term appeared for the very first time in 1978 in William Rueckert's essay "Literature and Ecology: An Experiment in Ecocriticism", but it became popular in the end of 1980s when Cheryll Glotfelty used this term as one vocabulary for critical approach to study nature writing in the meeting of Western Literature Association in 1989(2012:1). Literature and environment studies develop significantly from time to time. In the first-wave in 1990s, ecocritics mostly regarded that environment is nature, so their research focuses on: 1) portraying the natural world in literary works; 2) respecting nature preservation and human affection to nature; and 3) reinforcing biocentric ethics. The second-wave, flourishing in 2000s, has greater concerns in: 1) the metropolis and industrialization; 2) sociocentric ethics by emphasizing environmental justice; 3) combination with postcolonial literary studies and studies of ethnic minority literatures. Today's literature-environment study includes all eras in Western history and also influenced by non-Anglophone world, such as Hispanic, German, Chinese, and Japanese (2011: 419).

Richard Kerridge broaden the scope of Ecocriticism as he sees it as "a broad cultural ecocriticism", which makes it expand not only about nature but also developing into ecofeminism, ecopolitics, ecosocial, ecoculture, and ecological imperialism (cited by Sudikan, 2016: 147). Ecosocial, according to Armour in Sudikan (2016: 166), comprises: 1) way of life; 2) social mental attitude; 3) social behaviour; 4) life style; 5) social health; 6) social wealth; 7) social education; 8) social mental spirituality; 9) social culture; 10) community; and 11) migrations. In this paper, I will relate the perceptions of children characters of the eight novels towards physical environment (nature) and social health.

Issues on ecology also appears in many children's books, one of which is supported by KKPK program. What makes it interesting is that this program seems to give one more meaning in defining the term 'children's literature'. Since this name emerged, many literary critics having concerns in children books tried to give a fixed definition. The name 'children's books' can mean books written (by adult) for children or books read for or by children (1994: 4-5), and now the meaning can be added that the reason why it is called children's books is because it is written by children. Despite all debates about the meaning, the KKPK books contribute something to this genre. It opens the era of children writers to express their ideas in the forms of fictional books, and give many chances for adults/critics to explore their perceptions or attitudes towards various issues through their writing, although we sometimes have to be aware to see who stands behind their ideas.

Result and Discussion

From hundreds of KKPK books published in the last three years, there are only few stories about environment. I took five books talking about saving the earth, whose theme is obviously seen from the title: *Geng Penyelamat Alam* (The Gank of Nature Defender), *Kebun Bunga Tammy* (Tammy's Flower Garden), *Gadis Kecil di Ujung Pulau* (A Little Girl in the Tip of the Island), *Petualangan di Gua Ajaib* (The Adventure in the Magic Cave), and *Liburan di Fairy Land* (Holiday in the Fairy Land). The theme of the rest is not about environment, but the setting is close to physical nature.

Since the theme is about saving nature, all perceptions from the perspective of children narrators and the main characters towards environment are positive. In *Geng Penyelamat Alam*, the narrator 'I' and her friends do many things to save the earth, such as reforestation, rescuing animals, recycling, helping the flood victims, making compost, and fighting against the woodcutters. The narrator, a six-grade elementary school student, and her friends found a group named 'Go Green Forever Gank' and make certain goals:

Tujuan Geng Go Green Forever

1. *Peduli sesama makhluk hidup.*
2. *Menyayangi hewan dan tumbuhan.*
3. *Melindungi hewan dan tumbuhan.*
4. *Merawat hewan atau tumbuhan yang membutuhkan pertolongan.*
5. *Peduli alam sekitar.*

(2015: 12)

(The goals of Go Green Forever Gank:

1. Care other creatures.
2. Love animals dan plants.
3. Protect animlas and plants.
4. Nurse animals and plants that need help.
5. Care to the surroundings.)

As a result, all events narrated in the book are about those goals. We can see it clearly from the titles of the story, for example "*Kucing di atas Pohon*" (A cat on a Tree), "*Anjing yang Malang*" (The Poor Dog), "*Jangan Tebang Pohon Itu!*" (Don't Cut The Tree!), "*Jangan Buang Sampah Sembarangan!*" (Do not Litter!), and "*Pemburu Nakal*" (The Rogue Hunter).

However, a lot of events in the story of this book are exaggerated. Considering that the characters are elementary school students, we can understand if they are able to rescue a cat or a dog, or warn other people in the same age not to litter, for example. However, it is hard to imagine how they do reforestation; not plant several trees in the neighborhood, but a great deal of trees in a hill, not to mention who is the owner and how they do it without any permission (19). They also do recycle by collecting garbage in their housing

thrice a week and recycle them into certain crafts and make compost from the wet (organic) garbage, which then they sell to people (55-59). They succeed doing all of them every week; the writer of the book never considers how hard it is to sell something, let alone souvenirs, which many people regard as tertiary goods. Besides those actions, the characters once help flood victims by rescuing them in an inflatable boat belonged to SAR team (65). It is children usually being evacuated by adults, not the vice versa. Another exaggerated action is that, in an event, they bravely warn some maleficent woodcutters in a remote hill, without any adult acquaintances around them (31). The stories, indeed, are in the same tone with Enid Blyton's books such as *The Famous Five* or *The Adventure Series* where some teenagers solve crimes executed by adults. There is a particular difference, however, for Blyton's young adult characters often hide from the sight of the villains and investigate them secretly; they are seen only when they are discovered by the criminals.

This pattern also appears in another book *Stranded: Cerita dari Pulau Tak Berpenghuni* (Stranded: A Story from the Uninhabited Island): some events simplify things in life. In this book, two girls of five-grade elementary school, are stranded in an unknown island. The location of the island is not clear, but one girl lives in Jakarta and go to a beach of a near town, and another is from Pangandaran. The theme is not about saving the earth, but the story makes nature as the pastoral setting written affectionately. The uninhabited island is narrated as a friendly place, with easily caught fish at the shore, fruitful coconut trees, cool sand at night, and everything is easy during their living as castaways in this remote island.

It reminds me of *The Coral Island* (1858), a novel written by R.M. Ballantyne, in which three boys maroon on a South Pacific island and manage to live there safely by taking all things they need from their surroundings. Nature has provided all their needs without too many efforts to take them. Years later, another novel appeared inverting the former: some children stranded in a remote island when they are evacuated from an area of conflict in the second world war. This novel, entitled *Lord of the Flies* (1954) written by William Golding, shows that being a castaway is not that simple. They cannot get food easily for they have to hunt wild animals, seek for fresh water, and make and keep the bonfire throughout the night since there is no electric light. They also have debates and even fight to each other for mere things. The writer of *Stranded* simplifies life which is supposed to be hard; the children characters—who are still in elementary school—can go through the life in a remote island without any adult and without being depressed. Meanwhile, Mark Twain in *The Adventures of Tom Sawyer* tells an event where Tom and two other boys escape and live alone in a small island at the Mississippi River but not very far from the settlement of their own society. These three boys try to survive but get depressed and give up after several days; then, they go back to their family.

These two stories are categorized as realistic fictions since there is no narration about any magic things. I think the writers have tried to be rational by making cause-effect events, but still miss the logic of the real life. They cannot see the difficulties in doing something big, such as how to face gangsters or how to survive alone in a deserted island.

Another KKKPK book having the same pattern is *Petualangan di Gua Ajaib*. This book is a collection of short stories. The title of the first story is put as the title of the novel. Six out of nine short stories in this book are related to environment, four of which have theme about saving animals and plants. The first story is about a girl daydreaming that she is in a flower garden where the animals can speak. Such story as this belongs to fantasy genre. It is narrated that the girl has to cure the king of the jungle from an unknown illness but without any reason. This human being obeys to rescue animals because of her love to creatures: "... dengan perasaan gugup, takut, khawatir, dan sayang pada sahabat barunya, raja binatang, dia melakukan apa yang diperintahkan kelelawar, kucing, dan tikus, sahabat barunya. Falia ingin membantu penderitaan raja binatang. Dia tidak bisa membayangkan seandainya dia yang mengalami hal itu" (2015: 19) [emphasis added] ("[...] nervous, scared, worried, and affectionate to her new close friend, the king of the jungle, she carried out what the bat, the cat, and the mouse, her new friends, had instructed. Falia wished to help lessening the king's pain. She could not imagine if she was undergoing the suffering."). This story teaches readers to respect and to show affection to nature.

There are three other short stories talking about nature. One of them also simplifies things in life: "*Rumah Pohon*" ("The Tree House"). A girl and her friends builds a tree house in her frontyard. She narrates the process lightly: "*Kami mulai menyiapkan bahan-bahannya: kayu, paku, papan, plastik untuk atap, dan kardus untuk alas duduk. [...] agak lama kemudian, rumah pohon itu pun selesai.*" (68-70) ("We prepared the materials: a piece of wood, nails, a piece of triplex, plastic for the roof, and a cardboard for the floor"). They do it without any help from adults; they do all the hard things by themselves.

In this collection of short stories, there is one story discussing about nature, entitled "*Misteri Hutan*" ("The Mystery of the Jungle"), but it ends without somebody solving the mystery. I guess the story does not finish yet, but because the book has reached 100 pages, it stops abruptly there. All books have the same number of pages: around 100. What is more, if a novel has pages less than that number, it will be added by some different short stories and sometimes with different theme.

One more book which has the same pattern is *Kebun Bunga Tammy*. The title has clearly indicated that the story is about saving nature, especially plants. Nevertheless, it is similar with other three books discussed above that it simplifies things. In one event, Tammy and her friends arrange flowers for her aunt's wedding gown and crown. It is quite oddish how elementary school students manage to make somebody let them do it for her important event like a wedding. I am not sure whether children can do such thing.

Three other books teach readers to save the earth by telling about a certain character who does that kind of work: *Gadis Kecil di Ujung Pulau* and *Liburan di Fairy Land*. The former also narrates the beauty of Pari Island in Pulau Seribu, Jakarta. The same as other books discussed above, the books tend to teach respect to nature and human affection to nature. The third book is quite interesting: *Keajaiban Terindah* (The

Loveliest Miracle). This novel is about a girl taking holiday in her aunt's village. This metropolis girl dislikes going to a small village for she thinks living there is boring. She indeed does not like the stinky cowshed and it does not change until the end of the novel. She grows to like the village because she meets some hospitable friends, but not because of the beauty of the nature. However, this novel depicts the nature of the village slightly but can make me imagine the place vividly: the characters and her friends run through a cassava field or fly kites in a dry paddy field. It does not teach readers to love nature, but describe it merely as the pastoral setting of the events which can give vivid view.

There is one book showing different perception on nature: *Happy Camp*. The theme of the story is not about saving nature, but the experience of joining a scout camp at school. In one event, the narrator blames the rain—which is a part of nature of course—because it ruins their plan to make the bonfire in the evening. She also does not describe much about environment; she only narrates the events in the camp.

Those are the explanation about the narrators' perception towards environment. Most of them show positive attitudes to nature. I also want to describe about their perception towards health, especially food they choose to eat. The dialogs about food are only a few, because the writers do not mean to focus on it, but the talks about it have shown a certain view.

Some of these books present short dialogs related with food. In *Happy Camp*, the narrator and her friends buy some food for the camp: sausages, cornet beef, and instant noodles. These are not healthy food for they have chemical preservative and much monosodium glutamat. In *Kebun Bunga Tammy*, the main character likes softdrinks—unhealthy drinks for they contain too much sugar. The narrator in *Gadis Kecil di Ujung Pulau* loves eating sweets, chocolates, and ice cream besides cereal. Meanwhile, in *Keajaiban Terindah*, the main character does not like vegetables "Dengan terpaksa, Jessie menyukai sayur bayam itu. Wajahnya tampak masam." (2016: 14) (Reluctantly, Jessie spooned the spinach. Her face was glum). However, the characters in the rest of the books, especially whose theme is saving environment, have healthy food for their meals, for example fried chicken or fish, and drinks various fruit juice. It seems that the writers are aware of healthy food because their theme is about healthy environment.

Conclusion

In conclusion, all narrators of the books whose theme is about nature perceive that they have to respect, love, and save environment. This shows their literacy on having healthy environment. By doing so, however, the narrator shows that the children characters in these books are presented as superior children: they can do many hard things by themselves. Meanwhile, their literacy on healthy food has not yet developed; they only eat the food they like.

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Rewriting Folktales: Children Literature Context, Adaptation, and Pedagogical Aspects: European and Madura Tales

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Abstract

Writing as well as translating the fiction stories is not merely literary notion, it involves the cultural context and pedagogical aspect. In the context of children literature, the pedagogical are the profound subject due to the aim of the children literature itself. Writing stories for children should consider the readers thus the children works author explore the psychological views of the children and also the cultural situation where the works are written. This study observes several factors that influence the writing process of children literature such as children literature context (social and culture), adaptation (How do the legendary epics give the influence to the children literature works) and the pedagogical aspects in the children literature (could the children literature educate the readers). The theory of comparative children literature from Emer o'Sullivan is the used to compare the children literature across nation from three different views (context, adaptation, pedagogy). To get the depth understanding the ethnography research is applied, because the research compare between European context and Asian context, particularly Madura Island in Indonesia.

Keywords: *Children Literature Context, Comparative Children literature, Adaptation, Pedagogy*

Introduction

Attending the children to listen the stories will emerge two kinds of possibilities, first they will be laughing and happy and perhaps secondly, they will yawn as the reaction of their boredom. It is natural response and honest expression from the children from the entire world in acquainted with the interesting and uninteresting of the stories that they have heard. Certainly, it will come to the same idea that all children like the challenging and amazing stories. The term "challenging and amazing" here are in the context of the children milieu, thus the stories for the children should be make them happy or it is the joyful stories. The aim of children story firstly is how to make an enjoyment for them. It is very important notion in the children literature, because the children world must be pleasure and taken away from the pressure. Since its aim is an enjoyment, the children stories should consider the appropriate themes in line with the childhood life. The choosing of the themes is the substance way in children stories due to its consideration in socio - cultural, identity and pedagogy. Thus, the stories do not only rely on its exciting theme and plot but also it should be containing the education and reflecting the identity as a result of the socio cultural process for the children.

Meanwhile, in relation with the theme, the children story must consider the development of the children age. Referred to the definition of children literature, Lynch - Brown and Tomlinson (1999) are defined children literature as good - quality trade books for children from birth to adolescence, covering topics of relevance, and interest to children of those ages, through prose and poetry, fiction and non - fiction (p.2). Many children stories are scattered around and it can be easily found today, but not all of such children stories are suitable for the children mental development. In this case, the theme including the content of the stories should be becoming the salient consideration to choose the best stories according to the level of an age. For example the theme, it is truly essential problem in the way of choosing the stories for children. The themes in the children stories usually are the childhood world and problem such as telling their new toys and pets, talking the scary things like the ghost, their excitement of the new friends and school, and so forth. Or, the themes can also be the common themes that are loved by the children, like the imaginative themes about big dragon, giant lizard, and dinosaur till the super hero. The sentimental problems and other rough themes are inappropriate for the children, because such themes are not engaging with their world and ages, like the suicide, love stories, and so forth. Further, Hunt (2005) gives the more detailed definition of the children stories and book, Children's books are different from adults' books: They are written for a different audience, with different skills, different needs, and different ways of reading: Equally, children experience texts in ways which are often unknowable, but which many of us strongly suspect to be very rich and complex. (p. 3)

The educated theme and the cultural identity content of children stories usually are the reflection of custom, culture, and belief from one society. In consequences, even though the social values standard is universal but their way to accomplish their idea will be different each other. The cultural history of the society will affect to the children stories a lot. For instances, the society with its history of the royal family life will dominate the children stories from one generation to the next generation, thus in the next phase, the children stories will tell about the noble life of the king, queen, prince, and princess as well as their characters. The theme will deliver the ideas of the royal family problem such as the good princess, the wise king, the cruel queen, the brave prince, and so forth. On the other hand, the children stories that are not rooted from the royal society environment, they will take away from the noble, kingdom, and palace themes.

The ordinary people in this case will be the hero and heroine in the children stories. The hard worked farmer, the tough young man, the smart boy and girl, the diligent woman, the patient lady and so on usually will become the favorite themes for the children stories sourced from the common society. Then, related with the educated themes, the children stories have to teach the young generation with kindnesses such as giving motivation, teaching and sharing knowledge, learning the world, giving experiences, and teaching the kindness.

Culture, Social Values, and the Tradition of Folktales

Various folktales in the world today have been translated in English with the nice packs and more exciting story. Especially for the European folktales, since the era of Brother Grimm, the European folktales are started to document and rewrite. The writer observes to the village and the native areas to explore their own tradition. Then, according their research the writer remake and rewrite the folktales with some modification, thus it will be resulted the more challenging stories. It is extremely important, because the old stories like folktales usually are identically with old fashioned tradition, dull, and primitive. The modification of the story is aimed to create the exciting story without it leaves the tradition, custom, and culture as its characteristics. Such modification for instance can be happened with the conflict in the stories and also by adding some characters to the story. Because mostly, the conflicts in the folktales are unclear, thus the writer should design several conflicts to make the story more challenging for the students. The teaching of folktales thus in the literature class is closed to the students' life, because in Europe and in Indonesia as well during their childhood their parents introduce them with the folktales. Engaging with the folktales in the childhood is the vicarious experiences that will help the student's understanding of the story.

At the very beginning the folktales and the fairy tales as well according to Jack Zipes intertwine the culture, tradition and social values. It makes the role of oral tradition such as folktales/fairy tales important as the social identification. Folktales/fairy tales is the fruit of the cultural process and experiences of one society. That is why the oral tradition is strongly believed and told from one generation to the next generation. Brother Grimm tales as an example was published firstly in 1812 as the literary fairy tales, but eventually the oral tradition has been existed hundreds years in Germany and Europe before. The oral tradition process is also connected with the universality context or in Jack Zipes term called cultural transmission. The folktale/fairy tale is interconnected with other stories from the whole parts of the world. There is the dialogic process among of them. Such as *Yeh Hsien* or well known as Chinese Cinderella was found in 618 - 907 AD during the Tang Dynasty in China, and transform it into literary tradition in 9th century by You Yang. In Europe this literary tradition found it in Charles Perrault tales published in 1697 or around 8 centuries after the Chinese Cinderella. It was such a long dialog and process in cultural adaptation and transmission.

The Adaptation and Transformation

The adaptation and the transformation from the oral tradition to literary tradition is a kind of effort to bring the oral tradition into the pedagogic context besides it also is very useful to preserve the richness and the diversities of the culture. Some of famous transformations into the literary tradition were the Brother Grimm fairy tales written by Jacob and Wilhelm Grimm from Germany, Stories from Perrault (French), Andersen (Denmark), Nemcova (Czech), and Kavcic (Slovenia). Mostly the literary folktales/fairy tales were adapted from the oral tradition that has been existed in Europe for hundreds years ago. Some of the writers also gave the additional elements in the story as the process of adaptation and dialog among the stories. Such as in Nemcova stories, her fairy tales has been through the long process of adaptation and dialogic with other stories, not only from Europe but also from other parts of the world. Nemcova fairy tales are also much more interesting because as the literary tradition she created the conflicts among the characters and designed the characterization by her own. While in Indonesia particularly in Madura Island, eventually it is rich with the oral tradition because of its strong tradition and it long history from Pagan, Hindu and Muslim cultural combination. Unfortunately, during this time it is only one literary folktales was found written by D. Zawawi Imron entitled *Cerita Rakyat Madura*. This book is not for the children either due to its content was only the compilation of some popular folktales from Madura Island and mostly it does not precise for the children and out of pedagogical context. Also, the book has no illustrations and consequently it is not really interesting for the children to read.

Comparative Children Stories

The comparative children literature embraces the social, cultural, historical, and the pedagogical aspects in the children literature. Stephens in Sullivan (1992) argued Children's fiction belongs firmly within the domain of cultural practices which exist for the purpose of socializing their target audience (p.38). Hence, in the comparative children literature the content must be considered through the education or pedagogical standards together with its contribution. For example many of the folktales and fairy tales have been remake and rewritten because the original version is too subversive. The first version of Snow White mentioned that

the wicked mother was not step mother but the real mother. Then, the next edition it had been changed because it must consider the pedagogical aspects for the children, the mother could not be so cruel.

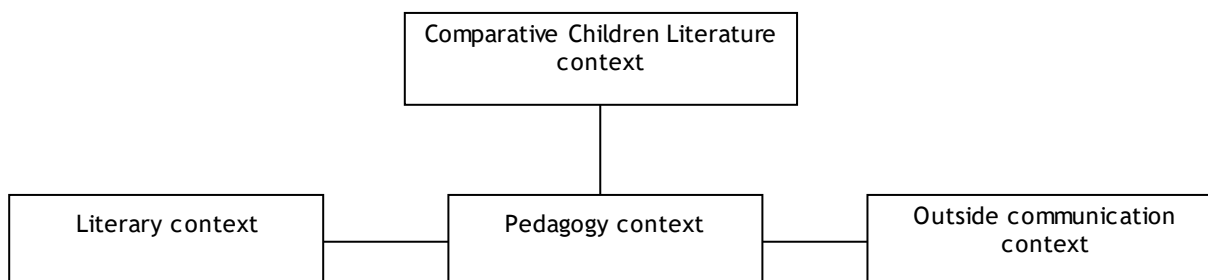


Figure :The context of Comparative children literature

Secondly, the comparative children literature characteristic is fundamentally asymmetrical communication (Sullivan, 1992). This context deals with the communication at the outside of the text. The adults behave on the behalf of children for every turn. They write for the children, publish for them, and also select and recommend the appropriate one for them. The adults employ observing the children literature and emanate some themes and linguistic aspects such as they somehow select the appropriate translation versions too for the children. The adult (as the author) also considers the level or stage of their ages. Thus, the pedagogical context and the psychological aspect of learning are the salient subjects in the outside communication besides the literary context itself. Further, Sullivan (1992) stated a general theory of children's literature which considers the consequences of the asymmetrical communication - forms of thematic, linguistic and literary accommodation employed by authors to bridge the distance and difference between adult and child, for instance - are central to a general theory of children's literature which forms the basis of CCLS (Comparative Children Literature Studies) (p.38).

The unequal of communication between the adult as the author and the children as the reader absolutely comes from their gap of world experiences and their social position. Children literature hereby should consider the reader requirements and capabilities. It is not a simple problem to know the reader requirements because the author must examine the thematic features and its subject-matter. The linguistic element is also one of the main considerations in children literature notion. Today the children literature is dominated by the picture book, it is the trend based on the readers' requirement. In the connection with the reader capabilities, the author cannot neglect the stage of children development skills. This psychological aspect will determine the complexity of the stories content. The stories for the children under 5 years are fully illustrated with a little bit sentences but above 5 years it could put more sentences on them. The adaptation and the transfer in children literature become the essential notion. It is a kind of the bridge to link the communicatory problem between the author and the reader.

Engaging the Comparative Folktales: Czech, Madura, and Slovenia

The notion of folktales in Czech cannot separate with the name of Bozena Nemcova 1820 - 1862, the woman writer from Bohemia era depict her stories about the life of prince, princess, and the governor and their relation with an ordinary people. Nemcova tales much explores the rural life as the portrait of Bohemia and Moravia villagers life and tradition and acquainted with her own life which is possibly noble. In Traditional stories written by Nemcova, the fairy and magical power as the heritage of Pagan life are also founded as one of its element. Such as in *the Black Princess*, *The Clever Princess*, *The Golden Hill*, and *The Devil and Kate*, all these stories account for some magical power as the setting, and also as the weapon of the main characters to accomplish her aims. In Czech stories written by Nemcova, the character usually is the ordinary people, and they get the magical power due to their hard work, effort, and struggle. The relation among the characters are unique, it usually shows the relation between the nobility and the common life.

Even though the main characters are an ordinary people but the other main characters are from the noble family, and there is shown that the ordinary people and the noble people in the story are equal. There is no barrier for the ordinary people to marry with the princess as well as here is no barrier for the ordinary people become the high rank officer and enter to the royal life. For instances, in *Black Princess* and *the Golden stories*, the main characters are the ordinary people who get their nobility through their magical power and hard struggle. Another uniqueness of Czech stories is the theme within the story accomplished. Because the center of theme is not the noble life or royal life, such as the king and queen life with their luxurious and glamour circumstances, but it much more emphasize on the ordinary people life and their effort and fate to reach the success. Such theme make them differ from other traditional stories from other parts of Europe, like England, French, and Dutch that are told more about the life in the palace and the beauty of kingdom.

Besides, Nemcova, other outstanding fairy tales writers from Czech is Karel Jaromir Erben. He is the writer in the mid of 19th century. Like Nemcova, he also tries to promote the Bohemian triumphant and tradition in his fairy tales. His story entitled *Three Spinners and Fire Bird* and *Red Fox* are full of moral messages and as the mirror of Bohemian tradition and culture in the past time. In Czech It also can be found

many legends dealt with the life of the noble life in Prague. Such the story like St. Wenceslas and Charles IV and other legends was accompanying some places like the castles and chapels in Prague and its surroundings. For example is the legend of Lorena chapel in Prague. This is acquainted with the catholic religion and belief in the 15th century in Bohemia. This chapel is as the replica of Santa Casa house, the Virgin Mary place in Catholic religion.

Furthermore, Madura is the island with thousands of folktales as its historical and cultural heritage. The folktales including myth and legend are created the characteristics of Madura people. They are parts of long history which cannot be separated from the society, because folktales are the local genius, a kind of way of thought. Barthes (1973) argues that the very principle of myth, in this sense, is that 'it transforms history into nature' (p. 129). Madura with its all uniqueness transforms its values through the its local genius, like folktales from one generation to the next generation. Surely, inside of the folktales it can be found the moral and religious elements as its standard of philosophy for its people.

Otherwise, for Madura tales, mostly nobility is the center of the theme and also the characters, although it can be found the traditional tales with the hard relation between the noble and an ordinary people such as *Ke'lesap* and *Arya Menak*. The primordial custom and tradition in whole Indonesia areas including Madura, makes the traditional folktales are dominated with the noble themes. *Joko Tole*, *Pottre Koneng*, *Bangsadcara and Ragapadmi*, *The Origin of Madura* and *Rato Ebu* are the folktales that cannot separate with the history of Madura kingdom in the past time. Firstly, Madura is the Hindu kingdom, reigned by Arya Wiraraja in Sumenep but Madura was never becoming an independent kingdom, it was a part of Majapahit empire then as a part of Islamic Mataram kingdom. But the demarcation line between royal family and an ordinary people is hold tightly and strictly. The royal family lived in their own circle and take away from the ordinary people life. The caste system as the heritage of Hinduism gives the strong effects to the relationship between the Nobel class and the ordinary people, thus the marriage between the royal family member and the ordinary people is suggested as taboo. Though, the tradition is changed from Hindu to Islam, but this is not easy to change the belief and the Hindu tradition that is come to Indonesia since the 3rd Century. Hinduism had become the tradition for 10th Century before Islam came to Indonesia in around 14th century. Consequently, it affects to the culture, tradition, and custom in Indonesia, like it has been reflected in Madura folktales. The characters in Madura folktales are the prince, princess, queen, and the king, angel, and few of an ordinary people as the hero. While the morality, religious, and toughness will be the center of themes in Madura folktales. The king, the queen, the prince and the princess are described as the holy people with their sin cere attitude and behavior. Such as in *Rato Ebu*, the queen is the holy queen with her life devoting only to God and taking away from her life in the world.

The next, flying to Mediterranean, Slovenia is the small country near the Adriatic sea, but it is rich of tradition, culture with its uniqueness of its folktales. The Dragon as the symbol and icon of city, Ljubljana is the real proof of their strong tradition and culture. Many legends and myth in Slovenia tell the dragon as its character, including the legend of Ljubljana itself. The statue of the dragon in this city is suggested and symbolized as the protector of the city. This winged dragon is in the Ljubljana castle and some of them are decorated in the Ljubljana bridge and this icon is closely related with the legend of Ljubljana and its involvement with the Greek legend, Jason and the Argonauts. The Legend of Kresnik in Slovenia, the supernatural being of the sun and fire is also connected with the dragon too.

According to this following story about Kresnik, it shows how the dragon is much dominant in Slovenian legend "...Kresnik owned many cows and other riches. One day, a dragon stole his wealth and locked it in a crag. Kresnik found his cattle with the help of his four-eyed dog or a magic plant that could open cliff s; then he conquered the dragon, and reclaimed his wealth (Kropej, p.172). The winged dragon seems becoming one of the characteristics in Slovenia folktales because this character is rarely to find in other European stories. Like in Czech and also other fairy tales in Slavic culture, Slovenia folktales also have the water spirit or the water man or in Czech, the name is *Vodnik*, *Vodianoj* in Russia, *Povodni moz* in Slovenia or the water goblin or in German folktales called *wasserman*. Although the appearance is different because it depends on their own tradition and culture, but the water spirit has similarities among one and other countries in European folktales. The similarities are firstly laid on their inhabitant in the water area such as pond, marsh, lake, river, and sea and secondly it deals with the belief that they will steal the human soul and drown it to the base of water if the human are not beware of them.

Conclusion

The social and cultural background as a part of the tradition is definitely salient folktales and fairy tales process in adaptation and transformation around the world. The intertwining and interconnecting among folktales/fairy tales around the world proved its universality views toward the children world itself. Thus the children stories are not merely the stories with children as the characters but the children story has to represent the children world and has the pedagogical perspectives. The adaptation among the children stories around the world could be traced by searching its similar motives. For example, one of the research finding showed the similarities between one story in Madura, Aryo Menak and Czech tales, Swan Maiden. Then, for the pedagogical aims, the adjustment can be carried out when the stories are rewritten to make it more interesting and educating.

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Learning From Their Own Book

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Abstract

Sport, singing and dancing are most popular activities than reading and writing in children group St. Antonius Padua-Manggarai District, NTT. Lack of facilities, limited opportunity and poor attention for writing and reading from the communities became some of the challenges for the children group. Working with the issue, children through their group have created plan to increase their peer interest for reading and writing. The plan got supported from Church, SMPN 3 Cibal, communities and Wahana Visi Indonesia in form of stimulations. The stimulations were library with its books, networking with literary children book club, reading and writing workshops and training, event of celebrating Nasional language day, publishing a book consisted compilation of children's short stories, book reading and reflection and presenting their transformation to the audience in a conference. The stimulation contributed the increasing number of children who interested in reading and writing in the children group. Using their own writings, children learnt to create better language and writing skills. Their transformation was not just for literacy but more for their well-being.

Keywords: *reading, writing, child group, community, stimulation, motivation, opportunity*

Pendahuluan

Berbicara tentang literatur anak, tidak pernah lepas dari peran anak itu sendiri. Sering kali orang dewasa ingin menunjukkan kepedulian terhadap anak dengan membahas isu, merancang aturan ataupun kebijakan yang peduli anak tetapi lupa mendengarkan dan menghadirkan anak itu sendiri. Pasal 13 Konvensi Hak Anak Perserikatan Bangsa-Bangsa pada tanggal 20 November 1989 menyebutkan "Anak mempunyai hak atas kebebasan untuk menyatakan pendapat. Hak ini akan mencakup kebebasan untuk mengemukakan, menerima dan memberi segala macam informasi, gagasan, terlepas dari perbatasan wilayah baik secara lisan, tertulis atau dalam cetakan, dalam bentuk karya seni atau melalui media lain yang dipilih anak bersangkutan". Konvensi Hak Anak ini sudah diadopsi Indonesia melalui Undang-Undang Nomor 35 Tahun 2014 tentang Perubahan atas Undang-Undang Nomor 23 Tahun 2012 tentang Perlindungan Anak. Kurangnya kesempatan anak-anak dalam menyampaikan informasi ataupun gagasan sering kali dipengaruhi oleh keterbatasan fasilitas dan informasi yang diterima. Anak-anak yang bersekolah di kota sering kali diutamakan dan mendapat peluang yang lebih besar dibandingkan dengan anak-anak yang bersekolah di desa. Fasilitas di desa yang terbatas juga menjadi tantangan tersendiri bagi anak-anak dan berdampak pada motivasi anak dan pengembangan minat dan bakat.

Literatur Anak berkaitan erat dengan budaya membaca dan menulis yang dimiliki anak. Membaca dan menulis adalah hal pertama yang diajarkan kepada anak-anak ketika memasuki usia sekolah. Bahkan sekarang ini di usia kelompok bermain sudah mulai belajar membaca dan menulis. *Setetes Tinta di Ujung Fajar* adalah sebuah buku kumpulan cerita pendek yang dituliskan oleh 157 anak yang tergabung dalam Komunitas Anak St Antonius Padua Rii. Gerakan menulis yang dilakukan anak-anak yang bersekolah di SMP Negeri 3 Cibal, Kabupaten Manggarai, Nusa Tenggara Timur, Indonesia ini menunjukkan bahwa anak-anak yang tinggal dalam keterbatasan, memiliki kesempatan menulis yang sama dengan anak-anak dari belahan dunia manapun.

Kondisi Alam dan Sosial

Perak dan Beamese adalah dua desa yang terletak di Pulau Flores dan termasuk dalam wilayah administratif Kecamatan Cibal Kabupaten Manggarai Provinsi Nusa Tenggara Timur Republik Indonesia dengan mayoritas penduduk bersuku Manggarai. Desa ini berjarak kurang lebih 30 Km atau sekitar 90 menit menggunakan kendaraan dari Kota Ruteng, Ibukota kabupaten. Dengan kondisi topografi yang berbukit-bukit, kondisi jalan yang belum memadai dan rawan longsor memaksa kendaraan untuk lebih berhati-hati.

Mayoritas penduduk berprofesi sebagai petani dan sisanya sebagai pegawai negeri sipil, tentara/polisi, tenaga kesehatan, guru, biarawan atau biarawati, wiraswasta dan tenaga kerja di luar negeri. Sebagian besar masyarakat yang berprofesi sebagai petani hanya menyelesaikan pendidikan maksimal di tingkat Sekolah Menengah Atas. Hanya masyarakat yang bekerja di sektor pemerintahan dan pendidikan yang menyelesaikan pendidikan pada level perguruan tinggi.

Fasilitas Umum

Sekolah Menengah Pertama Negeri 3 Cibal adalah salah satu sekolah lanjutan yang terletak di Desa Perak. Sekolah ini letaknya tidak jauh dari Gereja Katolik St Antonius Padua Rii yang terletak di Desa Beamese. Jika melihat topografinya, SMP Negeri 3 Cibal berada pada ketinggian sedangkan Gereja berada di lembah. SMP Negeri 3 Cibal memiliki sebuah ruang perpustakaan. Perpustakaan ini digunakan hanya pada jam pelajaran di sekolah.

Gereja St Antonius Padua Rii menjadi pusat aktivitas dari beberapa desa disekitarnya karena letaknya yang strategis. Disekitar kompleks gereja ini terdapat Sekolah Dasar, Puskesmas dan Kantor Pemerintah Desa Beamese. Kompleks ini memiliki gedung gereja, gedung pastoran, pendopo dan lapangan yang cukup luas dan datar yang sering dijadikan tempat berkumpulnya masyarakat untuk melakukan aktivitas baik acara adat, keagamaan, sekolah, olah raga bahkan resepsi pernikahan. Tidak hanya orang dewasa, anak-anak yang tergabung dalam Komunitas Anak St Antonius Padua lebih sering menggunakan kompleks gereja ini sebagai tempat bermain, berkumpul dan berkegiatan.

Sarana dan prasarana umum yang tersedia masih terbatas. Masyarakat masih menggunakan panel surya dan genset sebagai penghasil listrik bagi kebutuhan sekolah, rumah tangga, gereja dan fasilitas kesehatan. Untuk memenuhi kebutuhan air, masyarakat memanfaatkan sumber air pegunungan yang dialirkan melalui pipa atau bambu menuju tempat penampungan air bersama. Pada musim kemarau debit air mulai menyusut bahkan kering, sehingga masyarakat harus berjalan kaki lebih dari satu kilometer untuk mengambil air dari mata air yang jauh dari pemukiman penduduk. Akses komunikasi melalui telpon seluler sudah menjangkau setiap desa, tetapi terdapat beberapa titik lokasi rumah penduduk yang tidak mendapat sinyal telpon seluler karena berada pada lembah yang cukup dalam.

Pasar atau tempat membeli kebutuhan terdekat berlokasi di Pagal, ibukota Kecamatan Cibal yang berjarak sekitar 10 kilometer. Sedangkan di desa hanya terdapat beberapa kios dan toko kecil. Untuk mencari toko buku yang menjual berbagai jenis buku bacaan sangat sulit. Tidak ada toko atau tempat yang menjual buku bacaan secara khusus.

Ekologi Anak

Bersekolah adalah aktivitas wajib yang dilakukan anak-anak. Usai jam sekolah mereka biasanya menghabiskan waktu untuk membantu orang tua seperti mencari kayu bakar, menjaga adik, mengambil air dan berkebun. Ketika malam hari, tidak banyak aktivitas yang dilakukan anak-anak. Bahkan beberapa anak mengalami kesulitan untuk membaca atau mengerjakan tugas sekolah dikarenakan penerangan yang digunakan masih terbatas.

Keterbatasan orang tua baik dalam bidang pendidikan maupun ekonomi cenderung mempengaruhi anak untuk bekerja membantu orang tua mencari nafkah, bahkan anak-anak harus putus sekolah. Profesi seperti tukang ojek, penjual pisang, kernet kendaraan umum, penjual kayu bakar dan penjual ikan menjadi pilihan untuk menyambung hidup. Pilihan lain adalah anak-anak harus tinggal jauh dari orang tua dan tinggal bersama saudara yang letak rumahnya lebih dekat dengan sekolah. Hal ini dilakukan untuk menekan biaya transportasi dan makan sehari-hari.

Anak-anak menggunakan Bahasa Manggarai sebagai bahasa sehari-hari di rumah, dan Bahasa Indonesia lebih banyak digunakan saat berada di sekolah. Para orang tua pun akan sangat jarang menggunakan Bahasa Indonesia di lingkungan rumah bahkan terdapat beberapa orang tua dan anak usia SD yang tidak dapat memahami dan menggunakan Bahasa Indonesia.

Pembentukan Kelompok dan Identifikasi Minat Anak

Kegiatan pengembangan minat anak diluar jam sekolah belum masuk dalam rencana pemerintah desa ataupun komunitas orang dewasa lainnya. Komunitas Anak St Antonius Padua Rii dibentuk pada Tahun 2014 dengan jumlah anggota sebanyak 15 orang. Kelompok Anak ini berfungsi sebagai wadah anak-anak untuk berpartisipasi demi tercapainya kesejahteraan anak melalui berbagai aktivitas yang direncanakan dan dilakukan secara mandiri. Pemetaan minat dilakukan kepada 15 anak melalui cara sederhana. Anak-anak menuliskan sendiri aktivitas yang ingin dilakukan di dalam kelompok anak.

Tabel 1
Pemetaan Minat Komunitas Anak St Antonius Padua

Jenis Minat	Jumlah Anak	Persentase
Olah raga	9	0.60
Musik	1	0.07
Menari	2	0.13
Membaca dan Menulis	3	0.20

Sumber : Hasil Pemetaan Minat Komunitas Anak St Antonius Padua Tahun 2014

Dari hasil pemetaan minat, anak-anak kemudian merancang sendiri rencana aktivitas dan menentukan jadwal rutin pertemuan kelompok. Dalam pelaksanaan rencana kegiatan ini, anak-anak lebih senang dan cenderung melakukan aktivitas olah raga, menari dan musik. Sedangkan aktivitas membaca dan menulis tidak dilakukan. Berdasarkan hasil evaluasi kegiatan bersama dengan anak-anak disepakati adanya kegiatan majalah dinding anak untuk mengakomodir kegiatan membaca dan menulis yang belum terlaksana. Dari 15 anggota komunitas, hanya 10 orang yang mengumpulkan tulisan dan sebagian besar berupa puisi yang terdiri dari satu atau dua bait. Puisi yang dibuat anak-anak bercerita tentang kehidupan disekitarnya, seperti ayah, ibu, sawah dan petani. Puisi yang dihasilkan anak-anak ini memiliki kesamaan dari segi isi. Kesamaan beberapa kalimat ini dikarenakan anak-anak menuliskan puisi yang sudah diajarkan di sekolah. Refleksi dari kegiatan pembuatan majalah dinding oleh anak ini adalah perlunya tambahan referensi bagi anak dalam membaca dan perlu adanya stimulasi untuk meningkatkan minat baca dan kemampuan menulis bagi anak.

Stimulasi

Kegiatan untuk merangsang kemampuan dasar anak-agar anak dapat tumbuh dan berkembang secara optimal harus dilakukan oleh setiap orang yang berada di lingkungan anak. Untuk menumbuhkan minat baca dan kemampuan menulis anak yang tergabung dalam Komunitas Anak St Antonius Padua diperlukan keterlibatan berbagai pihak. Antara lain Orang Tua, SMP Negeri 3 Cibai, Gereja St Antonius Padua, Klub Sayap Ilmu Sekolah Pelita Harapan Lippo Village dan Wahana Visi Indonesia. Masing-masing pihak memberi dukungan dalam bentuk dan upaya yang sesuai dengan kemampuan dan bidangnya.

Perpustakaan

Keinginan untuk melakukan aktivitas membaca dan menulis dituangkan dalam rencana kerja anak untuk memiliki sebuah perpustakaan di tempat mereka sering berkumpul, yaitu di kompleks gereja sebagai langkah awal menumbuhkan minat baca anak. Melihat minat anak cukup besar untuk memiliki perpustakaan, Gereja memberikan ijin untuk menggunakan sebuah ruangan semi permanen yang tidak pernah digunakan dan hanya berfungsi sebagai gudang. Pekerjaan berat bagi anak-anak untuk mengubah gudang menjadi sebuah perpustakaan ini kembali diwujudkan dalam kerja sama membersihkan ruangan, mengecat ulang dinding, memberi hiasan dan membuat sebuah rak buku sederhana. Gereja memberikan dukungan dengan menyediakan tukang bangunan untuk membantu merenovasi ruangan. Pada awal tahun 2015 Gereja juga memberikan apresiasi bagi anak-anak dengan meresmikan perpustakaan ini sebagai Perpustakaan St Antonius Padua milik Komunitas Anak St Antonius Padua. Pada awalnya, perpustakaan ini hanya memiliki 60 buku bacaan yang berasal dari dukungan Wahana Visi Indonesia. Tetapi jumlah buku yang terbatas ini tidak menyurutkan minat baca anak-anak. Setiap hari sepulang sekolah dan pada hari libur, anak-anak selalu datang ke perpustakaan untuk membaca buku-buku yang tersedia. Bahkan, petugas gereja selalu menganjurkan anak-anak untuk pulang karena hari sudah mulai larut.

Pengembangan Jejaring Kelompok Anak

Referensi dan inspirasi dari kelompok sebaya dibutuhkan sebagai salah satu stimulan. Klub Sayap Ilmu adalah sekelompok siswa-siswi Sekolah Pelita Harapan Lippo Village yang mempunyai visi memperluas wawasan Anak Indonesia yang tinggal di daerah terpencil melalui literasi. Pada Bulan Juni 2015 pemerhati literasi yang datang dari kota besar ini datang untuk memberikan dukungan bagi Komunitas Anak St Antonius Padua berupa buku-buku bacaan lebih dari 500 judul buku dan juga memberikan pendampingan membaca dan menulis.

Bongkar Pasang Negeri 5 Menara adalah buku yang ditujukan bagi para pembaca supaya dapat memahami karya sastra *Negeri 5 Menara* karya Ahmad Fuadi secara lebih mendalam. Dua Penulis Bongkar Pasang Negeri 5 Menara yang merupakan guru Sekolah Pelita Harapan, secara langsung mengajarkan cara menggunakan buku ini kepada Komunitas Anak St Antonius Padua untuk "membongkar" makna dan pesan dari setiap bab Novel *Negeri 5 Menara*. Novel sebagai bahan ajar ini sudah diterapkan penulis kepada para murid mereka di Sekolah Pelita Harapan terlebih dahulu dan dapat menularkan antusiasme kepada sesama murid, yang pada akhirnya para murid ini membentuk sebuah klub yang fokus pada semangat literasi.

Pelatihan jurnalistik adalah salah satu upaya pendampingan yang dilakukan Sayap Ilmu kepada Komunitas Anak St Antonius Padua yang bertujuan untuk meningkatkan kapasitas anak-anak dalam menulis berita dan dapat menyajikannya dalam bentuk koran sederhana yang dibuat secara manual. Pelatihan jurnalistik ini didukung oleh para penulis Bongkar Pasang Negeri 5 Menara dan seorang wartawan METRO TV. Komunitas Anak St Antonius Padua belajar banyak hal tentang cara menulis dan wawancara. Mereka juga mendapatkan inspirasi membuat koran sederhana yang kreatif dengan bahan-bahan yang ada di lingkungan sekitar.

Sayap Ilmu berhasil menularkan antusiasme membaca dan menulis dalam kunjungan satu minggu kepada Komunitas Anak St Antonius Padua. Antusiasme ini dilanjutkan dengan menghidupkan kembali Surat Menyurat yang dulu lebih dikenal dengan Sahabat Pena. Proses surat menyurat dilakukan oleh beberapa anak Komunitas St Antonius Padua dengan beberapa anggota Sayap Ilmu. Pembahasan isi Novel *Negeri 5 Menara* menjadi salah satu isi dari surat yang dikirimkan. Antusiasme juga menular kepada anak-anak diluar anggota Komunitas St Antonius Padua, ditunjukkan dengan bertambahnya anggota Komunitas mencapai kurang lebih 70 anak.

Bulan Bahasa

Menurut Badan Pengembangan dan Pembinaan Bahasa Kementerian Pendidikan dan Kebudayaan Republik Indonesia, Bulan Bahasa adalah upaya untuk membina dan mengembangkan bahasa dan sastra Indonesia, serta bertekad memelihara semangat dan meningkatkan peran serta masyarakat luas dalam menangani masalah bahasa dan sastra. Upaya penyelenggaraan bulan bahasa bagi Komunitas Anak St Antonius Padua di dukung oleh Gereja St Antonius Padua, SMP Negeri 3 Cibal dan Wahana Visi Indonesia. Kegiatan yang dilaksanakan pada Oktober 2015 ini memberikan kesempatan bagi kurang lebih 250 anak yang terdiri dari anggota Komunitas St Antonius Padua dan anak-anak lainnya yang tidak tergabung dalam komunitas untuk berpartisipasi dalam beberapa lomba, antara lain lomba menulis dan membaca puisi bagi anak usia SD, lomba pidato dan lomba menulis cerpen bagi anak usia SMP. Dalam lomba menulis cerpen, 203 judul berhasil dikumpulkan dan dipilih 10 tulisan terbaik.

Terbitnya Buku Cerpen "Setetes Tinta Di Ujung Fajar"

Lomba menulis cerpen yang dilakukan pada Bulan Bahasa Oktober 2015 berhasil mengumpulkan 203 judul dengan berbagai jenis cerita. Sebanyak 46 judul dinyatakan plagiat oleh para juri karena mengambil ide cerita dari tulisan orang lain. Dan sebanyak 157 judul dinyatakan lolos untuk dilanjutkan dalam proses pembuatan buku kumpulan cerpen. Tidak jarang beberapa penulis cerita pendek ini menuliskan ceritanya dalam satu atau dua paragraf. Cerita yang dituliskan sebagian besar berasal dari pengalaman pribadi yang menyenangkan dan kurang menyenangkan, kehidupan sehari-hari dan beberapa cerita fiksi.

Cerpen yang dituliskan ini wajib menggunakan Bahasa Indonesia tetapi sebagian besar penulis belum dapat menuliskan ceritanya dengan menggunakan Bahasa Indonesia yang baik dan benar. Tidak terbiasanya berkomunikasi menggunakan Bahasa Indonesia di lingkungan rumah menjadi salah satu penyebab anak-anak tidak dapat menuliskan cerita dalam Bahasa Indonesia yang baik dan benar. Selain itu, acara TV atau sinetron yang menggunakan dialek Betawi atau Jakarta juga mempengaruhi anak dalam menulis cerita.

Penggunaan Bahasa Indonesia yang belum sempurna menjadi pekerjaan berat seorang editor untuk menyempurnakan penggunaan Bahasa Indonesia sebelum buku ini dapat dicetak. Tujuan dari terbitnya buku cerpen ini adalah sebagai apresiasi bagi anak-anak yang sudah berusaha menulis dan menjadi motivasi bagi mereka untuk menulis lebih baik.

Refleksi Penulis Cerpen

Belajar Bahasa Indonesia tidak hanya dari buku-buku yang dikarang atau diterbitkan orang lain. Buku kumpulan Cerpen *Setetes Tinta Di Ujung Fajar* digunakan oleh Guru Bahasa Indonesia SMP Negeri 3 Cibal untuk mengajarkan penggunaan Bahasa Indonesia yang baik dan benar dengan cara membandingkan tulisan asli dengan tulisan yang telah melalui proses edit. Melalui mekanisme ini, anak-anak lebih bersemangat karena membaca, menemukan kesalahan dan melakukan koreksi dari hasil karya sendiri. Beberapa perbedaan yang diidentifikasi sendiri oleh anak antara lain penambahan tanda baca, pengurangan dan penambahan kata, penambahan huruf, adanya paragraf baru, penggunaan huruf besar dan kecil, perubahan kata dan perubahan cerita dalam satu paragraf karena cerita yang dituliskan dinilai kurang nyaman bagi pembaca.

Refleksi merupakan bagian dari stimulan yang diberikan kepada Komunitas Anak St Antonius Padua untuk mengajak anak-anak melihat kembali berbagai aktivitas yang sudah dilakukan, mengajak anak-anak untuk melihat perubahan diri dan memunculkan semangat untuk melakukan sesuatu yang lebih baik. Proses refleksi ini menggunakan tes grafis untuk mengetahui kepribadian seseorang. Dalam proses refleksi ini tidak semua peserta penulis cerpen hadir, hanya 28 orang yang mengikuti proses refleksi. Tes grafis yang dilakukan ini menghasilkan 2 kondisi. Kondisi awal anak sebelum melakukan aktivitas menulis cerpen dan setelah buku cerpen selesai dicetak. Pada kondisi awal, sebagian besar anak memiliki konsep diri negatif dan kurang percaya diri. Pemicu kurang percaya diri dapat berasal dari keluarga, ketiadaan motivator dan tidak adanya orang yang menjadi panutan. Pada kondisi buku selesai dicetak dan dibagikan kepada masing-masing penulis, rata-rata anak-anak merasa bahagia, lebih berani dan aktif yang dapat dilihat dari respon menulis, responsif, tidak takut bicara, konsep diri mulai positif dan lebih optimis.

"Pada awalnya saya menulis dengan ragu-ragu, tapi sekarang saya tidak ragu-ragu lagi". Kutipan kalimat tersebut merupakan refleksi yang dituliskan salah seorang anak yang menyadari perubahan yang terjadi dalam dirinya. Bertumbuhnya motivasi anak yang mengikuti refleksi dibuktikan dengan beberapa pernyataan seperti "Aku ingin menulis lebih baik lagi", "Aku akan rajin menulis lagi", "Suatu waktu saya jadi penulis yang baik dan terkenal", "Jangan pernah menyerah sebelum mencoba", "Aku akan menjadi profesor penulis di Indonesia, dan saat itu juga aku mau menjadi pembicara yang hebat dan luar biasa". Anak-anak juga menjadi termotivasi untuk menggapai impiannya yang lain seperti ingin menjadi bidan, perawat dan biarawan.

Konferensi

Berbagai proses telah dilewati oleh anak-anak yang tergabung dalam Komunitas Anak St Antonius Padua. Saatnya anak-anak menceritakan proses dan hasil yang sudah dirasakan. *The 4th Literary Studies Conference Children's Literature in Southeast Asia* adalah tempat dimana perwakilan Komunitas Anak St Antonius Padua menyampaikan pengalaman dan perubahan yang mereka rasakan. Latihan berbicara di depan umum menjadi

langkah persiapan bagi empat orang anak yang mewakili komunitas yang didukung oleh para guru Bahasa Indonesia SMP Negeri 3 Cibal. Kesempatan ini juga menumbuhkan keberanian dan kepercayaan diri anak. Konferensi ini juga menjadi inspirasi bagi mereka untuk lebih memperdalam minat membaca dan menulis.

Pembelajaran

Stimulasi memberikan kontribusi terhadap perubahan yang terjadi pada anak-anak Komunitas Anak St Antonius Padua. Perubahan tersebut diantaranya meningkatnya minat menulis anak, meningkatnya minat baca dan tumbuhnya motivasi anak untuk meraih mimpinya masing-masing. Manfaat lain yang dirasakan anak-anak dan SMP Negeri 3 Cibal adalah anak-anak dapat belajar Bahasa Indonesia yang baik dan benar dengan menggunakan buku yang mereka tulis sendiri.

Fasilitas membaca yang memadai dapat meningkatkan minat baca. Perpustakaan yang didesain sesuai dengan selera anak, dan hadirnya buku-buku baru dan menarik, membuat anak-anak semakin betah untuk membaca di Perpustakaan. Hadirnya tutor sebaya dari Sayap Ilmu juga memberikan motivasi bagi anak-anak di desa untuk merasakan kesempatan membaca yang sama dengan anak-anak di kota. Selain itu, rasa penasaran untuk membaca hasil karya sendiri dan hasil karya teman menjadi salah satu motivasi bagi mereka.

Apresiasi tertinggi bagi penulis adalah ketika tulisan dapat diterbitkan menjadi sebuah buku. Apresiasi ini meningkatkan motivasi anak untuk menulis. Kompetisi menulis saat Bulan Bahasa menjadikan kemenangan sebagai salah satu motivasi bagi anak-anak. Peningkatan minat menulis dilihat dari bertambahnya tulisan yang terkumpul, dari 10 puisi yang terkumpul saat pembuatan majalah dinding, menjadi 203 cerpen yang terkumpul pada Bulan Bahasa. Pelatihan dan inspirasi yang diberikan oleh Sayap Ilmu, dan kesempatan menulis yang diberikan oleh guru Bahasa Indonesia SMP Negeri 3 Cibal, menjadi input bagi anak-anak untuk membuat sebuah tulisan.

Tumbuh motivasi dalam diri anak untuk meraih mimpinya adalah perubahan yang disadari anak melalui proses refleksi. Sadar akan perubahan positif yang terjadi dalam diri sendiri, seakan merasa menjadi seorang pemenang. Menang atas perjuangan menghadapi berbagai rintangan yang ada dalam kehidupan sehari-hari. Rintangan yang anak rasakan tergambar dalam tes grafis yang dilakukan saat refleksi. Melalui tulisan, tantangan tersebut berubah menjadi sebuah inspirasi bagi tulisan mereka. Perubahan positif yang disadari oleh anak harus diceritakan kepada orang lain untuk dapat ditularkan sebagai inspirasi dan energi yang positif.

Bagi kebanyakan orang, literasi dipandang sebagai sebuah tujuan utama. Pengalaman anak-anak Komunitas Anak St Antonius Padua memberikan warna lain bagi literasi itu sendiri. Keterbatasan bukanlah penghalang utama. Dukungan orang tua dan lingkungan sekitar berkontribusi besar dalam perubahan positif yang dialami anak-anak. Literasi bukanlah sebuah tujuan tetapi jembatan menuju perubahan positif bagi anak-anak.

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Sowing Seeds: Phyto-criticism and the Botanical Dimensions of Indonesian Literature for Children and Young Adults (LCYA)

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Abstract

Ecocritical studies of literature for children and young adults (LCYA) tend to focus on aspects of sustainability and environmental justice in the Western LCYA canon. Ecocritics call attention to LCYA texts as possible ecopedagogical tools for promoting knowledge of the natural world and for nurturing environmental ethics in young readers. A seminal early study, the edited collection *Wild Things: Children's Culture and Ecocriticism* (2004), examines the interplay between LCYA works and the environmental experiences of young readers. While many ecocritical analyses of LCYA focus on the role of animal protagonists in particular within the narratives, a smaller segment of scholarly research examines the prominent botanical dimensions of texts and the potential of the genre to promote much-needed awareness of the plant world. Of note is a study by Goins (2004) on the botanical content of children's science picture books published between 1990 and 2000. Goins observed a substantial increase during this ten-year period in the number of botanically-themed LCYA works addressing plant biodiversity, botanical life cycles, plant ecology, ethnobotany, and traditional cultural knowledge of flora. The purpose of this paper is to contribute to ecocritical studies of the genre in South-east Asia by examining the representation of plants in contemporary children's literature by Indonesian creators. The authors and illustrators discussed in this study include Toety Maklis, Murti Bunanta, Joan Suyenaga, and Salim Martowiredjo. The paper concludes that South-east Asian LCYA presents a powerful means for contributing to awareness of botany and human-plant relations in the region.

Keywords: *ecocriticism, critical plant studies, ecopedagogy, botany, literature for children and young adults, Indonesia*

Introduction

The first studies of literature for children and young adults (LCYA)—conducted from an environmental perspective—broadly coincided with the advent of the field of ecocriticism (as a subset of literary studies) in the mid-1990s in the United States and England. A thread connecting early and recent ecocritical studies of LCYA has been their shared focus on aspects of human-nature relations, animal studies, sustainability, environmental values, ecological justice, and ecopedagogy in Western LCYA texts (for example, Gaard; Hines; Jacques). On the whole, ecocritics examine the representation of nature in LCYA works while highlighting the texts as potential pedagogical tools for promoting understanding of the nonhuman world and for fostering a sense of environmental ethics in young readers. For instance, the seminal ecocritical study, the collection *Wild Things: Children's Culture and Ecocriticism* (2004) edited by Sidney Dobrin and Kenneth Kidd, examines the interplay between LCYA and the ecological values of young readers. The book emphasizes Anglo-American and British children's literature, including textual analyses of the novels of Beatrix Potter and canonical stories such as E.B. White's *Charlotte's Web* (1952) and Dr. Seuss's *The Lorax* (1971). The principal focus of the sixteen chapters is wild animal characters, although some contributors allude tangentially to the depiction of trees, flowers, and other flora in the LCYA narratives discussed (see, for example, Platt's chapter "Environmental Justice Children's Literature").

Following the publication of *Wild Things*, ecocritical perspectives have been leveraged increasingly in scholarly studies of LCYA works, particularly of British, American, and Australian origins. The books *Experiencing Environment and Place through Children's Literature* (2011, edited by Cutter-Mackenzie, Payne and Reid) and *Children's Literature and the Posthuman: Animal, Environment, Cyborg* (2015, authored by Jacques) offer substantive examples of more recent studies of the ecological dimensions of LCYA narratives from the Western canon. These studies consider the capacity of literature for children and young adults to facilitate an understanding of the importance of present and future environmental responsibility among readers. More specifically, a prominent theme elicited in these ecocritical studies pertains to stewardship—involving an outlook of care for the earth and its inhabitants—as manifested, either explicitly or implicitly, within primary texts. Yet, despite this relatively small but steady upsurge in ecocritical consideration of LCYA, there remains a pronounced absence of scholarly attention to the environmental dimensions of Asian and, especially, South-east Asian works. As a consequence of this gap, this paper intends to contribute to English language-based studies of the LCYA genre in South-east Asia by focusing on the representations of botanical life in contemporary texts written, narrated, or illustrated by Indonesian writers. While advancing green studies of South-east Asian LCYA, this paper also adopts a "critical plant studies" framework that sets out to expand ecocritical approaches to LCYA beyond the animal studies focus inherent to this area of

scholarship since its inception. The central questions asked in the paper are the following: Do Indonesian LCYA texts represent plants in terms that cohere with the agencies of botanical life? What narrative techniques do LCYA creators make use of to convey and stimulate this agential sense? How might botanical ethics be engendered in young readers through Indonesian works? A diverse range of narrative excerpts—including Indonesian folktales recently retold by Murti Bunanta and illustrated by G.M. Sudarta—will be surveyed from a botanical standpoint.

Background: Ecocriticism and Environmental Perspectives on LCYA

The ascent of ecocriticism within Western literary and cultural studies is generally traceable to the ground-breaking books *The Environmental Imagination* (1995, Buell) and *The Ecocriticism Reader: Landmarks in Literary Ecology* (1996, edited by Glotfelty and Fromm), as well as to the founding of the Association for the Study of Literature and the Environment (ASLE) in 1992. Pioneering ecocritic Cheryll Glotfelty defines the field as "the study of the relationship between literature and the physical environment [...] ecocritics and theorists ask questions like the following: How is nature represented in this sonnet? What role does the physical setting play in the plot of this novel? Are the values expressed in this play consistent with ecological wisdom?" (Glotfelty xviii-xix). Although ecocriticism has evolved considerably over the past twenty years—chiefly with regard to postcolonial, posthumanist, animal, and, most recently, plant studies—Glotfelty's original characterization remains pertinent. While the field centered in early years on adult environmental literature—notably, the works of the influential nature writers Henry David Thoreau (Buell) and William Wordsworth (Bate)—a sub-specialization in LCYA ecocriticism emerged around the same time.

The publication of two special issues of children's literature journals heralded the beginning of ecocritical studies of LCYA. In 1994, the *Children's Literature Association Quarterly* published "Ecology and the Child." The issue editorial weighs the potential of children's literature to contribute to resolving mounting environmental crises, including resource depletion and overconsumption (Greenway). On the subject of botanical nature, an article assesses rain forest books as appropriate media for explaining, in pictures and text, the beauty and ecological layering of the forest, ideally instilling in young readers the concept of seeing the environment without taking possession of it (Veeder 165). Moreover, in 1995, the international journal *The Lion and the Unicorn*, which also focuses on scholarly discussion of children's literature, published a special issue "Green Worlds: Nature and Ecology," edited by Suzanne Rahn. The editorial, "Green Worlds for Children," notes the profusion of wild animal stories in early twentieth-century Anglo-American literature and draws attention to the myriad zoological heroes and protagonists of children's literature in the Western tradition (Rahn). Although the issue's first section is labeled "The Forest," the content of the articles remains conspicuously animal-focused. Notwithstanding the zoological emphasis of the sequence as a whole, one contributor addresses the symbolic function of the forest in American children's author Maurice Sendak's illustration of Wilhelm Grimm's posthumously uncovered tale *Dear Mili* (Bosmajian). Recorded in 1816 in a letter Grimm addressed to a little girl, *Dear Mili* narrates the story of a mother who protects her daughter from the threat of war by banishing her to the refuge of a forest.

Later, LCYA ecocriticism gained further traction with the publication, in 2004, of the edited collection *Wild Things*, with its prevailing focus on the animal narratives and protagonists of Western works. However, in this collection, Maude Hines does consider the depiction of flowers in nineteenth-century Anglo-American children's literature. Greta Gaard argues that, given the historical preponderance of animal fables in children's literature, LCYA ecocriticism has tended to emphasize the interconnections between culture, creatures, and children, particularly the subjectivities of the animals depicted in narratives (325). The pronounced early emphasis on animal studies in ecocritical LCYA testifies to the compelling function of zoological protagonists. Many children in diverse cultures can readily empathize with animals and the dramatic circumstances surrounding them. For instance, in Dr. Seuss's eco-justice fable *The Lorax* (1971)—adapted in 2012 as a computer-animated Universal Pictures film—a fictitious animal-like creature, born from the stump of a felled Truffula Tree, speaks on behalf of the environment, forest, and trees, who cannot articulate their common plight for themselves. Gaard theorizes children's literature as an ecopedagogical medium with high potential to foster ecological, bioregional, and zoological literacies (326). In conjunction with the aims of ecofeminism, ecocritical approaches to children's environmental literature identify the ways through which LCYA narratives provide alternatives to logos of domination at the core of the biospheric crisis (327). In Gaard's view, through the interleaving of ecocritical, ecofeminist, and ecopedagogical theories, these works can be assessed by critics for their capacity to support environmental justice values for humans and nonhumans alike.

Critical Plant Studies and LCYA: A Promising Conjunction

During the last five years, the field of critical plant studies (CPS) has been incarnated as the botanical equivalent of human-animal studies (HAS, or animal studies), which has critically addressed the representations of animals in works of literature and popular culture since its formalization in the 1990s (see, for example, Marvin and McHugh, for background on HAS). Recent scholarly collections in CPS—namely *Plants and Literature* (2013, edited by Laist)—investigate the representations of plant life in Western literature, critically evaluating the depictions of vegetal agency, intelligence, sentience, personhood, and ethics in prose and poetic narratives of diverse forms. Following Gaard's call for "intergenerational, inter-cultural, and inter-

species communities committed to living and reading narratives of resistance, narratives of social and environmental justice” (334), this paper develops an ecocritical approach to LCYA underpinned by critical plant studies. Such an approach—coalescing ecocritical, ecofeminist, ecopedagogical, and plant studies-based orientations—presents a broadly useful theoretical foundation for analyzing the botanical content of texts and for assessing the potential efficacy of LCYA as an ecopedagogical (or, more precisely, a botanically-focused pedagogical) medium. Accordingly, this discussion proposes a *phyto*-critical methodology for researching the representation of plants in children’s literature. An abbreviated survey of contemporary Indonesian texts depicting flora (trees, shrubs, herbs, flowers, mosses, ferns)—including newly created works as well as modern reinterpretations of older folkloric narratives—will be presented in the next section.

Before proceeding further, however, a brief overview of the plant-based content of key Western LCYA texts—including a synopsis of secondary literature in this area—is essential to applying the proposed phyto-critical to Indonesian literature. In spite of the long-standing zoological emphasis in children’s ecocriticism, many primary resources exhibit appreciable botanical themes, particularly involving trees. For instance, originally published in 1964, American author Shel Silverstein’s classic *The Giving Tree* (1999 edition) traces the relationship between an apple tree and boy who converse with one another. Conferred personhood and granted the power of vocalization, the female tree addresses the boy throughout the narrative, each episode of which ends with the mantra, “And the tree was happy.” Silverstein charts the downward spiral of the human-tree interactions over time—from youthful enjoyment, based on interspecies respect, to adolescent exploitation, as the boy greedily harvests the apple tree’s fruit, branches, and, ultimately, trunk. By the fable’s conclusion, the tree (now a stump) can only offer the boy (now an old man) a place to rest and contemplate the perilous anthropocentrism of his early life. Some commentators interpret *The Giving Tree* as an allegory for nature’s seemingly boundless munificence. Others suggest that the tale invokes the American legacy of forest destruction while encouraging young readers to engage with trees and the natural world in a balanced, reciprocal manner (Jacques 126-127).

Many contemporary, botanically-nuanced LCYA works contain overt messages about activism, conservation, and the importance of ethical interactions with vegetal nature. Dedicated to the Brazilian forest activist Chico Mendes, the illustrated children’s book *The Great Kapok Tree* (originally published in 1990 by Lynne Cherry) relates the tale of two people who travel to the Amazon to harvest timber. When the younger of the two falls asleep beside the kapok tree (*Ceiba pentandra*), animals descend from the canopy to instruct him about the interdependencies of the forest. With the residues of their stories lingering in his subconscious mind, the boy awakens and chooses to spare the tree’s life. In *The Great Kapok Tree*, animals supply first-person accounts of their reliance on the ancient tree, which bears no agency of its own in the form of direct address. In contrast, American singer-songwriter and children’s author Dana Lyons’s story *The Tree* (2002) confronts the pervasive problem of forest clearcutting through the direct first-person narration of an eight-hundred-year-old Douglas Fir (Lyons). The tale initially took the form of a song of the same name composed by Lyons at the conclusion of an extended, solitary campout under an ancient fir: “There’s a river flowing near me / And I’ve watched that river change and grow / For eight hundred years I have lived here / Through the wind, the fire, and the snow” (qtd. in Fisher 21). Lyons recalls a feeling of the tree granting the song to him during the campout—of the song and its affective dimensions belonging to the tree. As ecotheologian Bron Taylor puts it, “translated from Tree-speak into first-person English, the song is about the tree’s fear as loggers draw near as well as its anguish about the destruction of the tree’s beloved forest and forest friends” (28).

While the preponderance of ecocritical LCYA analysis focuses on the narrative functions of charismatic animal (and, to a less extent, insect and arachnid) protagonists, a much smaller segment of scholarly research examines plant characters and the genre’s potential to promote much-needed public awareness of botanical science and the vegetal world. Of note is a dissertation by Sheila Goins (2004) on the botanical content of science picture books for children between the ages of four and eight, published from 1990 to 2000. Using content analysis, Goins noted a significant increase during this ten-year period in the number of botanically-reflective LCYA works addressing plant biodiversity, botanical life cycles, plant ecology, ethnobotany, and traditional cultural knowledge of flora. She concluded that the relatively small genre of plant-centered children’s science picture books—those with characters and storylines rather than purely information-based—have the ecopedagogical potential to educate young readers about the vital role of flora in sustaining the biological systems of the planet (121). Also of relevance within plant-focused LCYA studies, Jacques (2015) examined the role of trees in early twentieth-century British children’s literature. She identified three modes of representation: (1) trees as useful to humanity and, therefore, rendered through a utilitarian and anthropocentric perspective; (2) trees as links between humanity and nature, aligning the young reader with plants and imparting an ethical directive for humans to do good; and (3) trees as sentient beings with capacities that exceed those of human beings—a representational mode Jacques describes as distinctly posthuman (114). Jacques argues that giving trees voices in narratives—as particularly in the case of Lyons’s *The Tree*—confers a form of personhood that renders them morally considerable.

Contemporary Plant-Centered Indonesian LCYA Works: Some Examples

Classical Indonesian literature reveals aspects of Sanskrit, Arabic, and Persian influences (Ray 1208). Critics often situate the history of modern Indonesian LCYA in the context of the Balai Pustaka (Bureau of Literature or Bureau for Popular Literature)—the publishing agency established in the early twentieth century by the

colonial Dutch administration (Sunindyo in Lesnik-Oberstein 20). In 1908, the Commission for People's Education and Reading was set up to bring formal educational standards to native Indonesian people. In 1917, Balai Pustaka took hold under the Dutch name *Kantoor voor de Volkslectuur* (Office for People's Reading), which served as a mechanism for controlling Indonesians' access to information. By facilitating the publication of works while directly influencing the content made available within them, Balai Pustaka had a significant role in the trajectory of modern Indonesian literature (Teeuw 13). For instance, during the early Balai Pustaka period (approximately spanning the 1920s and '30s), Muhammad Kassim published the novel *Muda Teruna* (*Youth*, 1922) and the short story collection *Temannya* (*Good Company*, 1937) as well as a number of children's books (Teeuw 73). Additionally, Sumatran writer Aman Datuk Madjoindo published the widely-popular children's book *Si Doel, anak Betawi* (*Child of Betawi*) (1932) featuring the Betawi culture and language of the Jakarta capital area. The publishers of the 1949 edition praised the pedagogical strengths of the book as "a witty story [that will] stimulate children's imaginations" (Loven 17-18).

The critic Sunindyo argues that "Indonesian literature had its origins in an oral tradition" (qtd. in Lesnik-Oberstein 20). Yet, except for traditional folktales, rhymes, and songs—as well as works published during the Balai Pustaka period—literature for children has emerged steadily and incrementally (Ray 1208). Nonetheless, Indonesian LCYA today appears vibrant and diverse with a dedicated community of readers, authors, publishers, and critics. In 1987, a key proponent of Indonesian LCYA, Murti Bunanta, established *Kelompok Pencinta Bacaan Anak* (Society for the Advancement of Children's Literature) to promote the emerging genre in the country. In 1991, Hardiyono—who began illustrating children's books in 1971—became the inaugural winner of the Indonesian IBBY (International Board on Books for Young People) competition for illustrations. The writer, illustrator, and artistic director Suyadi has produced numerous LCYA works, notably his earliest books *Pedagang Peci Kecurian* (*Peci Trader Theft*, 1971), *Gua Terlarang* (*The Forbidden Cave*, 1972), and *1000 Kucing Untuk Kakek* (*1000 Cats for Grandfather*, 1974). Moreover, Dwianto Setyawan writes for the eleven to thirteen year-old age group with thrillers and crime stories such as *Malam Yang Mencekam* (*Evening Smells*, 1983) and *Ancaman Surat Berantai* (*Chain Letter Threats*, 1984) (Ray 1208). Regularly incorporating environmental themes into her narratives, Toety Maklis is considered a pioneer of children's literature. Since creating her first illustrated work for children in 1978, she has gone on to produce over forty LCYA-related books.

Maklis's story "Irah Becomes a Flower Gardener" included in *The Last Ticket and Other Stories* (2005) is an example of plant-centered Indonesian children's literature. It opens with a scene of Jakarta businessmen consulting village leaders about a business proposal to cultivate cut flowers to sell for profit back in the city. Although the plan receives a tepid response from villagers—who are much more interested in preparing for the upcoming kite-making competition—a fourteen-year-old girl named Irah becomes keenly interested. Unable to read or write, Irah cannot comprehend the book given to her by the businessmen about raising flowers for the proposed industry, but, nevertheless, she adores blossoms and learned a great deal about plants directly while growing up on her family farm. In the narrative, the processes of becoming literate and becoming familiar with cultivating seeds are entwined and interchangeable. After months of due diligence and perseverance, she at last learns to read the technical manual: "Her dream came true. She could see and smell roses every day, and sent flowers to her aunt and also to her friends on their birthdays and on other occasions as well. She had become an accomplished flower gardener" (Maklis 8). In the tale, plants are linked to beauty, pleasure, and Irah's self-actualization, but also to urban economic intrusions into traditional village life. Early in the work, there is an overriding tension between social classes as the urban literati (and their values of textual literacy and technical knowledge) seek to impose a venture capitalist scheme on rural folk (and their alignment with oral traditions and experiential knowledge). This urban-rural dichotomy also extends to plants cultivated for aesthetic purposes (such as roses) and those grown locally for eating, drinking, consuming as medicine, or processing into fiber. In her learning to read the manual and cultivate ornamental flowers, Irah resolves these binaries by transcending the limitations they impose on her, the villagers, and traditional life more generally.

Many plant-centered LCYA works are based upon traditional folktales, reflecting critic Sunindyo's broader assertion that Indonesian literature bears the marked influence of the oral traditions of diverse cultures. Folktales tend to centrally involve flora that has been historically significant as food or medicine—or for spiritual purposes. Originally a folktale from Central Java Province, "The Origin of the Banyan Tree"—included in the compilation *Indonesian Folktales* narrated by Murti Bunanta and illustrated by G.M. Sudarta—offers one such example most suitable for adolescent or teenage readers, rather than children per se (2003, 90-92). In 2001, Bunanta published her retelling of the tale as the book *Legenda Pohon Beringin* (*The Legend of the Banyan Tree*). Banyan is a kind of fig tree (*Ficus* spp.) held as sacred throughout Asia but particularly on Indonesian islands with Hindu influences—such as Java, Madura, and Bali—where people regard the tree as an abode of both good and bad spirits (Bunanta 126). The narrative opens with a strong and courageous king who presided over one of the biggest Javanese kingdoms. Attempting to ensure that her son will be made royalty when the king dies, the most beautiful concubine, Dewi Andana, plots to kill Prince Jamojaya by slipping poison into his drinking water. When Jamojaya succumbs to the poison, the wails of his wife, Dewi Kusumasari, summon the god Kamajaya. To grant the murdered prince immortality, Kamajaya transforms his dead body into a magnificent tree at the spot where he perished from the toxins. "[S]uddenly she saw Prince Jamojaya's body stand upright with outstretched arms. His body was covered by rough skin and from his arms sprang green leaves. His long black hair became tangled roots that touched the ground. His legs disappeared into the earth, becoming underground roots" (Bunanta 91). The sacred tree—which lives forever—was called *beringin* or banyan. When the princess hugged its trunk, her body turned into a spring of pure water. Upon

later searching for his lost sibling and sister-in-law, the prince's brother turned into a bird that forever flies around singing desolately. "The Origin of the Banyan Tree" especially embodies the second and third principles of Jacques's model of botanical representation in children's literature. Through the premise of divinely facilitated human-plant transformation, the tale connects humanity, vegetal nature, and the supernatural. It encourages readers of all ages to engage reverentially with the tree species. What is more, as the reincarnated prince, the *beringin* is a sentient being demanding respect from mortal humans. Of further salience is the tale's ecological composition: the legend of the banyan also weaves through the origin stories of the spring and bird. Thus, from a phyto-critical perspective, the narrative presents a potentially effective means for fostering well-rounded environmental appreciation through the central protagonist of the prince-turned-banyan.

Plant-centered LCYA—such as the banyan tale—that combines natural and divine themes also has the potential to stimulate the imaginations of young readers and explain the merits of environmental ethics. Geraldine Burke and Amy Cutter-Mackenzie outline what they consider the four hallmarks of an immersive ecopedagogy of children's literature: imagination, interest, involvement, and interactions (Burke and Cutter-Mackenzie). Imagination is a catalyst for engaging children's cognitive understanding of botanical life and for fostering embodied experiences of nature that could lead to respectful outlooks toward place and plants. A folktale from Bali province, "The Origin of the Trunyan People," further exemplifies the botanical themes of Indonesian LCYA through a perfumed tree that attracts the gods. One of the gods marries the guardian of the tree (Bunanta 126). Similarly, "Princess Kemang and Her Tree Husband" is a folktale from Bengkulu in southern Sumatra centering on a botanical protagonist with the ability to vocalize. While hunting deer in a strange forest, the strong-willed princess paused beside a beautiful mango tree. The tree spoke up and advised her, "Be careful! That deer is a tiger in disguise" (Sherman 61). After shooting the deer and watching it turn into a tiger, just as the tree had said, she noticed that the mango tree also had changed into a young man, who introduced himself as "the guardian of the forest." The forest later transformed into the kingdom of Kemang. In this tale, the percipient mango tree bears the faculty of verbal address and relates, in the first person voice, his knowledge of the environment surrounding him. Although stationary, unlike the deer, tiger, and human characters, he is keenly observant but also strategically intelligent in his decision to reveal his personhood to the princess in order to restore the kingdom eventually.

The agency of vegetal life is further thematized in the story "True Strength" published in *Indonesian Children's Favorite Stories* (2005) written by Joan Suyenaga and illustrated by Salim Martowiredjo. "True Strength" relates a tale of a wise man with supernatural strength named Patih Senggilur. After three thieves begin to terrorize the village, Patih offers them cucumbers and watermelons. Their sharp knives and daggers could not cut through the cucumber skin. So Patih slices up his offerings in front of the men: "The knife moved easily and swiftly, like a hot knife through butter. In just a few seconds, the cucumbers and watermelons were cut up into equal slices, placed on a plate, and presented to the amazed thieves" (Suyenaga). Upon witnessing his uncanny strength, the thieves left the village respectfully, avoiding any harmful interactions with the frightened villagers. One manner of reading this tale is phyto-critically. Instead of Patih bearing formidable power, it could be the cucumber with the supernatural capacity to deflect the knives of the thieves. In its narrative centrality, the cucumber protagonist becomes the means through which the human character Patih defends his village without resorting to violent confrontation. Hence, in Suyenaga's narrative, vegetal life is a locus of resistance and resilience.

Conclusion: Further Directions for Ecocritical Studies of Indonesian LCYA

An article in the British newspaper *The Guardian* surveys a variety of children's books that narrate the wonders of plants and gardening (Eccleshare). Classic works, such as English-American novelist and playwright Frances Hodgson Burnett's *The Secret Garden* (1911), are cited as instilling within young readers the imagination, interest, involvement, and interaction with the botanical realm necessary to enact appreciable ecological change. This paper has argued that plant-centered narratives also occupy an essential position within the ecopedagogy of South-east Asian literature for children and young adults. The phyto-critical approach developed in the discussion focused on diverse examples of botanically-tuned Indonesian works—from the supernatural vigor of cucumbers in Suyenaga's "True Strength" and the percipient speaking mango tree in "Princess Kemang and Her Tree Husband" to the prince-turned-banyan in "The Origin of the Banyan Tree" and the flower-loving young female protagonist of "Irah Becomes a Flower Gardener." These examples highlight the various forms of self-directedness exhibited by plants and the techniques (e.g., first-person address, human-plant metamorphosis, allusion to the olfactory sense, etc.) used by authors and illustrators to narrate the agency of vegetal life. Some of the stories depict plants as the saviors of people ("Princess Kemang and Her Tree Husband") and defenders of communities ("True Strength").

In light of these examples, LCYA offers a promising means for contributing to awareness of botanical life in Indonesia as well as human-plant interdependencies. Heightened appreciation of flora and invigorated public commitment to conservation are essential to Indonesian society today. For instance, in South-east Asia, forty-five percent of current oil palm plantations are situated on areas that were intact forests as recently as 1989. Indonesia and Malaysia account for approximately eighty percent of global oil palm production with the export market expected to continue expanding in coming years (Vijay et al. 2). The conversion of forests to plantations exerts untold pressures on botanical populations and the human

communities that rely on them. The ecological parable of relevance today could be the return of the kingdom of Kemang to its former state of forests where trees speak and provide advice to humans.

This study has revealed a number of considerations for future ecocritical research into Indonesian LCYA. As the division between folktales and children's literature appears to blur, scholars could examine the relevance of traditional Indonesian tales to contemporary ecopedagogical aims. The process through which the modernization of folkloric stories takes shape could also be investigated, particularly in terms of the most appropriate target age range of young readers and the efficacy of text-image combinations in the published books. Additionally, one of the principal limitations of this study is its focus on LCYA works translated to English or those which include both Bahasa and English versions of the stories. In order to more fully assess Indonesian works from an ecocritical perspective, subsequent studies should consider texts currently only available in Bahasa. Lastly, a closer alignment between literary, environmental, and educational scholars in Indonesia would create a solid, interdisciplinary foundation for ecopedagogical understanding of LYCA. One of the outcomes of such an alignment would be a greater sense for how children's literature can precipitate environmental values and lead to practical outcomes for the betterment of humans and nonhumans in Indonesia and South-east Asia more broadly.

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Naturalness Issue in a Series of Indonesian Islamic Children Literature Translation

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Abstract

The study discusses the issue of translation naturalness in a series of *Kalimat thoyyibah* storybooks which introduce children earlier to some Islamic abstract concepts and simple rituals of using the *thoyyib* (good/noble) expressions. The discussion is mainly related to the appropriateness of the linguistic choices to children language development (McDevitt and Ormrod 2002). There are five out of the ten storybooks have been chosen for the sample analysis. The results indicate a confusion on whose language the children communicate in the stories since most of the linguistic choices do not sound like children language. Some problems are found ranged from word to pragmatic levels Baker (2011). As compared to the Indonesian version, it seems that the problems are mostly caused by the tendency to faithful linguistic equivalence and lack of style reproduction. The translator maintains the source texts' forms but makes the target texts sound alien due to the lack of the children linguistic style. The conclusion of the study may become an alarm for writers, translators, as well as applied linguists to study further and improve the translation of children literature.

Keywords: *Indonesian Islamic children literature, translation naturalness, children language development*

Introduction

Naturalness in translation is related to the uses of forms which are common and acceptable in the target language (TL) language and culture (Baker 2011: 60-61). To achieve naturalness, As-Safi and Ash-Sharifi (1997: 60-61) elaborated its primary and the secondary features. The primary features cover the ideas of "well-formedness, acceptability, idiomaticity, authenticity and contemporaneity". Well-formedness, or grammaticality, means that the target text (TT) is consistently presented in the TL syntactic rules. Close to grammaticality, acceptability occurs when the TT obeys the TL linguistic and cultural norms. Idiomaticity takes place when the TT follows the rules of TL idiomatic expressions of collocations, idioms, and proverbs. Authenticity means that the TT uses the rhetoric and aesthetic which are common in the TL. These primary features of naturalness are closely related and support each other, as well as generate the secondary features of naturalness; "intelligibility, accessibility or readability". The whole features will create the translation which is flow, understood, and close to reader "linguistic needs and cultural expectation" (Munday 2008:42).

The idea of naturalness seems to be frequently forgotten in Indonesian children literature, including in the translation (Martin 2011). In fact, it is a promising study considering the current Indonesian parents' awareness to support storytelling and reading for children. On the other hand, there is also an awareness to introduce English earlier to children in 'fun ways' and with various exposures, one of them is through storybooks. In the beginning, the stories were imported from the English speaking countries, which were translated into Indonesian or presented bilingually. However, in the later development, with the concern to the irrelevant content and context of some stories, similar books are also written by Indonesians. They write children storybooks, which are more relevant to Indonesian identity, context, and parents' idealism. Some of them are written in bilingual Indonesian and English (or vice versa), to keep the Indonesian sense and to introduce the equal forms in both languages, as found in the bilingual Indonesian fairy tales and Islamic storybooks. The later is booming in Indonesia probably as an effort to arise an Indonesian identity of the country with the biggest Muslims in the world. Interestingly, the storybooks mostly introduce children to the abstract concepts of belief and divinity in Islam. With the various themes and growing number of publications, this group of children literary works needs a special interest.

The study is aimed at describing the naturalness issues in the translation of *Seri Kalimat thoyyibah* resulted from nonequivalence. The storybooks introduce children to some Islamic abstract concepts and simple rituals of using the *thoyyib* (good/noble) expressions at earlier age. Related to the target readers' age, the study focuses further the naturalness of the TTs' wordings in the association to the appropriateness of the linguistic choices to children language development (McDevitt and Ormrod, 2002).

Methodology

The study describes the issue of naturalness on the translation of *Seri kalimat thoyyibah*, a series of bilingual storybooks for children. They were written by Ahmad Zakky, translated by Wicha SB, and published by Zikrul. All of them are Indonesians.

The data were taken from five series:

No	Title	Publication
1.	I can say Alhamdulillah	Mei 2015
2.	I can say Insya Allah	Mei 2015
3.	I can say Subhanallah	Mei 2015
4.	I can say Astaghfirullah	Mei 2015
5.	I can say Laa Ilaaha Illallah	September 2015

From each storybook, the peculiar stylistic choices showing nonequivalence resulting naturalness were gathered and discussed based on the levels of Baker's translation equivalence (2011), from at-word to pragmatic levels.

In the analysis, the nonequivalence are grouped based on their levels first. Then, the reason is provided by comparing the choices in the TT to its ST version. For the word and grammatical levels, the analysis is mainly relied on the Merriam-Webster online dictionary, and Sneddon's Indonesian grammar book (2008). For the textual and pragmatic levels, the analysis is mainly referred to some examples in Baker (2011). These analyses are also referred to children language development (McDevitt and Ormrod 2002: 262-263). Supporting information derived from internet may also be added.

Children Literature and Psycholinguistic Development

Children storybook is a type of children literature, the literary works targeted to children of 0 to 12 year old (Lynch-Brown and Tomlinson 1993: 1). Reading them is influential since they contribute to children personal and cognitive development since children learn interaction and world knowledge as well as how to interpret, reflect, and identify their thoughts and feelings (Dowling 2000: 139). In terms of language skill, children storybooks are also the references for language uses in which different language forms and functions used for different communication aims are introduced along the stories (McKay in Celce-Murcia 2001:319). For those reasons, they have been used as additional materials for children readings at home and for English references in Indonesia. However, some of them do not suite children age (Martin 2011).

Children Psycholinguistic Development

Children psycholinguistic development is parallel to their cognitive development. Human cognitive development refers to the stages of the mental, brain and skills. The stages are the sensory motor (0-2 year old), preoperational (2-6/7 year old), concrete operational (6/7-11/12 year old), and formal operational (11/12 year old-adult) (Piaget in McDevitt and Ormrod 2002: 114). certain stage is related to certain language development, as McDevitt and Ormrod (2002: 262-263) divided into early childhood (2-6 year old), middle childhood (6-10 year old), and early adolescence (10-14 year old). At the early childhood, there is a rapid memory increase of vocabulary and syntax. During these years, children acquire and memorize vocabulary and syntactic knowledge. They also play with the trial and error of language usages that adults usually guide them for language use and function. This is the age for children to learn linguistic form and function as many as possible. Then, during the middle childhood, children start to analyze concrete concepts of vocabulary. With the limitation to the concreteness of the concepts, children of this age could only understand information presented in the simple and abstract words as well as in the simple sentence construction, like simple past, simple present, or simple compound sentences with the clear and explicit logical representation. As children reach early adolescence, children start to require abstract concepts. Therefore, they are able to comprehend words with abstract and complicated concepts and sentences in more complicated structure, like perfective, complicated compound, or complex sentences. They may also start to be able identify text with lack of coherence.

Nonequivalence and Translation Naturalness

In order to achieve naturalness, Nida has paralleled the issue with equivalence in translation (As-Safi and Ash-Sharifi 1997). In the children context, the literature is suppose to be presented in the children wordings, their language. This should also be applied in the translations. Otherwise, nonequivalence in the translation will cause several problems affecting the translation quality.

Nonequivalence is the reversed condition of the ideal equivalence in translation. Equivalence refers to the equal forms between TT and ST. Koller (in Munday 2008: 46-48) emphasizes that finding equivalence in TT involves constituting "ST-TT pairs and contexts". Equivalence does not only work as one-to-one correspondence but also to appropriate uses of language expressions. In other words, creating equivalence does not only involve finding the closest synonyms in the TT but also showing the whole linguistic competence.

Therefore, equivalence decides the quality of a translation (House, 2015: 23) since it is closely related to creating the “accurate, clear and natural” TT (Larson 1984: 49). Accuracy is related to the semantic aspect whether TT is successful presenting the ST’s meaning; whether information contained in the ST has successfully transferred to the TT. Clarity -or ‘clearness’ (p. 49)—is related to the ability of the TT to present a clear and readable text. Naturalness is related to the TT’s smooth flow during the reading for the sake of readership, whether the TT is reader friendly. Each of the criteria is realized through equivalence at all linguistic levels. However, certain criterion is closely related to and supported by certain linguistic level (Baker, 2011). For example, accurate lexical and the grammatical choices are usually accommodate accuracy and clarity since they support the ST-TT linguistic correspondence. Textual and pragmatic equivalence usually affect TT naturalness (p.137) since they decide information cohesiveness and coherence of text. Failure to any criterion is related to nonequivalence, which potentially hamper the translation naturalness.

Findings and Discussion

Findings

The storybooks tell stories related to simple rituals in Islam, on expressing the *thoyyib* (noble) *expressions*. They talk about the life of four central characters; Alif, Ulfa, Bunda and Ayah -the younger son, the older daughter, the mother, and the father in a family. Some additional characters sometimes appear, like Nenek (the Grandma) and the children’s friends. With the simple settings, the storybooks may be targeted to preschoolers since the main character, Alif, is always been taught and guided by his older sister and parents.

The problems on translation naturalness found in the storybooks are summarized as follows:

No	Linguistic level	Problem
1.	At word	a. Different sense words
		b. Improper age-level words
		c. Ineffective words
		d. Missing words
2.	Above word	a. Different collocation usages
		b. Different fixed expression usages
		c. ST onomatopoeia uses
3.	Grammatical	a. Ungrammatical preposition
		b. Ungrammatical determiner
		c. Ungrammatical Word class
		d. Misleading question
		e. Complex construction
4.	Textual	a. Information structure
		b. Illogical text ordering
		c. Transition lack usages
		d. Unnecessary transition
		e. Lack of pronoun
		f. Repeated address terms
		g. Deleted ST discourse markers
		h. Unnecessary detail
		i. Adult-like text
		j. Formal and academic style usages
		5.
b. Different illocutionary expressions		

Discussion

Problems on translation naturalness are issued by some nonequivalence found in the storybooks. Here are some cases;

1. At word level

Nonequivalence at word level is usually caused by the inaccurate word choices and/or unclear uses of words that the meanings become un- or less clear. Here are the examples:

a. Different sense words

Problem in this category occurs in words used for different meaning that the usages in the TT mislead readers. Words like *bounty* (Alhamdulillah), for instance, is usually used to refer to a gift or associated to generosity among humans (<http://www.merriam-webster.com>). However, the original word *rezeki* is borrowed from Arabic, particularly in Islamic culture, which refers to anything human get from the God. Therefore, bounty cannot represent the word since it is closely associated to fund or money.

Another example, *give* (medicine) (Astaghfirullah) is used to refer to an action of dripping liquid medicine to a wound. There is the different meanings between *give* and *drip*; *give* would refer to

handing the medicine to the other participant (Alif), which is not the action referred in the particular situation in the story.

b. Improper age-level words

Some other words are inaccurate in meaning due to the inappropriate age level of usage. Like, *advised* (Astaghfirullah) does not suite to children level since the word is associated to wisdom (<http://www.merriam-webster.com>); to be able to give an advice is to be experienced with. Therefore, children do not say to advise their younger siblings, but 'to tell'. This is the more common form found in children storybooks.

Then in word *spying on* (Laa Illaaha Illallaah), it is told that Alif is watching his Grandmother mumbling word. However, his intensive and increasing curiosity cannot be referred as spying on the Grandmother since the word contains different association. In addition, the more common words in children language is 'to watch' (<http://www.merriam-webster.com>).

c. Ineffective words

There are also some words with ineffective usages in the text. They are not significant to the text's meaning, like *felt* (upset) (Alhamdulillah) or *gave a reason* (Insya Allah). In *felt upset*, since *upset* itself is already a kind of feeling, it is not necessary to add *felt* to precede it. Then in *gave a reason*, it is not common to find in children interaction since it is usually expressed in 'tell' or 'say'. Children vocabulary are usually simple, direct, and concrete, particularly for the context of the TTs.

d. Missing word

However, there is a word that should be appeared in the TT but deleted, like in,

Bunda tersenyum seraya berkata.
 Mommy was smiling Ø (Subhanallah)

Here, there are two consecutive actions taking place but the translator deleted one of them. This affects inaccurate meaning transference from the ST and flow of actions.

2. Above word level

a. Different collocation usages

Some collocations are not used properly in the storybooks. For instance, the idiomatic expression *later on* (Alhamdulillah) seems to be used misleadingly since it refers to the adverb of time in the future, which is supposed to be *later*. rather than in relation to the action mentioned previously.

b. Different fixed expression usages

Catch me if you can! is an expression associated to Abagnale-like actions, referring to making profit in a very short time and from illegal ways (<http://www.urbandictionary.com/define.php?term=catch-me-if-you-can>). Abagnale is the famous figure for forgery (https://en.wikipedia.org/wiki/Catch_Me_If_You_Can). When the expression appears in the storybook (Alhamdulillah), it brings to different association. In addition, this expression is an awkward utterance of a child since the more common child-like expression is 'Come, get me!'.

Another awkward choice is also in the use of *Let's hurry* (Astaghfirullah) in the story describing Ulfa's order to her brother to back home in a hurry. The more equal expression is *Hurry up!*, or *Hurry!* in the situation when the speaker gives a direct order, and in negative mood, to the listener. The different usage in the TT is probably caused by the literal translation of *Ayo cepat*.

c. ST onomatopoeia uses

There are two ST onomatopoeias used in the TTs, a parrot's sound (Subhanallah) and a can's falling sound (Laa Illaaha Illallaah). Both of them are represented in the same forms in the ST and TT. This is quite unnatural in English context since English readers who are lack of Indonesian context could perceive the words differently. The first, the parrot sound is not popular in English since the bird is famous for human imitator. Therefore, the real sound is rarely identified. It is probably 'squawk', a typical sound of big birds. Then the sound of falling can is usually clinging as 'clang' <http://www.written-sound.com/index.php?term=bird>

3. At grammatical level

Problems at this level are rather distinctively found in Indonesian children literature (Martin, 2011), as also found in the five TTs. The nonequivalence found are:

a. Ungrammatical preposition

There are some prepositions which are inaccurately used in the TTs, like Alif berjalan di belakangnya.
 Alif walked *behind* her (Astaghfirullah)

belakang is used for stating a position of a static object (Sneddon, 2008). However, in the story, Alif is moving, meaning that he is in an active and continuum movement. Thus, the more appropriate choice for such condition is probably 'follow'. Then in,

Alif perhatikan ... dari tadi
 I saw ... *since* a while ago (Laa Illaha Illallaah)

'a while ago' is unidentified form in English, particularly to colligate with *since* which is usually followed by adverb of time with a specific start (www.merriam-webster.com).

b. Ungrammatical determiner

Inaccuracy also appears in the uses of determiners, like in the missing *the* in determining God (Alhamdulillah). It is crucial in Islam since the believers only take one God. Therefore, determining the God with *the* is obligatory. *the* is also indefinitely in *the teacher* (Alhamdulillah) which is inaccurate since the referent has not been mentioned previously in the story. Similar case also occur in *the garden* (Astaghfirullah). In reverse, the indefinite article is used for definite case, like in *a butterfly* (Alhamdulillah) since the butterfly has been mentioned in the story.

c. Ungrammatical Word class

Some words are used not in the correct grammar. For instance, subordinator *which* is used to refer to person instead of *who* in *They came to their mother which was cooking*. (Subhanallah); *hurt* is used as verb instead of adjective in *My hands hurt*. (Astaghfirillah); and subordinator *when* is used instead of conjunction *while* in *When they were playing, Alif saw a butterfly*. (Astaghfirillah).

d. Misleading question

There is also improper use of question *Where did you see it?* instead of 'Where (was it)?' (Subhanallah). In the story context, the mother is actually asking for where the rainbow was, not the position of the children at the place they stand when they saw the rainbow. However, *Where did you see it?* means that the mother is asking the position of the sentence subject, you, which is the kid, at the time of the event/action takes place.

e. Complex construction

There are a lot of occurrences of complicated sentences in the TTs which do not suite children at the particular age. McDevitt and Ormrod (2002) have discussed the limits of the children cognition at the particular age level. In that case, sentence like *I wonder what she had been doing* (Laa Illaaha Illallah), which contain complicated system of complex-subordinating, perfective, past, and progressive at the same time would not processed by children.

4. At textual level

Problems at textual level are probably the most frequently found in the TTs. Here are some of them;

a) Information structure

The flow of the story is rather confusing sometimes due to lack of congruent theme-rheme, like in

Alif was smiling. There was a car toy in his hand
 Alif → Ø - car toy

in which the theme *Alif* is not repeated nor stated in the next sentence's theme since the next sentence contains new information. This affects the natural flow of the reading, since missing information makes brain work harder to comprehend the narrative (Baker, 2011).

b) Illogical text ordering

There are also some illogical orderings of actions in the stories that cause comprehension problems, for examples, *said while smiling, said while nodding, replied while smiling, running while calling, said while flying, interrupted while running*. These excessive uses of conjunction along the stories interfere imagination in reading; it is illogical to say something while smiling, or reply a talk while smiling, or running away while calling. Usually, people do one then followed by the other action.

c) Transition lack usages

Clarity and naturalness of the stories are also weakened by the lack uses of transition since they are helpful to comprehend narrative movement in stories, like the jumping narrative ... *Mommy explained. They say Alhamdulillah together* (Alhamdulillah). Here, an event runs in quite a long sentences then stops abruptly; the story suddenly ends. If only the writer added a transition, like *then*, it would help the story's flow.

d) Unnecessary transition

However, there is also an unnecessary occurrence of transition, like in
 Ulfa continued to chase Alif.
But, suddently Alif was tripped and fell.

The contradictive transition 'but' in the context spoilt the thrill of *suddenly*, like killing the effect of the surprise ([www. http://www.merriam-webster.com](http://www.merriam-webster.com)).

e) Lack of pronoun

Text cohesiveness tied by pronoun is not commonly found in the stories that makes too many repetitions. It also makes reading less interesting. One of the examples is the repetition of *color* in *colors → those colors → those colors* (Subhanallah). As we refer back to the story line, the repeated words can be varied by the use of *they*, for instance, that would create smother flow in the text reading (Baker 2011).

f) Repeated address terms and references

Similarly, excessive repetitions are also found in the repetitions of all characters' names, either as address terms or references, due to lack uses of pronouns, like *she, he, I, you*, which may create peculiarity in English text (Martin 2016).

g) Deleted ST discourse markers

ST's discourse markers like *dong, nih, wah, lho* are mostly left untranslated in the TTs. Some of them probably do not have the equal form in English, but some others do, as *wah* (look) (Astaghfirullah). However, it would be better to have the equal versions in TTs since discourse markers are emotive particles indicating speaker's emotion or trait as they are uttering them. Hassal (2011) has some possible equivalence in English, like *anyway* for *sih*, or *Gosh* for *deh*.

h) Unnecessary detail

Text flow is also disturbed by some unnecessary details in the stories, like *food that you eat, saw...a few minutes ago* (Alhamdulillah), *Alif's body fell on the top of the rose* (Astaghfirullah), (Grandma's) *mouth* (Laa Illaaha Illallaah).

i) Adult-like text

There are also some expressions which are commonly used by adults, like *Everything is fine or please forgive me* (Astaghfirullah), *If I have no obstacle* (Insya Allah), which are uttered by the children characters in the storybooks. In fact, instead of saying the adult version of *Everything is fine*, children would probably come out with *nothing*, to refuse answering question; or *please forgive me* with I'm sorry; only *Okay* for *If I have no obstacle*. These expressions do not only contain improper age-level language but also irrelevant to the characteristics of the stories' children characters and the theme of the stories, that making them too mature for their age and psychologically distancing children readers.

j) Formal and academic style usages

There some expressions which are too formal and academic for children literature, especially the TT under discussion. The examples are *furthermore* or *consecutively* (Insya Allah). Children would continue their stories with 'and' or 'then'. Another problem is in the uses of the English standard sentence, like

"Sist, I see many colors in the sky, just like the colors in your book," said Alif.

"What colors are they, Lif?" Ulfa asked curiously. (Subhanallah)

Again, it is not an example of children sentence which is characterized by simpler usages, especially in the colloquial and intimate context of communication described in the story. Probably, the more proper one is only "What color?" or "Which one?".

5. At pragmatic level

a) Address term ambiguity

The uses of address terms in the storybooks cause problem called pragmatic ambiguity (Machali, 2012). The changing of Indonesian address terms, for example, *Ayah* and *Bunda*, potentially creates different nuance of Indonesian culture. Even though Sneddon (2008: 168) put the equal forms of *father* and *mother*, Machali believes that there is a cultural gap between the ST and TT cultures. However, in introducing Indonesian culture, Islamic-based stories, and the specific sense of the loving and tender parents, the ST's address terms are better be maintained in the stories (Martin, 2016).

Another potentially word with interpretation is the address system *Sister*, as the equal form of *(ka)kak*. In English, *Sister* is not used to address older female siblings, real names are addressed among children regardless the age. *Sister* in a family is only used to show position in family. When it is used, it refers to different referent, either to unknown addressee or a specific church member (<http://www.merriam-webster.com>). Therefore, the use of *Sister* will create a contradict condition for Islamic-based stories. In addition to the case, the use of the shorten form 'Sist.' for 'Sister' in the stories is unfortunately unknown in English speaking context.

b) Different illocutionary expressions

There are some expressions in the stories, which are used not in the proper contexts that they affect different interpretation. Such as, in

Hari ini mainnya cukup dulu
enough playing for today (Insya Allah)

the speaker suggests her friend to end their game. It is said without any tendentious emotion, like angry. However, the English version implies that the speaker is angry since fronting the order word like *enough* indicates the direct and strong order. Another example,

Ditanya Bunda kok malah diam?
Why don't you answer my question? (Astaghfirullah)

The expression is uttered by the mother (Bunda) to both her children when they did not answer her question. In the context of the story, which can be referred back to the ST version, the mother talks to her children in less direct and implied motherhood. The mother does not state the subjects to avoid accusing the children, rather inclines the response of the children. However, when it comes to the English version, the sense brought by the question form is rather tendentious and implies complain.

Conclusion

In general, it can be concluded that the translation of *Seri kalimat thoyyibah* children storybooks is more faithful to the linguistic equivalence and lack of style reproduction. The translator maintains the STs' forms but makes the TTs sound alien due to their lack of the children linguistic style. Therefore, most of the language of the stories do not sound like children language which is issuing the naturalness of the translation. This should be an alarm for writers, translators, as well as applied linguists to study further and improve the translation of children literature. Otherwise, the great dream of writers to present storybooks contextual to Indonesian ideology and identity is in question. As an initial step, paying attention to children psycholinguistic (language) development, particularly the characteristics of children language at certain age level, is fruitful in order to be able create children stories which are more linguistically accurate, content clear, and flown natural.

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Students' Perspective on Ecological Issues in Krishan's "A Voice of Tree"

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Abstract

This paper is going to discuss how students in SMAN 5 Purwokerto respond on environmental issues in Krishan's "A Voice of Tree". "A Voice of Tree" is a poem which is mainly about tree; what it is for and what problems it faces. Through pre, while, and post teaching on the poem, the respond of the students are analyzed. The question needed to be answered here is if the students are aware enough that trees hold a very crucial thing in our planet. Then, it is necessary to be figured out how the students solve problems on environmental issue based on their age and their resources. Therefore, before the activity which is reading the poem, the students are given a questionnaire to detect how far the students' knowledge on the issue. Then, the discussion is followed the questionnaire. In while activity, the students are also involved on some talk related both the tree and the environment. Through the dialogue, the reactions of the students are analyzed. Finally, post activity is going to strengthen the findings on students' consciousness on environmental issues.

Keywords: *students' respond, "A Voice of Tree", and environmental issues*

Introduction

Last Tuesday, 20 September 2016, flood happened in Garut, Indonesia. There were 20 victims, and there were 8 missing people (regional.kompas.com). The causes of the flood mostly are mostly because of human. They are very ignorant as they do illegal logging, build houses along Cimanuk River (mongabay.co.id), and mine sand (islampos.com). It is very sad hearing the news; therefore, it is necessary to do steps to avoid the problem, and one of those is by increasing the awareness on ecological issues. Since there are many ways to evoke human's consciousness on environmental problems, the step is needed to be done especially for the youngsters as they are the future. If they get good information about the important of the environment to protect them from problems, they will keep the environment around them safely.

Moreover, as literature teachers, we can develop students' awareness through literature media, for example, poetry, short story, prose, and drama. Hence, a poetry entitled "A Voice of Tree" is very appropriate to be used as the media to grow the ecological alertness. The poetry is about how a tree is essential for us, humans. Through the story of the tree, the students, in this case students in SMAN 5 Purwokerto, can hopefully be alert on ecofriendly issues.

Finally, this paper is going to discuss how the students can increase the environmental awareness through literature. There are activities conducted in the class. Those are pre, while, and post activity. The pre-activity is done by giving questionnaire and eliciting students' knowledge. While-activity is conducted through explaining difficult vocabulary, pronouncing them, and reading out loud. Post-activity is completed by speaking and writing.

Literary Theories

There are three important theories needed to be explored more. Those are ecocriticism, poetry, and teaching. Ecocriticism is the main theory so it is beneficial to be discussed to help understanding the issue. Poetry is also important since the media is poetry entitled "A Voice of Tree". The last one, teaching is a must as this is an activity which is related with how to increase people knowledge.

Ecocriticism

Ecocriticism is the study of the relationship between literature and physical environment (Glotfelty, 1996). It connects literature and the physical environment used earth-centered approach to do the research. The theory firstly coined by William Rueckert in 1978 and he stated that ecocriticism means the application of ecology and ecological concepts to the study of literature. In his essays, *Literature and Ecology: An Experiment in Ecocriticism*, he connected relationship between the science of ecology and the study of literary criticism. Besides, the definition proposed by Rueckert concerns specifically with the science of ecology.

Thus, the ecocriticism theory is a theory which combines ecology and earth study in literary works and it is acting like a bridge between the literary works and the environmental issue happened in the surrounding. Ecocriticism is acting as a tool for critical response between the texts and the environmental issues that people are not yet hear about it. It explains land's histories and the newest condition of land use and abuse and the theory tries to open people's eyes and realize that the environment is yelling through

images and works which the environmentalist showed in literary works. It also becomes a tool for critical response to unheard dialogue between the text and the environmental issues. Barry (2002) says that the ecocentred reading on the house and its environs. Moreover, ecocriticism is considered as an interdisciplinary of literature which combines ecology and earth study. Nature is not only the focus of ecocritical studies, but animals, frontier, cities, specific geographical regions, rivers, mountains, deserts, Indians, technology, garbage, and the people also the other topics of ecocritical studies.

Poetry

A poet uses words the way a painter uses colors. Like a painter, poets want to share a special, personal vision of the world (Anderson, 1993). To do this, poets create images, or pictures. Poets also use figures of speech-language that helps us to make starting connection between dissimilar things. Like painter's colors, a poet's words can put our imagination to work; they can make us see the words in new, unexpected ways.

Poetry can stretch words to their limit to record unique, direct impressions of experience (Toner & Whittome, 2007). A word can achieve its potential when a skilled poet combines it with other carefully selected words. The elements of words-its meaning, associations, context, history, sound even its shape and length-all combine with other words to produce the distinctive qualities of a poem. No wonder that many writers see poetry as the ultimate achievement of any language, the utterance that can never really be translated without losing some of its magic. Read any poem aloud to savor its sound and rhythms; critical appreciation will follow with practice.

As poem is so unique, we need ways to read it. Here are the ways according to Anderson (1993). The first is reading the poem a loud. The second is looking for sentences and punctuation. The third is reading poem in normal voice. Then, it is looking up unfamiliar words. The next is describing something in terms of another. After that, it is thinking about the poem after a first reading. The last one is thinking about the poem's meaning

Teaching

The study and teaching of English is also shaped by our students' purpose and conditions in which they live and work, and by academics' shifting ideas about the nature of the discipline and its relationship to other, adjacent, fields (Chambers & Gregory, 2006). As literature helps us to grow both personally and intellectually (Robert, 2003), teaching literature has purpose to develops imaginations, understanding, and sympathy.

Hence, the content of vicarious identification and emotional transport offered by literature differ-often but not always-from that offered to us by mass media, but the psychology of the phenomenon is the same in all these cases. It is eagerness to go outside of ourselves, to find out who we are by triangulating our experience with that of others, and to feel that we are a part of something larger than our own solitary existence.

Research Method

This research method discusses about type of research, data source, technique of data collection, and technique for data analysis. The type of research is qualitative method as this paper involves an interpretive, naturalistic approach to the subject matter (Denzin, Norma, and Lincoln, 2000:3).

Furthermore, there are two kinds of data in this paper. Those are primary data and supporting data. The primary data are taken from a poetry entitled "A Voice of Tree" by Khrishan. Therefore, words, phrase, and intrinsic elements in the poetry which explain about ecological issue especially about the important of tree are sorted as the data. While, supporting data are taken from books, magazines, journals, essays, and articles. Those supporting data are necessary to strengthen the findings in answering how Khrisna's "A Voice of Tree" has a big contribution to make students be aware of environmental issue especially about the beneficial of trees.

Then, technique for data collection is conducted through several steps. Those steps are pre, while, and post activity. The pre-activity is done by giving questionnaire and eliciting students' knowledge. While-activity is conducted through explaining difficult vocabulary, pronouncing them, and reading out loud. Post-activity is completed by speaking and writing.

The last is technique for data analysis. The data which are collected and sorted in the previous process are examined and interpreted based on the ecological problems found in the poetry. In this step the sorted data is presented and explained. Next, after presenting and explaining, the data is going to be interpreted. This step involves supporting data to strengthen the finding. Moreover for some data, the implicit one, they are significant to be explored further. Thus, the interpretation also needs more process to make the finding more valid and more reliable.

Result and Discussion

As it is stated before, this part is going to be divided into two parts. The first is the result and the second is discussion. Furthermore, to make it clearer, the first part is going to be divided into three things, for example, pre-activity, while activity, and post activity.

Result

There are three things in this result. Those are pre-activity, while activity, and post-activity. The pre-activity is done by giving questionnaire and eliciting students' knowledge. While-activity is conducted through explaining difficult vocabulary, pronouncing them, and reading out loud. Post-activity is completed by speaking and writing.

Pre-Activity. There are two things conducted during this session. Those are giving the students questionnaire and eliciting the students' knowledge. To begin with the questionnaire are about if the students think that tree is important, if they can live without tree, if it is okay to cut down the tree, and the last is if they plant tree in their own home. For the first question almost all of the students said that trees are important. When further question asked to them, they, then, answered not only trees are necessary but also some other living things as trees cannot live without them too. Those are, they said, animals, water, and air. Thus, it can be said that they know well that trees and other important things for living. The knowledge, later on, is going to help them to understand more about environment.

The second thing is about if students can live without trees. They answer this question variously. For them in their age, they think if they may compare living with parents or their love ones, they tend to say they can live without trees. However, they realize that they cannot also live without trees since trees contribute to their diet. The next is about if they may cut trees. They say they may cut it; besides, trees are their diet. Nevertheless, they also we may not cut it just for fun. Having fun here has meaning, when they had been asked further, what they had meant is illegal logging. This term, they said, causes many disasters such as landslide, and flood. Hence, they were sure that the activity may not be conducted.

The last question was answered in interesting ways. They say they do not plant, but their mother or someone else. Nonetheless, they know that they have to grow tree. When I ask how hot the weather is nowadays they say it is hot.

While-Activity. While-activity was conducted by through explaining difficult vocabulary, pronouncing them, and reading out loud. Here is the poem:

Voices of a Tree

By A Krishan

As the sun's rays begin to fade,
and people enter the houses that have been made,
by the sacrifice of the fellow trees... now silent,
to serve those humans whose thoughts resemble those of a tyrant;

Humans approached me for food,
I gave them as much as I could,
Men approached me for shelter,
I extended my branches in the burning surroundings.....lest they falter.
But here come people with their tools,
To raze trees and build roads, malls and pools;
Are you going to cut me now?
Oh they do not seem to hear as they bring their axe near.
Will you grow trees when I'm dead?
But they do not seem to hear and bring their axe near.

Oh is there no one here to convince these men....
That trees are boon not bane?
But they have already brought their axe near,
because they will not hear.

Listen O! thee, listen to the voice of the dying tree.....
(<http://bahasainggrismudah.com/contoh-contoh-puisi-bahasa-inggris-lengkap/>)

There are some vocabularies needed to be discussed deeper, for instance, rays, fade, resembles, tyrant, approach, branch, lest, tool, raze, axe, boon, and dying. The understanding about the words certainly helped the students to understand more about what the story is. Then how to pronounce the words was the next part of the activities. Learning how to pronounce it surely helped the students to do the next section which is reading out loud. The purpose of reading out loud is to make the students feel more about what was happening in the story.

Post-Activity. The last activity needed to be explored is post-activity. There two parts of post activity, speaking and writing. The writing can be seen in the form of magazine. In the magazine there are some works made by the students. They can produce poetry, narratives, and short stories. In speaking, the students are divided into some groups which talk about environmental issue especially about one particular issue and how as the youngster they overcome the problems. Surprisingly they have brilliant idea to save the earth, the place where they are living.

Discussion

The next part after presenting result is discussion. Based on the questionnaire and eliciting knowledge of the students, it can be concluded that students know that trees are advantageous for humans. Hence, to understand the issue on the poetry entitled "A Voice of Tree" By Khrishan is easier. Moreover, the language of the poetry is so simple and stress-free. Besides, there was a section to explain and pronounce the difficult words. The reading out loud also made the students understand that the issue is about cutting trees. They, then, are aware that they have to save trees for their own future. Letting trees being cut down and replace them with building ruin their future if that is conducted not in correct way. Hence, they expect that the government can do more; besides, they start to do small changes by planting trees.

Conclusion

In conclusion, students' perspective on ecological issues in poetry entitled "A Voice of Tree" is so positive. Previously, before they read the poetry, students have known the issue about trees. They know illegal logging. Hence that kind of knowledge help them a lot to understand the issue of environment. By reading, students can add the knowledge as they pretend to be the tree in the poetry. They can feel sad because the tree cut down and replace by something that less useful. Moreover, the tree has given all it can give to human, but the human pay it back by diminishing it from the world. Thus, through the research, students learn so much about environmental issue and try to solve it. The research may also have conclusion that teaching the students through literary work will help them more to see environmental problem from different perspective. The literature will certainly increase students' sensitivity as literature help them to recognize some feeling that may only feel when students pretend to be something else.

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Retelling Oral Literature by and for Indigenous Groups: The Case of the Blaan, Tagakaolo, and Tboli

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Abstract

More than a hundred indigenous/ethnolinguistic groups in the Philippines offer a rich source of oral stories for retelling for children. For most of these retellings, however, the reteller and the intended audience are usually from outside of the source indigenous culture. But what if the intended audience and the reteller are both from the source indigenous culture? This paper examines the attempt of a nongovernmental organisation to create picture books by selected Blaan, Tagakaolo, and Tboli writers for their children, using their indigenous oral literature as source.

Keywords: *Blaan, indigenous people, oral literature, picture book, retelling, Tagakaolo, Tboli*

Introduction

Retelling is a major practice in children's literature worldwide (Stephens and McCallum 3). In the Philippines, where there are more than a hundred ethnolinguistic groups (United Nations Development Programme), the common practice is that the reteller is usually an established writer for children based in Manila and the intended audience is usually children who have access to books whose language of learning is Filipino and/or English. The reteller and intended audience, therefore, are outside of the source indigenous culture. In this case of retelling, the priority is to preserve the plot and the characters but not the language, style, and other oral features of the source text.

But what if the intended audience and the reteller are both from the source indigenous culture? This paper provides an analysis of this case by examining a book development project by a nongovernmental organisation (NGO) where indigenous groups opted to retell their oral stories through picture books for their children.

After the presentation of the project -- its context, the indigenous groups involved, the book development process, the stories created, and the feedback on the stories -- an analysis of the issues that arose during the process follows.

The Project

In 2014, an international nongovernmental organisation (NGO) for children, decided to create picture books for the children, aged 0-4, of indigenous groups Blaan, Tagakaolo, and Tboli in Southern Mindanao. The project was part of a bigger programme that aimed to produce books for these groups; the first project was a translation of select Filipino and English books published in Manila to the indigenous groups' languages.

Initially, the author of this paper was tapped by the NGO to write the stories based on existing collections of the indigenous groups' literature, studies on their culture, or story-ideas from a brainstorming session with them. (It should be noted that he was not part of any of the indigenous groups, though he was also from Southern Mindanao and did some research on these groups -- the primary reason he was chosen for the project.) After a discussion with the NGO's technical team (composed of the project manager, early childhood education expert, literacy expert, agents in the field, book development officer, and other officials) it was decided to directly involve the indigenous groups by having representatives from them write and illustrate the stories. The author of this paper then acted as a consultant throughout the process.

The Indigenous Groups

In the Philippines, indigenous groups are referred to as Indigenous Peoples (IPs) or Indigenous Cultural Communities. Republic Act no. 8371, or the "Indigenous Peoples' Rights Act of 1997," defines IPs as:

people or homogenous societies identified by self-ascription and ascription by others, who have continuously lived as organised community on communally bounded and defined territory, and who have, under claims of ownership since time immemorial, occupied, possessed, and utilised such territories, sharing common bonds of language, customs, traditions, and other distinctive cultural traits, or who have, through resistance to political, social, and cultural inroads of colonisation, non-indigenous religions and cultures, became historically differentiated from the majority of Filipinos. (Chapter II, Section 3)

Non-Islamicised Indigenous Peoples in Mindanao, such as the Blaan, Tagakaolo, and Tboli, are called as Lumad, a Visayan word for native or indigenous (Ulindang). The Blaan, formerly called and spelled as Bilaan and B'laan (seen now as pejorative terms), belong to the Bilic subgroup of the Philippine languages and is classified into two subgroups -- the Sarangani Blaan in the provinces of Sarangani, South Cotabato, and Davao Occidental, and the Koronadal Blaan in South Cotabato and Sarangani (Lewis et al.). The Tboli also belong to the Bilic subgroup and traditionally occupy the areas of Sarangani and South Cotabato, west of the Blaan's territory. The variant spelling T'boli is also used, while outsiders also call them as Tiboli and Tagabili, the latter seen as pejorative (Lewis et al.). Lastly, the Tagakaolo, Tagakaulo, or Tagakaolo also inhabit areas in South Cotabato, Sarangani, and Davao Occidental, but belong to the Mansakan branch of the Greater Central Philippine group of languages (Lewis et al.). Amongst the three, they are the least known by outsiders, since they are also referred to as Kalagan, a name of another indigenous group.

A common thread that binds these three groups is their efforts in preserving their traditional way of life while slowly but critically embracing outside influences brought by migrants mainly from Luzon and the Visayas. Recently, the IPs are becoming more assertive of their rights, ensuring that their children do not lose their land and identity (Llaneta).

The Book Development Process

The NGO's technical team created a simple plan for the book development process -- representatives of the IP groups would undergo a training with an expected output, that would be tested in the communities and would be revised based on different sets of feedback. The following are the detailed description of the steps:

Selection of Writers and Illustrators. The NGO, through their agents in the field, asked the IP communities to identify individuals that they thought could write and illustrate stories for children. It should be noted that not all communities of each IP group were asked, but only those that were already served with the NGO's other projects. Each IP group, with an average of fifteen members, consisted of the *datu* (traditional community leader), parents, teachers, elders, local government officials, and cultural advocates/workers.

Seminar-Workshop on Creating Books for Children. All three IP groups were convened for a one-week seminar-workshop. The first part was a series of lectures on the NGO's guidelines on child safeguarding, general characteristics of children aged 0-4, writing for children, and illustrating for children. The second part was the actual creation of the stories and the illustrations. The technical team did not prohibit any story idea but commented on its appropriateness for the project or how to translate it into a story for children aged 0-4.

Community-Testing of the Mockup Books. Each IP group selected a community where they could test the mockup books. Each community-testing was a consultation with the members of the community -- the adults looked at the "accuracy" of the elements in the story, the representation of their culture, and the use of language, while the children were tested on the appeal of the book and literal comprehension. All IP groups participated in all community-testings to help and observe the process.

The feedback from the tests were noted and sent to the central office of the NGO, who also gave their comments. The next step in the process would be the revision of the mockup books; however, the central office, in consultation with the technical team and the IP groups, decided to halt the project because they thought that the stories created were not suitable for children aged 0-4. The whole group then decided to use another source for the stories.

The Stories

As mentioned in the previous section, there was no censorship of the story ideas proposed by the IP groups. The examples of picture books shown to them also were varied, though most were published in Manila or overseas. All the IP groups, however, opted to retell a story from their oral literature -- which was not unexpected at least for the author of this paper. The project, therefore, was not really on retelling stories from their oral literature.

During the idea-generation part of the workshop, the IP groups suggested several ideas, including retelling episodes of their epics or tales that feature adult characters, but the following three were selected in the end.

Blatik and Busaw. The Blatik-Busaw tandem is a popular trickster story amongst the Blaan. In this episode, the monster Busaw chases the star Blatik after Blatik refuses to give Busaw food. When Busaw is about to eat Blatik, Busaw notices Blatik's shining belt. Busaw asks for the belt in exchange of Blatik's life, but Blatik tells Busaw that a bigger belt can be found in the mountain. Busaw rushes to the mountain and finds a long belt-like figure, only to realise that it is a snake. Furious, Busaw looks for Blatik, who is now playing a gong. Busaw now wants the gong, but Blatik tells him that a grander gong can be found in the mountain. So, Busaw rushes to the mountain and finds a gong-like figure, which is actually a beehive. After he hits the beehive, the bees chase him, making him fall off the cliff.

Tó and the Animals. In this Tagakaolo story, the boy Tó prepares his animal trap, as well as his bow and arrow, then goes to the forest to hunt. Along the way, he meets Deer, who promises to take Tó to a place where there is plenty of food. Deer tells the same thing to Monkey and Omen Bird, whom they meet along the way. When they arrive at their destination, they find out that Deer had led them into a trap; Python is waiting to eat them. It is revealed that Deer has promised Python food in exchange for his life. When Python is about to devour Tó, Monkey, and Omen Bird, Eagle snatches them away. They then promise to be careful of trusting strangers.

Tadpole and Crab. In this fable from a landlocked Tboli community, Crab notices that Tadpole is swimming alone in the river, so Crab invites Tadpole to play tickle. While Crab enjoys tickling Tadpole, he unknowingly wounds Tadpole's soft body. They then stopped playing and Crab accompanies Tadpole home. Tadpole's siblings get furious and forbid Crab to play with Tadpole again. It takes months before Tadpole gets healed, but they never see each other again.

Feedback

There were three rounds of feedback on the stories. The first set was the comments of the IP groups and the technical team on the first drafts. There was a consensus amongst the IP groups that the stories would be enjoyed by their children. The technical team, on the other hand, commented on the length, language, and presentation of violence in the stories. Some of their comments included, for instance, tightening the plot by removing unnecessary descriptions and scenes, appropriating the language to the target child readers, and softening or changing the scenes that feature violence (e.g., characters eating or harming other characters, and Busaw's depiction as having red eyes, sharp fangs, and hairy body). The IP groups followed some of the suggestions but retained most of their initial ideas.

The second set of feedback was from the three instances of community-testing. Highlights of the results were the following: 1) The children showed engagement with the stories by pointing at the book, giving their attention, or giggling when something read is funny. 2) The children aged 3-4 comprehended the flow of the story and identified the major characters, but did not understand some words. 3) The adults debated on the register of the language of the stories since they wanted their children to continue speaking their traditional language. 4) The adults also argued about the "accuracy" of the details, since some details of the same story varied from one community to another. Some even wanted to retain the subplots of some stories, but were not approved.

The third round of feedback was from the central office of the NGO, after they had read the results of the community-testing and the electronic copies of the mockup books. Their consensus was that the stories were lengthy, had an archaic language not suitable for children aged 0-4, and presented violence. For them, based on their guidelines, these characteristics did not describe a story fit for children aged 0-4. A suggestion to drastically revise the stories, i.e., deleting some scenes, paraphrasing, and changing the details, was seen by the IP groups as insensitive to their traditional literature and culture. This made the central office decide, in consultation with the technical team and the IP groups, to shelve the stories and find another source for the book project.

Analysis

It was the first time for both the NGO and the IP groups to be working together in this kind of project. For the NGO, the only available book development model was the practice done in Manila, while for the indigenous groups, the only method they knew of producing literature was through their oral tradition.

Orality and Print

There have been numerous explorations of the impact of the introduction of writing and print to an oral culture's way of life and consciousness (see Walter J. Ong's *Orality and Literacy: Technologizing the Word*, for instance). This paper contributes to the literature by providing another case.

The first thing that needs to be clarified is if the IP groups involved in the project had access or exposure to books. During the time of implementation, books were not actually new to them, with the Bible (in English, Filipino, and their native language) and school textbooks as the most common types. Other than these two types, which also numbered a few, the IP communities were not exposed to different types of books or print materials. Picture books were only introduced to them when the NGO distributed copies of translated titles from Manila. At the time, their concept of the picture book was a book with words and illustrations; they were not aware yet of the characteristics that differentiate the picture book with other book forms.

With this context in mind, it was no wonder that there were tensions between the feedback given by the NGO and the reception of the IP groups. The technical team's recurring comment, for one, was the lengthiness of the stories retold by the IP groups. For the technical team, a picture book appropriate for children aged 0-4 should be short (usually has a word count), even have wordless spreads, and focus on illustrations and its marriage to the text. The IP groups' first drafts, however, were the opposite of these; they filled each spread with chunks of texts, since for them words primarily constitute stories and the ability to lengthen stories is a prized quality.

Another comment from the technical team was on the language used in the stories. Based on the results of the community-testing, it was found out that there were words in the stories that children did not understand because these were archaic or used mainly by adults. For the IP groups, it was only natural and respectful to their ancestors and elders to use archaic and adult language since it was the one used in their oral literature. For the NGO, however, the language for the picture books should be tailored to the language development of the target readers, who were children aged 0-4.

The last comment concerned the standardisation of the versions of the stories. In the IP groups' oral literature, there is no single standard version of the stories -- some details are different, episodes even from other stories can be inserted, and there are a lot of improvisations during the instance of storytelling. These qualities can be accommodated by the oral medium, but not by the book form, especially since the project asked them to produce only a single book. They faced, therefore, a conundrum of which version of a story to follow.

The characteristics of oral literature vis-a-vis print were something that for the NGO and the IP groups, initially, was irreconcilable. That time, the IP groups did not want their oral literature to be compromised just to accommodate the needs of the picture book form. After several discussions, however, both groups actually found a way to incorporate some characteristics of oral literature to the book form. One important realisation was that both their oral stories and the picture book intended for beginning readers rely heavily on the orality of language; hence, some oral literary techniques such as repetitions and rhyming/play of sounds could be used in the book.

Concept of Childhood

The preservation of the oral qualities of the retold stories would have not largely mattered if the intended audience of the project were children outside of the three indigenous groups' culture. But it was not the case -- their own children were the recipients of the retold stories. The IP groups, therefore, had the obligation to pass on to their children their traditional oral literature, not just the content but the practice as well.

This issue of orality and print, therefore, can also be rooted from another concern, which was never identified and acknowledged in the process -- the difference between the two parties' view on childhood and children, an important aspect in creating literature *for children*. The NGO discussed during the seminar-workshop, for instance, the general characteristics of children aged 0-4 which actually fit the description of a child in a child-centered society. In this kind of society, childhood is a distinct and special stage of development; hence, there are institutions and individuals dedicated to children's welfare (such as preschools and pediatricians) (Lancy 11). The IP groups involved in the project, on the other hand, belong to child-supported societies. The focus in this kind of society is the oldest members and children are generally seen as future adults (Lancy 11). As explained by some members of the IP groups, for instance, there is no type of literature solely dedicated to children in their communities, except for lullabies, in contrast to a specialised literature for children in child-centered societies. The IP groups also saw playing with a bolo as early preparations for adult work, while wandering off dangerous terrains (such as the cliffs) was seen as part of exploring their domain -- two of the things that the NGO thought as violent or dangerous for children.

Unfortunately, there are only a few studies on the indigenous groups' concept of childhood. These studies will be beneficial to policy makers and project implementers who seek to understand a part of the indigenous groups' worldview.

Indigenisation of Book Production

Though introducing books or any foreign influence to an indigenous group is a case-to-case basis, it is not impossible for the IP groups involved in the project to embrace the idea of books. For one, as already mentioned, books were not totally new to these groups. In one of the discussions, the adult members of the IP groups had also accepted the inevitability of incorporating books in their lives. But the question is how, considering that they have a rich oral tradition that could easily be forgotten when print literature is adopted.

There is not a singular answer, but three aspects of the book development process espoused by the NGO are notable and could be bases for future models. One was giving the IP groups the freedom to decide on matters pertinent to the creation process. They were free, for instance, to select the idea for their stories, to decide which revisions to follow, and even somehow to take part in making the decision on the project's fate. The technical team and the central office of the NGO, though the organisers and funders of the project, only acted as facilitators and not as authorities.

The second notable aspect is that the NGO tried to involve the members of the community as much as possible. In the selection of the individuals who would represent each IP group, for example, not only one but several individuals were chosen. This move was actually asserted by the NGO's agents in the field who had been personally engaged with the communities. They knew that these communities function in a communal manner, that is, art and other creations are products of the community. The adults, for instance, passed the skills necessary for their children to create and practice things, and many issues deemed by others as private are discussed and decided publicly. The community-testing was a highlight of the whole process because it allowed the other members of the community who were not part of the actual writing and illustrating stages to take part in the creation of the books.

Lastly, the NGO also provided a training session for the IP groups, who for the first time were introduced to the art of picture book production. This was not only the training that they had organised;

several similar trainings were conducted involving relatively the same group of individuals. The goal was to create a group of book development experts for each IP group who are also aware of how to appropriate the book to their existing traditional art production. These groups were also registered by the NGO to the government institution that governs indigenous peoples, so that other organisations would know who to tap if they would conduct similar projects.

Conclusion

The project, as already mentioned, was not totally discontinued. The NGO and the IP groups agreed instead to feature in the books cultural practices that involved children aged 0-4. This way, there were no limits in style and language, though the IP groups still employed literary techniques from their oral literary tradition. They now saw that the picture book could serve as a new way of preserving their culture while at the same time serving as an anchor to "modern" or outside cultural developments.

It was really a learning process for both the NGO and the IP groups. For the NGO, they have realised that they actually need to study the indigenous groups' culture and literature before introducing a form foreign to them. For the IP groups, the experience helped them in critically adopting outside influences.

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"We Can Do It! -or Can We?": Subjectivity in Indonesian Films for Children

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Abstract

This paper examines how children characters in four Indonesian films for children attempt to resist adult's power. Four films -*Laskar Pelangi* (2008), *Serdadu Kumbang* (2011), *Lima Elang* (2011) and *Langit Biru* (2012) portray different ways of dealing with adults to gain the children's wish and aspirations. This seems to be in line with what Trites (1997) and Nikolajeva (2011) assert that children's literature should empower children in imagination and fiction although they are unlikely to do so in reality as they are under adult's control. Using formal system analysis (Bordwell and Thompson, 2008) to explore the visual and narrative elements of the films, the study generates two findings. First, in terms of narrative, the attempts of resistance occur when the children characters disobey and/or outwit adults' authority. This suggests the space for children's subjectivity and agency. Second, unfortunately, the visual elements are not significantly explored to enhance these acts of disobedience and/or intelligence. The findings imply that films for children, although potentially empowering, visually are not taken seriously both for their functions of entertainment and pedagogy. Consequently, the production of Indonesia films for children maintains the perspective of children as object instead of subject of its own.

Keywords: *film for children, subjectivity, adults' power, empowering, resistance, formal analysis*

Introduction

Children's film -despite its debatable existence⁸⁰, shares a lot of things in common with other texts (written and pictorial ones) within the scope of children's literature. Among others, children's film is made by adults and a site of contested ideology. Adults would undoubtedly instill their beliefs and values in the stories they wrote or produced as it is commonly believed that children is the future generation who needs guidance and helps to prepare for their life. Consequently, children's texts -books and films -have fairly heavier didactic nature than other texts. In addition to this didactic nature, texts for children often render imbalance power relation intrinsically, between children and adult characters, and extrinsically, between adults and children in real life. In different publications, both Roberta Selinger Traits and Maria Nikolajeva agree that in real life adults control most of children's life, but in fiction, children character should be able to have greater control on their actions. In other words, this power relation should give more opportunities for children to empower themselves. As such, many films for children represent the dynamics of power interplay between the child characters and adult characters as well as between the child characters and other characters. *How to Train Your Dragon* is a film which depicts the child who is not taken seriously by his father, but in turns gains his father's respect due to his ability. We are also familiar with the genius of Kevin, played by Macaulay Culkin, who outwits the adult criminals attempting to rob his house in *Home Alone*. Meanwhile, in *Despicable Me* the children reform the grumpy adult. On the other hand, *Mean Girls* portrays how being teenager can be a horrifying period to live by. All these examples show the children main characters that are not only able to overcome their problems, but also resist the more authoritative characters.

Similar theme also occurs in some Indonesian films for children. *Laskar Pelangi*, *Serdadu Kumbang*, *Lima Elang* and *Langit Biru* tell about the children who have to deal with adults' power in different context. The first two films address the issue of teachers, while the third tackles adult criminals, and the last one deals with subtle disobedience. In spite of the obvious messages and power dynamics, this paper is more interested in uncovering the ways the dynamics is presented and represented. These dynamics can be closely analyzed under the theory of subjectivity within Foucauldian approach to uncover the narrative elements and the theory of formal analysis as suggested by David Bordwell and Kristine Thompson to reveal the visual aspects of the films. Therefore, more specifically, this paper analyzes how the children's subjectivity projects their agency in the relationship with more authoritative adults.

Subjectivity is the idea that inherently present in children's texts since these texts address the notion of discovering selfhood through journey into maturity. According to Robyn McCallum, children's texts

⁸⁰ There are differing arguments on the genre of children's films.. Bazalgette and Staples (quoted in Perry), define children's film as "offering mainly or entirely a child's point of view. They deal with the fears, misapprehensions, and concerns of children in their own terms. They foreground the problems of coping with adults, or of coping without them" (96). However, as Wojcik-Andrews, Booker, and others point out, the definition does not tell the whole truth because children watch other genres as well and some films made for children have adults as the main characters. Thus, it is not clear whether children's film is a film made for children, a film children watch, a film with children in it, or a film made by children. Yet, in this paper I take Bazalgette and Staples' definition to limit the study.

are undeniably written to help their intended readers or viewers to relate to others and the world around them (3). In the relationship with others, children develop their concept of selfhood, which in theories of subjectivity includes individual, subject and agent. Theories on subjectivity are generally derived from two points of view: humanist or essentialist and structural/post-structural point of view (see for example Nick Mansfield (2000); Robyn McCallum (2002); Mathew Grenby (2008); and Fiona McCulloch (2011)). The first view, can be traced back to John Locke and Jean Jacques Rousseau, believes that identity, therefore subjectivity, is a fixed condition. People are born to be unique and free. Therefore, the texts produced glorify individual action and accomplishment against social restrictions. The main characters are encouraged to make decisions and lead their own life in their own ways. On the other hand, the structuralist and post-structuralist argue that a subject is socially constructed. Hence, subjectivity is "the product of culture and power". However, while the structuralists almost assume passive agency as an individual is subjected to social constraints, the post-structuralists like Lacan, Foucault and Bakhtin contend that such subjectivity to social forces is not without resistance or dialog between the authority and those under the authority.

Under the framework of post-structuralist, McCallum (4) defines subjectivity as "individual sense of a personal identity as a subject -in the sense of being subject to some measure of external coercion -and as an agent -that is being capable of conscious and deliberate thought and action. And this identity is formed in dialogue of social discourses, practices and ideologies constituting the cultures which an individual inhabits." The theme is often found in young adult novels or films, but not necessarily limited to this age group. Even texts for younger children, such as picture books contain this element. Some texts for toddlers, for example *Winnie the Pooh*, introduces children to subjectivity in a way that Winnie learns to cope with his daily problems. The predicament of subjectivity, however, lies in whether the character's subjectivity is represented positively with empowering agency or not. As such, studies found that the representation of subjectivity in children texts -even in any texts, is closely related to the underlying ideology or assumptions of the texts' producers (see Coats (2004); McCallum (2002); Aziz (2013); Hisaoka (2013); Lee (2013); and Li (2013) to name a few). Miyuki Hisaoka, for example, points out the concepts of identity -with and difference- from reveal the representation of subjectivity. In her study, Hisaoka finds that many western picture books assume the concept of difference-from which highlights individuation, while Japanese picture books engage more with the concept of identity-with which implies conformity with social norms.

Regarding subjectivity and its power relation, Foucault argues that subjectivity depends on its relation to power/knowledge. Foucault rejects the humanist's idea that an individual is self-contained and complete. Instead, he believes that individuality is the effect of power because power manifests everywhere, in system of social discourses through language -images, texts, sound, talk- practices (Kristina Gottschall 333). These discourses are powerful for they define what is right and wrong, what is normal and abnormal through language. Consequently, an individual tailors her/his subjectivity according to this system of knowledge and becomes its subject who maintains self-discipline and normalization. Therefore, Foucault assumes agency is not simply an intentional subject, but one with repeated actions to conform social 'truth'. Studies by Christiane Thompson (2010) and Karen Vintges (2012) show that individuals and collective individuals perform self-techniques by modifying their own bodies, behavior, and thoughts so that they transform themselves into the accepted norms. For example, Heyes finds that most women who undertook plastic surgery, for example, do not mean to be different from others or simply to be beautiful; as a matter of fact, they did that to be 'just like everyone else' as the expected normal beauty (qtd in Vitges 290). Julie Sexeny also proposes the foucauldian notion of self-governing as girl characters in children films finally relent to status quo. Girl characters in younger age are shown to have stronger subjectivity, but those of young adults are eventually submit to traditional gender roles and assumptions. Nevertheless, Foucault contends that a subject is not passive because s/he can actively resist the power through tactics, even if it does not overthrow the power. In fact, "power is the relationship that implies resistance ... the subject positions and modes of embodied subjectivity constituted for the individual within particular discourses allow for different degrees and types of identity and agency that both compliant and resistant" (Weedon 19). In other words, when there is power, there is resistant.

More specifically, studies in children literature have found that resistance occurs in some texts for children. In Melissa Wilson's study on the construction of childhood in award-winning children literature, childhood is a time of resilience and a time of difficult decision in which to pass it through the child protagonist develops a sense of identity. Employing Foucauldian approach, Wilson notes that *parrhesia* -speaking the truth -is a mode of resistance that children protagonists use to cope with this difficult time. This *parrhesia* manifests in five different dimensions: frankness, truth, danger, criticism, and duty (Wilson 35). Another study by Julian Cornell asserts that typically, children films contain overt pedagogy in which children are instructed how to be a child and how to meet adults' expectation. However, children are often portrayed measuring adults' authority through the acts of disobedience rather than rebellion. Moreover, Gottschall states that a mode of resistance in films about (children and) young adults take place in form of ridiculing the adult characters. Adult characters are portrayed to be stupid, lack of knowledge or simply ignorant so that the young protagonist's action is favored and justified. Meanwhile, Nikolajeva puts forward Bakhtin's idea of carnival theory to resist adult's power. In her opinion, the concept of carnival subverts the power temporarily, giving the child protagonist an opportunity to glorify her freedom. This can be seen for example in dystopian and fantasy genre, such as *The Mockingjay* and *Harry Potter* series. Both Gottschall and Nikolajeva highlight the capacity of children texts to question adult's power.

Therefore, it is safe to say that the idea of resistance is a necessary element in children texts. Even though resistance is temporal, it assures children's agency empowerment. Children negotiate their subject

position in relations to others since the underlying purpose of children texts is to affirm to accepted norms in their cultural and social contexts. Furthermore, given that film is a multimodal medium, it assumes richer findings on how this subjectivity is represented.

Method

This study concerns with the theme of resistance of power performed by child protagonists in four Indonesian films for children: *Laskar Pelangi* (2008), *Serdadu Kumbang* (2011), *Lima Elang* (2011) and *Langit Biru* (2012). *Laskar Pelangi* is a box office based on a best-selling novel of the same title. The protagonists are ten children of a marginalized village school in a poor province despite its rich tin ore. The story, however, is told from one of the children, Ikal's point of view. *Serdadu Kumbang* also tells about children in a marginal area, but it centers on Amek, the child protagonist. Meanwhile, *Lima Elang* tells a group of comparatively urban children, most specifically Baron, although the set mostly takes place in the outskirts of Kalimantan's jungle. Finally, *Langit Biru* portrays another urban child who is brought up in middle-upper class family. To undertake the analysis, the study employed formal system analysis design as proposed by Bordwell and Thompson.

Film as a text entails at least a two-fold analysis which Bordwell and Thompson called formal system analysis. A formal system analysis treats film as a system which connects each element to get a more comprehensive idea about the film. It involves narrative textual analysis, as usually conducted for works of fiction, and visual or style analysis, which ranges from setting to editing of the film. In terms of narrative analysis, this paper employs the descriptive analysis technique by describing the relevant scenes and relating them to their intrinsic elements and contexts. On the other hand, visual analysis is a more complex analysis. A visual analysis usually analyze the *mise-en-scène* (to put together into the scene), cinematography (the camera works), sound, and editing. Film, as James Monaco puts it, is a form of art that covers environmental, pictorial, dramatic, narrative and musical dimensions (29). Moreover, film is relatively shorter than a novel and play and lacks of narrative nuances, film has advantages over its pictorial narration and it has more freedom to select particular details to depict (Monaco 38). This paper, however, focuses more on camera works with referring to some aspects of *mise-en-scène* where necessary.

Cinematography is not simply shots of beautiful scenes. Instead, it arranges shots into meaningful composition. The way camera captures an object from certain angle shows what the director wants the viewers to see. A long shot relays different perception from a close-up shot; so does a high angle shot from a low angle-shot. Kellie Heintz and Mark Stracey sum up that a close-up offers a more personal attachment than a long or medium shot, which are taken to be normal viewing as the subjects are put in their setting. On the other hand, a high angle shot imparts a defenseless vibe of the subject in comparison to a low angle shot which conveys an intimidating atmosphere (26). Even the duration of a shot is a manipulative way to give sensation of intensity to the viewers (Pramaggiore and Wallis 135). In short, using the camera effectively can deliver a particular message as well as revealing the film's ideology.

On the other hand, *mise-en-scène* puts every visual aspect of presentation in a scene. It consists of setting, lighting, character and acting, props and costume. *Mise-en-scène* has a power to (re)create an imaginary world on film (Bordwell and Thompson 113). Lighting, for example, creates nuances of suspense and thrill. A horror film does not generally use a three-point lighting that produces bright, clear image, unless it is chosen to generate irony. In addition, the narrative film should project the time and space carefully to construct reality. As such, the choice of those aspects is deliberate because they should function to emphasize the narrative. A well-thought *mise-en-scène* constitutes patterns of motifs which attracts and guides the viewers' attention to follow through the story. In addition, similar to cinematography, *mise-en-scène* reveals the director's ideology.

In doing the analysis, this study conducted research procedure as follows: 1) sequencing the film; 2) identifying and categorizing the theme of resistance; 3) analyzing the film's narrative; 4) analyzing the visual aspects of the film; and 5) discussing the findings with relevant contexts and references. Sequence is taking the narrative plot into parts based on the scene chronological order. From the sequence, the part which resistance occurs was identified and categorized according to its narrative and visual aspects. Then, considering its narrative device, the theme was further analyzed. At the same time, the visual aspects were analyzed to see whether they complement the narrative effectively. Finally, an argument was built based on the findings and discussion with other resources.

The findings of the study can be classified into narrative and visual aspects. Narratively, the child protagonist raises resistance to power -teachers, parents, and criminal adults- in forms of disobedience and maneuvers. On the other hand, the resistance is not sufficiently represented visually. The following sections are the elaboration of the findings.

Narrative aspects: Maneuvers and disobedience

The four films in discussion present the acts of resistance differently. There is some resistance in each film, but due to limited space, the resistance in this discussion will focus more on resistance to adult's power. *Laskar Pelangi* and *Serdadu Kumbang* portray children from rural areas and deal with teachers. On the other hand, *Lima Elang* deals with criminals and *Langit Biru* deals with parent.

Laskar Pelangi

Set in 1970s Belitong, which used to be famous for its tin ore mining, the ten children in *Laskar Pelangi* go to the most marginalized school in town. Most of them come from lower working class family who cannot afford to go to public school; instead they go to a school administered by SD Muhammadiyah, a social Islamic foundation which provides basic public education and Islamic education, but does not ask for regular school fee. Ten is a significant number as unless these children do not enroll the school on the new academic year, it is going to be closed down by the government. So they become the last batch of students in this school. With such far from adequate facility a school can operate, the ten children happily study under the guidance of two dedicated teachers: *Pak Arfan* and *Bu Muslimah* (*Bu Mus*). These extraordinary, inspiring teachers never lose faith in educating the children with whatever means available.

The school has never closed its door, rain or shine, until the day *Pak Arfan* dies. *Bu Mus* is so broken-hearted losing her trusted, respectful friend and mentor that she does not come to school for several days. However, the children refuse to submit to such situation. Led by *Ikal*, the child main character, and *Lintang*, the school genius, these students come to school and *Lintang* teaches them what he knows. After several days, *Bu Mus* comes to her senses and returns to teach. At this point, it is pretty interesting to note that the children refuse to be denied from their rights to learn. It shows how self-discipline has been so instilled in the children's mind that they would rather be 'normal' students who come to school regularly. This is in line with the Foucauldian first two stages of subjectivity, which are to individualize and to normalize. By not going to school, the children are individualized because they fail to meet the society's expectation to get education and have a better life. Consequently, the children feel it wrong to miss school and decide to take action against such unfair treatment. Going to school is normalized.

However, the putting up of resistance strongly occurs in the event of *Cerdas Cermat* (the battle of the brain) competition in town. Considered to be underdog, SD Muhammadiyah's team which consists of *Ikal*, *Lintang* and *Mahar*, turns out to be a fiercer competitor, especially to the elite school of SD PN. *Lintang's* correct answer to a mathematics problem in the final decisive question is counted to be wrong. This leads to a dispute, as an SD PN's teacher says that he has the same answer as *Lintang* does. The judges instead believe that *Lintang* has cheated all through the game since he is never seen to take notes to solve any mathematics problem. *Lintang* has just closed his eyes and compute on his head. When things get heated, *Lintang* raises his hand and confidently says, "*Aku bisa menjelaskannya*" (I can explain it). Furthermore, when the host asks whether he needs to listen to the problem again, *Lintang* says that he still remembers it clearly and comes forward to the board to write down how he comes to the answer. This simple act of saying and explaining cannot be taken for granted. At a time where rote learning was common and students could not say anything against the teacher, it took courage to stand up for yourself. Besides, *Lintang* and his friends come from low class family. Even *Ikal* and *Mahar*, who usually is easy-going, are not quite at ease in the crowd because subconsciously they are aware of their position and feel insecure. But not for *Lintang*. As a matter of fact, *Lintang* has never seen to be inferior although he is the poorest boy in school. Thus, by standing up against the crowd of many which unknown to him and before the prejudiced judges, *Lintang* raises a resistance to be taken for granted and to be oppressed.

Serdadu Kumbang

Serdadu Kumbang is set in Sumba which is famous for its traditional horse racing with child jockey. It tells a story of *Amek*, a child jockey whose lip is deformed. He loves watching news on TV and secretly wishes to be a TV announcer, but he seems to realize that it will never be realized considering his physical form and poor family background. Therefore, subconsciously *Amek* does not have any motivation to study. He did not pass the elementary school national exam in previous year, but he does not seem to care whether he passes this year. *Amek* would rather spend his time with his best friends, *Acan* and *Umbe*, than study.

School does not seem to be a pleasant place to spend either. Excepting *Bu Imbok*, the teachers are models of outdated stereotyped ones. They are portrayed to be very impersonal and distant. *Pak Alim* is probably the worst one. He will give physical punishment such as running around the school yard and push-ups to the students who come late. *Bu Imbok* protests such harsh punishment, but *Pak Alim* insists it is his way of making the students disciplined. *Amek* and friends frequently have such punishment, but they do not really seem to be more disciplined. The punishment does not affect much as they still come late. On one occasion, when the push-up-session is over, *Acan* suddenly closes his eyes and falls to the ground. Taking *Acan* hurriedly to the school office, *Pak Alim* instructs the students to go to their classes. While he is being carried out, *Acan* opens his eyes, looks at his friends, smiles and raises his thumb as if saying, "I'm okay! Just have your fun" So his friends silently laugh and turn around, leaving the school to spend their time in the field and by the lake.

This is another act of resistance towards adult's power in form of maneuver and disobedience. By acting out to be fainted, *Acan* outwits *Pak Alim* and at the same time letting his friends to get away from school. Similarly, those students choose to leave school instead of following *Pak Alim's* order to go to the class. Considering children are totally under *Pak Alim's* power all this time, this resistance is risky. The children know they will get the same punishment again and again, but it empowers their agency no matter how temporal it is. As *Nikolajeva* asserts it, the act of resistance, even temporary, is empowering since it questions structure of adult's power. The teaching principles propose that the roles of a teacher are those of

a facilitator and a motivator of learning, besides an expert, so that learning can effectively take place (Harmer). This involves with lowering affective filter, which means the teacher should not create a threatening classroom or school atmosphere. In this particular scene, we can see a poor practice of education. Students are not motivated to learn because the teacher emphasizes more on discipline and punctuality than on understanding why learning is important.

Therefore, there are two implications of this resistance. First, with their limited agency, the children are trying to do something for themselves. They cannot protest openly on their dissatisfaction with the education system and their loss of time to study. So, within their own device, they maneuver and disobey rules imposed on them. Second, such physical punishment does not correct the unwanted behavior because of misperception of enforcing discipline. According to Foucault's panopticon, discipline is a constant monitoring of repeated action so that the subject internalizes it and does the expected behavior. To enforce discipline, subjects should feel the need to do it, just like what happens in *Laskar Pelangi*. In other words, it is the self-governing action. In this scene, the subjects -children- do not feel the need to self-govern which raises the resistance. It is worthy to note, that in a different scene Amek puts up an individual resistance by lying to his respected Islamic mentor. Unlike the skipping classes in which he does not feel guilty, he admits he has lied soon after the lie. This is an example of successful self-govern.

Lima Elang

Different from the first two films, *Lima Elang* tells about Baron, an urban child who is dislocated from his familiar place. He used to be raised in Jakarta, the metropolitan city. However, his father's work -uninformed until the end of the film- requires him to move with his family to Balikpapan, the capital of East Kalimantan. Even though Balikpapan is a big city, it is not comparable to Jakarta in terms of sophisticated people and technology. Baron does not feel belong in this city. He cannot relate to his new circle of friends and school. Despite this, he is selected to be a part of Pramuka's (the boy scouts) school team in a jamboree. Baron does not want to go, but his parents make him go on the ground of it will give him an opportunity to have more adventurous activity than that of remote-controlled car (RC) racing he is crazy about.

It is near the end of the jamboree that a resistance occurs. After finding out that the RC exhibition is held nearby the camping site, Baron has decided to leave his team and the jamboree using the map he steals from the committee's tent. This decision splits the team. The team leader, Rusdi, followed by Anton, is trying to finish the mission. However, on learning from Rusdi's notebook what a considerate and appreciative friend Rusdi is, Baron and the other two decide to join Rusdi and track down their whereabouts. As Rusdi and Anto turn out to be met and held by some illegal loggers, Baron leads and devises a plan to release Rusdi and Anton. Together they outsmart the loggers in a Home-Along fashion: the loggers are attacked physically with a swing of a log, a pull of rope, smoke, and some beatings. This physical resistance is a collaboration of wits and courage. The children are not equipped with anything than a boy scout can bring, plus an RC and battery to combat the armed loggers. In other words, it empowers the children's agency as they use all the capacity to act on their own. Ridiculing adults is another characteristic of children's texts to show that children empower their agency (see Gottschall for example). It signals a manipulation strategy by the text producer to empower and entertain children at the same time.

Nevertheless, as contended by Nikolajeva, the children cannot be powerful all the time. The children need adults to help them articulate their agency. In this case, Aldi swims to get help from the authority. He is helped by another adult who takes him to the camping site. At the same time, the committee just realizes that these children do not get to the final mission. The children are given a moment of glory to be reminded later that they need adults too, especially to settle the problem. Therefore, the purpose of children's text, which is to entertain and to educate, is fulfilled.

Langit Biru

Langit Biru also depicts a story of an urban child, Biru, who lives with her single father after the death of her mother. Both Biru and her father still miss mother, but most of the time they cope with the condition nicely. Biru's father even takes a day off when he finds out that she has her first period. He spends some time cooking for Biru and passes information on handling menstruation. Biru can talk about anything to her father as her father does not treat her like a baby. Biru is an outspoken and outgoing girl and she hangs out with her two best friends, Amanda and Tomtim. Tomtim is a boy whose autism makes him an object of bullying by a school gang led by Bruno. Biru often has to stand up for Tomtim because he is too afraid of Bruno. On a school assignment, Biru has an idea to profile Bruno, intending to give evidence of his bullying behavior. However, Biru and her friends learn that Bruno is not quite the same person they know in school when he is out of school. They become confused who is the real Bruno: the bully or the helpful mentor at the dance school for kids. One day, when Biru is shopping with her father at a mall, she sees Bruno handing over merchandise to a mall's counter. She overhears the shop attendant telling Bruno to repair some stuff. Biru is so determined to track down Bruno that she ignores her father's call to tell him where she is going to.

Biru's disobedience is a form of resistance too, but her father's reaction is quite understandable. Biru has taken a risky measure because by disobeying her father's order, she faces the consequence. She just thinks of her own objective, which is to get more information about Bruno. Her father does not want to listen to her excuse, and he thinks it shows how selfish Biru is. Her father is very anxious and mad as he supposes

the worst, while Biru does not even show regret. This leads to tension in their relationship although they finally make up after Biru apologizes.

The resistance implies a contrasted outcome. By committing disobedience, Biru succeeds in finding out where Bruno lives, and later meets his family. Biru and her friends finally know that Bruno is such a devoted son and brother whose sister is a disabled, especially after his father passed away. Biru's agency is strong and powerful. However, this agency leads to a subjected situation. Biru is grounded as soon as she comes home. Unlike the protagonists in the other texts, Biru learns the consequence of her resistance. She is denied from hanging out with her best friends after school which makes her miss Amanda's brother dance performance that she is looking for. In this way, the film carries out its pedagogic purpose as well as confirms another Foucault's self-governing concept.

Visual Aspects: Gazing the Children

In the discussion of the visual aspects, the elaboration centers on some elements of mise-en-scène and shots. A shot is a series of frames that is recorded by a camera which manipulates angles, composition and movement. Since most of the shots in the four films are relatively similar, the following sections do not discuss each film's visual aspects; instead, they discuss the similar aspect to draw meanings.

Sets, costumes and props

Sets, costumes and props are three elements which catch attention in these four films. All of the films choose on location set to create realistic settings and at the same time makes each film a pleasure to watch. In fact, Belitung became a popular tourist destination after the release of *Laskar Pelangi* in 2008. Meanwhile, the Sumba's savannah creates a free, yet exotic image. However, this paper is more interested in how the set highlights the theme of resistance to adult's power in particular and children's film in general. Similarly, the discussion on costumes and props also concern with their inclusion towards the films' message.

Each scene that present the resistance has a relevant set, costume and props. Lintang in *Laskar Pelangi* stands up for himself in a building's hall which is crowded by students and teachers, many of whom are unknown to Lintang and his friends. The competition has an appearance of such competition which was very popular in 1970s. The seating arrangement, the bells, even the camera are carefully chosen to enact the period. At that time, not many Indonesian people could afford to buy a camera. Mahar certainly is so seldom to be taken a picture that he goes blank when the camera's blitz lights on him. People sweat from the heat, but the students and teachers from SD PN look cool in their uniforms. Other students and teachers are not as cool as SD PN's, but they look better than SD Muhammadiyah's group. Ikal is probably the most well-dressed of the gang because Ikal's mother has washed and ironed his shirt so that it glows more than usual. Nevertheless, compare to other school's students, he is not better. Lintang is given a new shirt by Bu Mus, but it does not help much because by the time Lintang comes to the venue, he sweats a lot. The ensemble of the three elements emphasizes the inferior condition of Lintang and friends in comparison to other students in the district. In terms of power relation, it is quite clear who is powerful and who is powerless.

Meanwhile, the scene in which the resistance takes place is set outside the school building. The school is a typical one-story building consists of several classrooms. There is a dusty-soiled school yard where Indonesian flag is raised on its pole. The children are punished wearing their shabby school uniforms, while Pak Alim watches them in a grey safari, another typical uniform for teachers. In contrast, when the children skip the class, they go through different areas. First, they are running over the meadow with the wind blows on their bodies. Then, they go to the bay of the lake, and end their day stealing some fruit from a farm's orchard. Again, the contrast emphasizes the children's powerlessness and empowerment. The school yard and Pak Alim represent oppression. They put on boring colors which do not appeal the children to embrace them. Unlike the school yard and Pak Alim, the meadow, the lake and the orchard represent freedom and attraction. In the spacious outdoor, the children feel free and playful.

On the other hand, the jungle in *Lima Elang* does not have a similar vibe to the outdoor setting in Serdadu Kumbang. The jungle is crowded with big, tall trees. Even the camping site is a small clearing area surrounded by these big, tall trees. The lake is wide and quiet with the small shabby hut where the illegal loggers stay. Besides, the rain falls now and then which prevents Baron to look for his way out sooner. In addition to this, the loggers have a typical look of criminals. They wear casual but dirty clothes, while their faces are adorned with mustache and beard. They have knives, machetes and ropes besides the basic equipment for logging. On the whole, the scene generates the feeling of being threatened and unfriendliness. Fortunately, the children have the basic equipment of a boy scout. They have small knife, rope, flashlight, and walking pole; and Baron brings RC car and its battery. The boy-scout equipment plus RC car become the weapons to defeat the criminals. The resistance, then, is possible with some tools as well as knowledge.

On the other hand, *Langit Biru* depicts a scene of typical urban look. While pursuing Bruno, Biru is moving through the parts of Jakarta. Stepping out from a fancy, air-conditioned mall in t-shirt and shorts, Biru takes a *bajaj* -Jakarta's special taxi which is a mode of public transportation for middle to lower class people- to follow another *bajaj* taken by Bruno. Then Biru moves through lines of highways to narrow streets where Baron stops and enters his smaller, one-story house with a little space at the front. The sound of the *bajaj*'s machine, which is notorious for its noise, prevents Biru from listening to her father clearly. The distance which should be made closer with a cell-phone is denied to represent Biru's disobedience. As a

matter of fact, Biru's outfit, maze of streets and turned-off cell-phone marks her resistance towards orderliness which she is familiar with.

As a presentation of scene, the elements of *mise-en-scène* mentioned above have successfully deliver the issue of resistance. The selection of sets, costume and props is carefully laid out so that viewers can see why a resistance occurs.

Camerawork

Camerawork, which is "the operation, placement, and movement of the camera", deals with how to make a visual image create emotion, intelligence and aesthetics (Maria Pramaggiore and Tom Wallis 131). These four films use almost similar camerawork which is fine, but it does not quite emphasize the issue of resistance.

Most of the time, during the scene of resistance, medium or close-up shot is used alternately. These kinds of shots give an intimate feeling because the viewers can see the expressions of the characters. Take a look at figure 1. Lintang raises his hand to explain his answer. We can see that he is confident with his answer. This shot is alternately used with a medium shot in figure 2 in which we can see how the judges look formidable.



Figure 1. Close-up, eye level shot: Lintang explains his answer (*Laskar Pelangi* 2008. Film)



Figure 2. Medium, eye level shot: The look of the judges (*Laskar Pelangi* 2008. Film)

Similar shots are operated in the other three films. Taken from *Lima Elang*, figure 3 shows the logger is hit with an RC car which is swung by Baron from upper part of the hut's site. Meanwhile, figure 4 presents the scene where Biru turns off her father's call. Medium, eye level shots help viewers see clearly what happens and how the characters react to an occurrence. However, these types of shots do not really bring the point of view of the character. In comparison to reading a novel, the text uses a third person focalization who tells everything clearly but lack of insight thoughts of the characters.



Figure 4. Medium, eye level shot:
Taking down the logger
(*Lima Elang* 2011. Film)



Figure 5. Medium, eye level shot:
Turning off Daddy’s call
(*Langit Biru* 2012. Film)

In another frame to show glory of resistance, the children are shot from a distance, called long shot, with eye level angle (figure 5). By having this shot, viewers can see what happens to the children. But again, it is for the viewers’ pleasure rather than the characters’ pleasure. Yes, we can see how happy the children are. Yet, they are not from the children’s point of view.



Figure 5. Long, eye level shot: freedom (*Serdadu Kumbang* 2011. Film)

On the other hand, in figure 6 we can see that even though it is a medium shot, the angle is point of view (POV) shot. This shot represents the vision from other characters -Acan’s friends. Different from eye level shot, POV makes the viewers see and feel as if they were the characters inside the story. This shot is taken after another shot which shows Amek and his friends look worriedly as Acan is carried out. Pak Alim’s figure is not important here as his head is even cut from the frame. As they are looking at Acan, Acan opens his eyes, smiles and raises his thumb to say that he is okay and his friends can have fun. The moment of glory, hence, is felt. Therefore, employing this shot enables the text to speak more than just tell what happens.



Figure 6. Medium, POV shot: Acan’s victory (*Serdadu Kumbang* 2011. Film)

Another example of how a shot can be effective can be seen in figure 7. When Aldi tries to beat the logger, he is screaming and approaching the logger with a stick in his hand only to be stopped after he sees the logger raises a long machete. The use of medium, high angle shot makes him look small and insignificant. He is overwhelmed by the body and weapon of the enemy. We can feel his fear and annoyance which represents the resistance is not as easy as he thought to be.

The analysis of camerawork regarding the issue of resistance implies two things. First, children’s subjectivity is not represented sufficiently since the shots have shown that most of the time the issue is not taken from the children characters’ point of view. The scenes are shot to give better images for the viewers to see what is happening in that particular time and space. The use of medium, sometimes long or close-up, with eye level shots consider that what takes place is normal, ordinary, nothing special. However, when the camerawork makes use of POV or high angle/low angle shots, the characters speak more than what are shot. Their subjectivity is represented more effectively. When Acan raises his thumb, his agency speaks louder in POV than in eye-level shot; so is Aldi whose agency is lowered down with high angle shot. Unfortunately, these types of shots do not often appear in the film texts while actually camerawork and other visual elements

of film making should support the narrative structure (Bordwell and Thompson). The narrative and the cinematography can complement each other.

Second, the decision to take such camerawork imparts that adults assume control over the children. It reminds us of Laura Mulvey's seminal study on male gaze in Hollywood's films. Mulvey argues that the presentation of women in Hollywood's films is to the pleasure of male viewers because the cinematography is decided in such a way to make women the objects of desires. In the present study, the camerawork for most of the time present children as objects to be seen instead of subjects who can feel and think. The children are seen to argue, to plan, to act, but not to be heard. Moreover, in the case of resistance, the issue is taken to be normal phase in childhood period. There is an attempt to raise the children's voice in narrative and mise-en-scène, but in camerawork, the issue is rarely voiced. It suggests that Indonesian society -as represented by the filmmakers- sees children as objects of pleasure and education which is the view that is held for centuries almost universally.

Therefore, the camerawork confirms some theories on children's literature, especially in Indonesia. Riris Sarumpaet argues that children's literature in Indonesia is the site of colonization as adults lend their voice to the children characters that they do not speak like children. In this study, the camerawork takes over children's point of view too. It also agrees with Foucault's notion that power is everywhere, especially in children's texts. Even though the issue of resistance emerges in these four films, the issue is not supported in camerawork. Instead it maintains adult's power in a subtle way by making children as subjects to be seen. Considering subjectivity, Foucault asserts that it is socially constructed. The camerawork shows that children's film is taken as medium for education because children should be educated to meet the expected values: courage yet respectful towards adults. Just like Nikolajeva says "...the power structures are interrogated without being necessarily overthrown" (9). The films tell the children interrogate adult's power but despite the momentary glory, the power still exists.

Conclusion

Having analyzed the narrative and visual aspects of the films with regards to issue of resistance to adult's power, this study comes to two findings. First, narratively, the films have shown that children's agency is empowered to some degree. It can be seen from the way the children outwit adults or disobey adult's orders. By outwitting adults, children are allowed to ridicule adults as not very powerful beings, while committing disobedience makes the children taste freedom although only temporarily. The narrative aspect then confirms Nikolajeva's notion that children may interrogate power without necessarily overthrow it. Second, however, the analysis of visual aspects leads to a partial outcome. The presentation of sets, costumes and props help to highlight the issue of resistance. The contrasting elements in fact represent the reasons why the resistance takes place. Nevertheless, the camerawork is not fully explored to emphasize the issue. Instead, it employs mostly the normal, safe shots which suggest the child is gazed from adult/viewer's point of view. The issue would be better represented if the camerawork had used angles that show children's point of view.

As a result, this study confirms that children's film as children's text is a social construction. Since Indonesian society thinks that children should be entertained and educated, the films for children are heavily didactic although attempts to show more children's subjectivity have taken place and should be appreciated. It is as if the children say, "We can go against adults, but only for a while."

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Significant Roles of Adult Readers in Deconstructing the Ideology in Eddy Supangkat's "Seri Petualangan Kancil"

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Abstract

"Seri Petualangan Kancil" by Eddy Supangkat is a short-story serial representing a well-known fable in Indonesian: Kancil, *si cerdas* (the clever hornless deer). The story of Kancil, *si cerdas* among Indonesian is inherited from generation to generation without any certain point to track its origin. However, the stories keep being alive among Indonesian and becoming a part of its oral tradition. Moreover, due to its uncertain origin, various versions of Kancil, *si cerdas* story are printed. Nonetheless, the various versions of Kancil, *si cerdas* agree on highlighting how clever Kancil is. This research draws its focus on the underlying ideology of Kancil, *si cerdas* based on Supangkat's "Seri Petualangan Kancil". The word "*cerdas*" (clever) labeled to Kancil is founded to be problematic as it overlaps with "*licik*" (cunning). The way Kancil misuses his cleverness to fool others and get what he wants highlights how cunning he is. Since the story of Kancil, *si cerdas* has rooted and become a part of Indonesian literary wealth, it is not wise to merely label it as a "bad" children literature, for the "corrupted" moral value it conveys as its ideology. Therefore, this research shares an alternative to revisit and deconstruct the underlying ideology in Supangkat's "Seri Petualangan Kancil" through the role of its readers.

Keywords: *kancil, ideology, adult readers, deconstructing.*

Introduction

Eddy Supangkat's "Seri Petualangan Kancil" is categorized as a fable since it is a story about animals (Soewargana, 1978: 3). As quoted in Hunt (1992: 18) who argues that no work is innocent of any ideology, Supangkat's "Seri Petualangan Kancil", therefore, is no exception. This research attempts to reveal the two of three ideology proposed by Hollindale. They are explicit and passive ideology (Hollindale in Hunt, 1992: 27, 29). It aims to deconstruct the explicit ideology through its passive ideology. It also draws its attention to significant roles of adult readers to propose an alternative to revisit and debunk Supangkat's "Seri Petualangan Kancil".

Explicit Ideology in Supangkat's "Seri Petualangan Kancil"

The first step taken to deconstruct the ideology of Supangkat's "Seri Petualangan Kancil" is discussing the first level of ideology according to Hollindale, which are the explicit social, political, and moral beliefs of the individual writer (quoted in Hunt, 1992: 27). This research places the first level of ideology as a ground to deconstruct Supangkat's "Seri Petualangan Kancil". Moreover, to debunk the ideology, it is crucial to find the "value system" embodying the work. Roberts and Jacobs suggest that an idea usually carries some value judgment (1987: 320). Furthermore, they believe that stories embody values along with ideas (Roberts and Jacobs, 1987: 320). For that reason, the theme or value found in the idea is the core to reveal the explicit value (ideology) in Supangkat's "Seri Petualangan Kancil".

Supangkat's "Seri Petualangan Kancil" shares the similar trend of animal stories as suggested by Soewargana; that is "they (animal stories) give a picture of the weak due to his cleverness defeating (or sometimes helping) the wild and the strong" (1978: 5). The following discussion is about the similar repeated values embodied the work.

Each story in Supangkat's "Seri Petualangan Kancil" tends to highlight "the similar trend of animal stories" suggested by Soewargana. The first story to discuss is "Kancil Menantang Boneka Jerami". It is about a cucumber farmer who finds an idea to trap Kancil, for he is tired of being cheated by Kancil. Due to his cleverness, the farmer succeeds to fool and trap Kancil. The farmer in Supangkat's "Kancil Menantang Boneka Jerami" represents the weak party who is able to defeat Kancil (the stronger party) because of his cleverness.

The second story is "Kancil Kembali ke Hutan Alasatwa". It is about Kancil, being locked in a cage, who is able to free himself by fooling Anjing, the dog of the farmer. Kancil, for he is being trapped in a cage and unable to do nothing, represents the weak that uses his cleverness (his left "weapon") to fool the stronger party (Anjing).

The third story is "Kancil Menjaga Gong Ajaib". It is about Anjing who is trying to take revenge to Kancil. Instead, he is fooled by Kancil and ends up stung by bees for hitting their hive. Similar to the second story, Kancil represents the weak party who is able to defeat Anjing, the stronger party, due to his cleverness.

The fourth is "Kancil Menunggu Sabuk Dewa". The fourth story continues the story of Anjing taking revenge to Kancil. Similar to the two previous stories, Anjing is fooled by Kancil instead of taking his revenge to him. Therefore, the fourth story remains telling the same value that Kancil (the weak party) is able to defeat Anjing, even for three times, by his cleverness.

The fifth story is "Kancil Menari di Punggung Gajah". The fifth story tells a bit different story compared to the previous story. However, the value shared remains the same. It is about Kancil who fools Gajah, the bigger and physically stronger than Kancil. Gajah is depicted as Kancil's friend. Nonetheless, Kancil fools him in order to get out of a hole where he falls off.

The sixth story is "Kancil Menghadapi Barisan Buaya". It tells a story between Kancil and Buaya. Kancil, representing the weak party, defeats a group of Buaya by fooling them. It remains highlighting how Kancil as the weak party is able to defeat Buaya, who is stronger than him.

The seventh story is "Kancil Lepas dari Mulut Buaya". It is the continuation of the previous story. Buaya wants to take revenge to Kancil for fooling him. Instead, he is fooled twice by Kancil. Therefore, for twice, the strong Buaya is not capable of the weak, but clever Kancil.

The eighth story is "Kancil Lomba Lari dengan Siput". Siput is depicted as the weak party. However, due to his cleverness, he is able to defeat Kancil in a running competition. Siput also defeats Kancil's arrogance. Therefore, the eighth story also supports the "wide-shared values" of animal stories by Soewargana.

The ninth story is "Kancil Keputusan yang Bijaksana". In the ninth story, Kancil has transformed to be a wise animal. Firstly, he apologizes to Gajah to whom he ever fooled. Then, he turns to use his cleverness to help other weak animals. In this story, Kancil helps Keledai who was chased by Harimau. By his cleverness, Kancil is able to help Kancil and gives a lesson to Harimau to be a good friend to every animal in Hutan Alasatwa. In this story, Kancil remains being the weak party to compare to Harimau. Nevertheless, he is able to defeat Harimau by his cleverness and wisdom to help others.

The tenth story is "Kancil Raja Hutan Sejati". It is the last serial story of Supangkat's "Seri Petualangan Kancil". The last story is about Kancil's effort to help the members of Hutan Alasatwa from Harimau, the troublemaker. Shortly, he is able to defeat Harimau with his cleverness by trapping him in hunters' cage and sending him away. Due to his heroic effort, he is trusted to be the King of Alasatwa. The last story, therefore, remarks how the weak party, such as Kancil, is able to defeat a stronger party, Harimau.

Based on the aforementioned discussion, Kancil is mostly depicted as a clever animal. By his cleverness, he is able to defeat animals that are physically stronger than him. In other stories in which Kancil is defeated by the farmer or Siput, he is depicted as the stronger party. Siput and the farmer, therefore, are depicted as the weak ones. The value, however, remains the same. In each story, whoever the weak is, as long as he is clever, he is able to defeat another animal who is stronger. Therefore, referring to the value embodied in Supangkat's "Seri Petualangan Kancil", the ideology lying in it is similar to the value; that whoever the weak party is, as long as he or she is clever, he or she will be able to defeat another stronger party.

Passive Ideology in Supangkat's "Seri Petualangan Kancil"

The second level of ideology in a literary work according to Hollindale is passive ideology (quoted in Hunt, 1992: 29). Hollindale (quoted in Hunt, 1992: 30) suggests that even the beliefs lying in passive ideology are considered as passive and unexamined, they are revealed by the texture of language. In Supangkat's "Seri Petualangan Kancil", the passive ideology lies in repeated plots shared by the stories which result in the moral value or message concluded from Supangkat's "Seri Petualangan Kancil" as discussed before. The plots refer to the way the "clever" Kancil (or another weak character) uses his/her "cleverness" to fool the stronger animal.

The aforementioned discussion agrees that Supangkat's "Seri Petualangan Kancil" highlights the idea that a weak but clever animal is able to help or defeat a stronger animal. This is a universal agreement on fables as suggested by Soewargana (1978: 5). However, by tracking the moral value more carefully and deconstructing the plot, the moral value which becomes the ideology shared by Supangkat's "Seri Petualangan Kancil" is proven to be problematic. The following discussion, therefore, attempts to reveal the problematic moral value (ideology) lied in Supangkat's "Seri Petualangan Kancil".

Kancil, the main character in Supangkat's "Seri Petualangan Kancil", is portrayed as a "clever" animal. He indeed uses his "cleverness" to defeat other stronger animals in order to save his life or other animals' lives. However, the way Kancil uses his "cleverness" turns to be problematic since he deceives others. It is a repetition of deceitfulness that is shown by the character Kancil (or another weak character).

Firstly, it is told that he is caught by the farmer for trying to steal cucumbers. Then, by his "cleverness", he deceives Anjing in order to run away. It is three times that Kancil deceives Anjing until Anjing gives up. After that, he deceives his friend, Gajah, in order to get out from a hole. Next, he meets Buaya and deceives him in order to pass Buaya's river safely. Up to this point, Kancil uses his "cleverness" to deceive others for his own sake.

The following discussion shows the shift of Kancil's purpose to "help" others by his cleverness. The "transformation" of Kancil is due to his arrogance over Siput in underestimating her in a running competition in which Siput defeats him to give him a lesson not to be arrogant by his cleverness and underestimate other

weak animals. By then, he uses his "cleverness" to help others. His final remark is to use his "cleverness" to send Harimau away by deceiving him. It makes him become the King of Hutan Alasatwa.

Based on the previous discussion, Kancil indeed undergoes a transformation from a self-centered, arrogant, and clever animal into an animal that is wise and helpful. However, there is one obvious characteristic that remains the same: deceitful. It is quite understandable that he deceives others (Anjing, Buaya, and Harimau) to defend himself or others. However, it is quite questionable that he also chooses to deceive Gajah, his best friend. Kancil has a chance to ask Gajah to help him instead of deceiving him. Nonetheless, he prefers to lie. Though it causes no harm to Gajah, but Kancil's choice to deceive highlights how deceiving others has become his habit. Therefore, the title "clever" for Kancil is problematic due to the way he misuses his "cleverness". It turns out to be cunning instead of "clever".

The Role of Adult Readers

According to the previous discussion on the explicit and passive ideology of Supangkat's "Seri Petualangan Kancil", it turns out that the moral value embodied in the explicit ideology does not share the same idea with the passive one. It is supported by Hollindale (quoted in Hunt, 1992: 31) as he suggests that explicit ideology sometimes contradicts with passive ideology. Left unexamined, passive ideology turns out to be taken for granted and mostly shared in the story since the writer hardly ignores it, for it is left unexamined (Hunt, 1992: 30).

In Supangkat's "Seri Petualangan Kancil", the clever Kancil (or another weak character) tends to be cunning rather than clever since he misuses his cleverness to deceive others. In other words, the explicit ideology in Supangkat's "Seri Petualangan Kancil" turns out to be "corrupted" ideology. Passive ideology, moreover, reveals the widely shared values that being cunning is acceptable as self-defense toward powerful parties. However, it is not necessary to regard it as a bad children literature since the story of Kancil has been a legend and one of Indonesian children literature wealth. Therefore, this research attempts to give alternatives to adult readers (parents and teachers) to take part to revisit Supangkat's "Seri Petualangan Kancil" (and other series of Kancil).

Firstly, it is important for adult readers to involve children to understand the plot and characters in the story. The role of adults as story tellers and children as the passive receptacles are proposed to change. It is essential for children to be given a chance to understand and interpret the story. Adults can do pause to ask children about what they think of certain characters. Adults, for instance, can ask children to rethink Kancil's choice to deceive Gajah, his friend; and to ask whether they agree or not along with their reasons.

Secondly, it is also essential to give more attention not only to Kancil as the main character, but also to other characters, particularly those who are deceived by Kancil. It is advisable to ask children to revisit and think the reasons why those characters, even they are strong, are easily deceived by Kancil. By revisiting and rethinking the story, it turns out that Kancil is not only clever; he also has lots of experiences compared to the deceived animals. Take, for example, his adventure with Anjing. In "Kancil Menjaga Gong Ajaib" and "Kancil Menunggu Sabuk Dewa", Anjing is easily deceived for he never sees a hive and a sleeping snake. Therefore, Anjing represents those who never "see the world". He does not come out from his "comfort zone".

By revisiting and rethinking the story of Kancil in Supangkat's "Seri Petualangan Kancil" (and possibly other series of Kancil), it turns out that it is not necessary to categorize the story of Kancil wrapped in Supangkat's "Seri Petualangan Kancil" as a bad children literature. Instead, it is rich with moral values to gain. The story of Kancil, as Supangkat's "Seri Petualangan Kancil", is a good way for children to start to have a more critical thinking upon literary works and the good news is we, as adults, play important roles to be the keys to open the gate.

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Cinderellas in Indonesia: Story Variants of Indonesian Folktales with the Theme of 'Kind and Unkind Girls'

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Abstract

This paper explores the story variants of Indonesian folktales retold in children's books with the theme of 'kind and unkind girls'. Content analysis and narrative analysis are deployed to reveal the similarities of the stories and the variation of the narrative elements. The analysis shows that there are fifteen story titles which construe the theme and depict the plot of girls' rivalry. From those titles, there are four kinds of relationship between the heroine and the female villains in which the heroines are a stepdaughter, a niece, the youngest daughter or princess. Further, although the types of ending show the general pattern of the stories with the theme of 'kind and unkind girl', there are various ending of the stories, indicated by a reward for the heroine and punishment for the villain. The kind girl is rewarded by a marriage with a handsome young man/a prince (and) a crown, by treasure, or by a transformation into a bird. In addition, the types of punishment for the villain are 1.) getting bitten by snakes; 2.) getting lost in the woods; 3.) being ashamed 4.) being killed or 5.) losing mind. It is significant to note that the punishment for the villain can be omitted with the provision of apologizing and forgiveness. Moreover, the reward for the heroine might be in the form of death as a way to escape from suffering.

Keywords: *story variants, Indonesian folktales, kind and unkind girls*

Introduction

Indonesian folktales, like other folktales in the world, contain universal truths and reflect the values of the times and societies in which they originated, many of which are still honored today. Researchers use the notion of motifs as a fundamental element to analyse and identify the similarities in tales from various cultures; it is small narrative unit recurrent in folk literature (El Shamy 2005). Some motifs, defined by Aanti & Thompson (1961) as any of the parts into which a tale can be analyzed; any element in a tale that distinguishes it from other tales are practically universal, suggesting similar thought processes in people living in different parts of the worlds. In addition, the motifs are divisible into subdivisions which are further explored as tales types. However, according to Vladimir Propp (1968), the concept of motifs is sometimes ambiguous and instead, he proposes a new notion to categorize folktales i.e. the function, which he defines as "the act of a character, defined from the point of view of its significance".

In this study, I use theme as a classificatory unit and do not use Propp's functions considering that the stories do not all develop in ways that suit Proppian analysis. Besides, theme is considered sufficiently open as a classificatory system to avoid pre-judging the data, yet coherent enough to organize the sample into manageable.

The theme used as the classificatory unit in this study refers to the general basic idea of a story that generates conflicts in the story. Theme is the social values and mores of a story (Ashliman 2004). It is sometimes problematic to use theme as a classificatory unit as it has been frequently interchangeable with motifs and types. Moreover, there has not been a systematic study on theme index and therefore it is a useful idea to use theme as the concept of classification. The use of theme 'kind and unkind girls' is regarded the most appropriate to reveal the value of the story and further to reveal the close connection between the value, and the basic idea of the story. Besides, there are still great numbers of Indonesian ethnicities whose folktales have not archived and there has not been any former comprehensive classification on type, theme and motif of Indonesian folktales which can be used as an academic reference. Moreover, many stories of Indonesian folktales cannot be firmly classified into one type as many of them share the features in one story.

Theme in Indonesian folktales also tells about the rich and the poor, the wise and foolish, mythical quests, lovers, animals and supernatural beings and magical powers. At the same time, they also reflect the moral values, superstitions, social custom, and humour of the times and societies in which they are rewritten.

'Kind and unkind girls' is in line with the term used by Bunanta (1998), a previous researcher who investigates the problems in rewriting of Indonesian folktales with the type of 'Cinderella' and 'kind and unkind girls'. Nevertheless, instead of the term theme, Bunanta used the term 'type' referring to tale type of Aarne-Thompson-Uther system (hereafter ATU) 480 'Kind and Unkind Girls tale' (Aarne & Thompson 1961). 'Kind and unkind girls' generally follows a general outline: in a family lives a stepmother with her daughter(s) together with a stepdaughter. The stepdaughter is the one who has to do all the housework and suffers from

hunger and the hatred of her stepmother and her stepsisters. However, she is the most beautiful and the kindest of all daughters in the family. At the end of the story, the kind girl gets a reward for her patience and kindness from an old lady in the woods. The reward is usually in the form of jewelry. Generally, the kind girl has a secret friend, usually an animal such as a golden fish that unfortunately is killed by the wicked stepsisters and is sadly buried by the kind girl. From the grave of the golden fish emerges a tree with golden leaves which then invites the coming of a prince. The one who could pick one leaf from the tree, the kind girl, then is proposed by the prince. Other variants on this theme include girls who do not have familial relationship with various awards and various endings.

Stories with the theme of 'kind and unkind girl' are usually construed with same frame i.e. at a house, in the place of banishment or a palace where the heroine suffers from forced labor and endures the hardship, in the woods, a helper's house or a river where the heroine gets help and at a house or a palace where the heroine gets the reward.

This study examines Indonesian folktales retold as children's books in the ten years period after reformasi. The period is chosen as it is the period of the flourishing of print media in Indonesia which includes the publishing of Indonesian folktales for children. The books are in the form of a single-story book (one story in one book) and compilation-stories books (various stories in one book). Content analysis and narrative analysis are deployed to reveal the similarities of the stories and the variation of the narrative elements. From the total 400 story titles, 39 story titles construing the theme of 'kind and unkind girl' are examined. In view of the fact that folktales retold as children's storybooks is a genre of narrative text; the researcher will use the structural approach to narrative (Berger 1997). By using a structural framework with its great attention to form, the study is enabled to categorize texts based on narrative events; and to establish broad patterns of interaction between the characters and narrative resolution.

The Variation of the Narrative Elements

The finding shows that there are 39 story titles collected which construe the theme of 'kind and unkind girls'. Moreover, the stories belong to 16 story titles and the variation of the titles. The fifteen story titles containing this theme i.e. *Bawang Putih dan Bawang Merah*, *Purui*, *Asal Mula Burung Arui*, *Si Leungli*, *Nyi Mas Kanti*, *Peria Pokak*, *Kleting Kuning*, *Putri Bungsu*, *Ular N'daung*, *Miaduka*, *Lona Rara dan Lona Kaka*, *Purbasari dan Purbararang*, *Putri Bunga Melur dan Tuntung Kapur*, *Bunga Jirak dan Bunga Terung dan Putri Tujuh*

Some of the stories have variation of their titles. For example, the title variations for *Bawang Putih Bawang Merah* are *Si Bawang Putih yang Baik Hati*, *Bawang Putih yang Sabar*, and *Kisah Bawang Putih Bawang merah*; The title variations for *Ular N'daung* are *Ular Dandaung*, *Ular N'daung dan Putri Bungsu*, the title variations for *Kleting Kuning* are *Candra Kirana*, *Kisah Si Ande-Ande Lumut*, and *Ande Ande Lumut*, and the title variations for *Purbasari dan Purbarang* are *Kisah Putri Purbasari*, *Purbasari yang Baik hari*, *Lutung Kasarung* and *Lutung Kasarung dan Putri Purbasari*.

In the stories of those fifteen titles, there are four kinds of relationship revealed between the heroine and the female villains:

- (1) The heroine is a stepdaughter and the villain is the stepmother together with/without her stepsister(s)
- (2) The heroine is a niece and the villain is her aunt/aunties together with/without her female cousin
- (3) The heroine is the youngest daughter or princess and the villains are six older sisters or six older princesses; and
- (4) The heroine is a princess and the villains are the girls (daughters of a woman who provides shelter for her).

The conflict in the stories is mainly girls' rivalry. The kind girl is always the one who suffers from work and hatred, but the kinder or the kindest and the more or most beautiful. The kind girl generally could overcome her hardship with the help of a magical power such as an old lady with magical power who lives in the woods or a secret animal friend.

Further, there are various ending of the stories representing the resolution of the conflict in the stories which are indicated by a reward for the heroine and punishment for the villain. The types of reward for the heroine are:

- (1) The kind girl is rewarded by a marriage with a handsome young man /a prince
- (2) The kind girl is rewarded by treasure
- (3) The kind girl is rewarded by a marriage with a handsome young man/a prince and a crown
- (4) The kind girl dies or transform into a bird.

In addition to the rewards for the heroine, the types of punishment for the villain are:

- (1) getting bitten by snakes
- (2) getting lost in the woods
- (3) being ashamed
- (4) being killed
- (5) losing mind.

The types of story ending show the general pattern of the stories with the theme of 'kind and unkind girl'. Nevertheless, in addition to the pattern of reward for the heroine and punishment for the villain, it is significant to note that the punishment for the villain can be omitted with the provision of apologizing and forgiveness. Moreover, the reward for the heroine might be in the form of death as a way to escape from suffering as in the story of *Purui*, or in the form of transformation as in *Asal Mula Burung Arui*.

The Characteristics of the Heroines and the Villains

All the heroines in the stories are beautiful. Yet, some of the female villains are also described as beautiful. If in the stories, both heroines and villains are beautiful, there must be a statement that the heroine is more beautiful or the most beautiful of all girls. In addition to the description as beautiful, the villains are often described as *biasa* (common; non-aristocratic) or less beautiful than the heroines. Nevertheless, it is interesting to note that the girl villains are not described as ugly. When there is a description as ugly, the description refers to girl villains who are not human. The ugly girl villain might be a girl giant or a girl ghost.

In addition to the generic term of beauty *cantik* (beautiful), and *jelita* (pretty), the description of the beauty sometimes refers the description to parts of body which include the description of skin, body shape and hair. The skin description embraces the color of the skin *putih* (white), or *kuning langsung* (olive-coloured) as well as skin condition *berkulit halus* (smooth skin). The description of the body shape includes the mentioning of slim and tall, and the description of hair refers the black and longer hair as more beautiful.

In the stories, the description of the heroines' physical appearance is more prevalent than the description of the villains' appearance. Nevertheless, the description of the physical appearance of the heroine can also imply the binary opposition of by description of the villains' physical appearance as the opposite.

Having discussed the adjectives used in describing beauty, it is clear that beauty in the stories investigated is not only dominated by heroines but also the property of some girl villains. In addition to the beauty, virtue also becomes the distinguishing characteristic of the heroine from the female villains.

Virtue in the stories with the theme of 'kind and unkind girls' is always the attribute of the heroines. Being virtuous comprises the attribute of *penurut* [obedient], *baik budi* [kind-hearted], *ramah* [friendly], *rendah hati* [down-to-earth], and *sabar* [patient]. In addition, the heroines have more attribute as enduring to hardship, and tough. Both additional adjectives are strongly connected to the violent episode in the stories. In the relation to the heroine's enduring the hardship, it often implicitly indicates the passive and the submissive characters of the heroines.

Different from the attribution of beauty in which the girl villains are also attributed the adjective of beauty, the adjectives used to describe virtue are not attributed to girl villains. Instead, the villains are always attributed with the opposite: *pembantah* [disobedient], *jahat* [malicious], *tidak ramah* [unfriendly], *sombong* [arrogant], and *pemarah* [bad-tempered]. Besides, *iri*, *dengki* [envy] is always the attribute of all girl villains.

Conclusion

This study shows that the stories of Indonesian folktales with the theme of 'kind and unkind girls' more or less resemble the western canonical folktales 'Cinderella', depicting the protagonist beautiful, kind but passive girl as the heroine. This study clearly examines that the lexical choices used in presenting the character traits describing the female characters in the stories with the theme of 'kind and unkind girls' have shown the clear differentiation between the traits which are regarded conforming to the good traditional girl femininity of 'being kind' that are mostly owned by the main female character and the traits which are regarded non-conforming.

Moreover, the presentation the stories seems to be moralistic and didactic, focusing more on the dichotomy of good traits of a kind girl and the bad traits of the unkind one. Hence, instead of depicting heroines' resilience, most of the stories prevalently depict the submissive and the enduring-hardship characters of the heroines which implicitly attribute the passivity to the kind girl.

This study is hoped to contribute to parents, educators as well as children's books publisher. Future research on Indonesian folktales depicting girls as main character with different themes are highly recommended to provide a more comprehensive understanding on how girls are positioned in Indonesian traditional stories.

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Teenage Dream: Fantasy as a Tool for Writing Diversity in Literature for Young Adults

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Abstract

Given the numerous cultures within the many nations of Southeast Asia and within the Philippines itself, differences must be addressed to youths as much as similarities. This paper aims to discuss how a writer can utilize fantasy for this goal by analyzing the structure, definition, and techniques on what makes the genre, since it is, by nature, subversive. Fantasy literature can be a form of counter-narrative to represent and empower the marginalized.

Keywords: *fantasy, young adult, diversity, representation*

Introduction

While it is easy to define literature for young adults as literature intended to be read by young adults, questions crop up on other factors that make a text as such. Who decides on labeling literature for young adults? Parents, teachers, and writers fall under the same category as people who choose texts for them. They decide what they think would benefit the growth of young adult readers. Literature cannot provide readers basic needs such as food or shelter, but it satisfies other requirements of parenting, which most parents understand: Canon talks about meeting children's needs through literature as enabling element in character and social development (76). This is applicable to young adults who are going through their formative years. It is then that literature must cater to them especially. However, parents, teachers, and writers often come into conflicting decisions, since they may have different opinions on what is appropriate in terms of complexity and morality of content. In a way, like teachers, writers are parents to the young adult readers, and, as such, have responsibilities to fulfill with which others may or may not agree. Through writing, writers can employ what I call *distant parenting*. But if the parent or the teacher does not agree with the content deemed appropriate by the writer, how can the text reach the readers?

In the English introduction of the anthology *Bagets*, Pacis comes up with two categories that affect a text to be considered under literature for young adults: being chosen *for* and chosen *by* young adults (88). Young adult readers may choose the texts that they prefer to read, regardless of authorities deciding for them. They definitely read texts not intended for them. One factor is entertainment, and another is identifying with the text in terms of experience. The latter is derived from similarities with a character's age, gender, sexuality, class, or culture, among other things, but not rigidly so; it can be one or two or all of those. Unfortunately, only a few of those qualities are incorporated in literature for young adults, leaving some groups unrepresented.

As a young adult, and even well into the beginning of adulthood, I often heard, "Bata ka pa; wala ka pang alam," ("You're too young; you don't know anything.") from the mouth of older people. It was meant to shut down opinion of young people with the implication that societal conditions do not affect them yet. This comes from the assumption that since the child is in the protection of home and family and the adult is outside, there is innocence in childhood and experience in adulthood—that the transition is clear-cut. This leaves the young adults afloat in an in-between period in which they are grasping to prepare for adulthood but barely anything is given because of censorship. In the end, most of them come into adulthood ultimately unprepared and unquestioning.

I aim to propose on utilizing the fantasy genre to discuss the politics of diversity in literature for young adults. This paper's focus is on Philippine literature with implication of further development in Southeast Asia.

Aided by Tsevetan Todorov's *The Fantastic* and Maria Nikolajeva's "Fairy tale and Fantasy", I will be examining the structure and definition of fantasy. There are only a few currently existing texts that talk about fantasy. For this paper, I will look into "Waiting for Victory: Towards a Philippine Speculative Fiction" by Anna Felicia Sanchez and use it to frame my criticism of *Naermyth* by Karen Francisco, the only existing fantasy novel for young adults in English, and other views on fantasy writing, for the betterment of future endeavors in fantasy literature for young adults.

Diversity in the Philippines

The Philippines is an archipelago with three main groups of islands, Luzon, Visayas, and Mindanao. Ethnolinguistic groups are incredibly varied, but, according to Pagulayan, the divide most evident is between the mainstream, Westernized Filipino and the indigenous people. He traced this divide to have stemmed from Spanish colonization—the grouping of colonial subjects for easier administration—and further exacerbated by American imperialism—the presentation of indigenous people as barbaric to justify American presence in the country. The usage of Eurocentric standards to encapsulate humanity and civilization in a nation created the othering of those who could not and did not subscribe to it:

Through conversion to Roman Catholicism and Hispanicizing their native cultures to conform to Western ideologies of beauty, modesty, civility, and humanhood, the mainstream Philippine culture has, in essence, assumed the role of the Westerner that the Spanish left behind. The mainstream Filipino has thus become the Westerner, the holder of power over the natives, viewing Philippine society through the framework of imported whiteness as opposed to native Philippinic [sic] culture. As a consequence, the Westernized Filipino finds the indigene, one who has historically resisted Western influence and colonization, to be unrelatable in experience, point of view, and cultural history. (Pagulayan)

This divide can present themselves in the following dichotomies: Imperial Manila versus probinsyanos (people not from Manila), Tagalogs versus non-Tagalog ethnolinguistic groups, and Luzon versus Visayas and Mindanao (alternatively, Luzon and Visayas versus Mindanao)—all of which rely on their varying degrees of subscription to Western ideologies. The Othering of the probinsyanos, non-Tagalogs, and people from Visayas and Mindanao have been adapted by Westernized Filipinos and are still perpetuated despite the lack of physical presence of colonizers. After all, the manifestation of power is insidious, and it is at its most effective when it is reproduced by the subject as a natural part of their routine.

In the construction of the Filipino nation, there was a need for a monolithic classification of the Filipino. Exclusion is inherent in the construction of any group, and those who do not conform to the Luzon, Tagalog, or Manileno, most often Christian/Catholic, male, and heterosexual, standards are Othered, preventing them from acquiring economic and social rights. Since they are not considered part of the nation, they are pushed out of the grand narrative of the Filipino and into invisibility. This silences the Other in various media in which they could voice out their experience. One avenue is literature, which “has the capacity to represent history truthfully and the capacity [...] to intervene in history” (Hau 7). Examples of this are Jose Rizal's *Noli* and *El Fili*, which were written to interfere with Spanish oppression and was eventually used for the state's nation-building project (1-2). Thus, there is a need to advocate for diverse representation in literature.

On the other hand, it is important to note that those privileged to be in center are not in the same standing as those in the margins. The exclusion of those in the center in literature is not equal in gravity to their exclusion of the Other, since diversity is a response and a remedy to the initial situation—a counter-narrative to the grand narrative.

Diversity must balance itself lest it leans over the twofold possibilities of erasure: Either there is no representation or there misrepresentation. I am adopting this definition of diversity: recognizing the various and intersecting identities and experience from sectors marginalized by the institutionalized grand narrative. Diversity should embrace inclusion and representation of those from the margins without forgetting that there is no monolithic way of inclusion; otherwise, it does what it was trying to undo in the first place. Literature must contribute in transgressive acts, and young adult literature is an avenue for countering hegemonic systems that are insidiously propagated in society early on.

The Makings of Fantasy

Fantasy is a form of non-realist fiction that presents elements of magic, the unreal. Three genres deal with elements of the unreal: the uncanny, the fantastic, and the marvelous. Our notion of fantasy is within the third one, but it is important to discuss the fantastic as a starting point to fantasy or the marvelous.

According to Todorov's *The Fantastic*, a fantastic text fulfills the following conditions: upon the introduction of the unreal, the reader must hesitate between a logical and magical explanation; the character may also hesitate, but this is not always the case; and the reader must view the element as neither poetic nor allegorical (33). The fantastic is almost always temporary, since, eventually, the reader decides if the unreal can be explained logically or magically. The fantastic, therefore, exists insofar as the reader hesitates:

The fantastic occupies the duration of this uncertainty. Once we choose one answer or the other, we leave the fantastic for a neighboring genre, the uncanny or the marvelous. The fantastic is that hesitation experienced by a person who knows only the laws of nature, confronting an apparently supernatural event (25).

To reach the marvelous, the fantastic must be induced first. This hesitation is one of the qualities that distinguish fantasy from another genre often associated with it: fairy tales.

Given that fairy tales are often introduced as stories that took place "once upon a time", sometimes "in a faraway kingdom" that is "east of the sun, west of the moon", they are detached from current reality. Fairy tales act within a specific set of spatiotemporal condition—chronotope—that a reader understands to be in a world different from theirs. "Readers are not supposed to believe in the story," (Nikolajeva 153) which opposes "nearly [reaching] the point of believing," (qtd. in Todorov 31). In contrast, fantasy is influenced by modern reality. It may borrow elements from myths and fairy tales, but modern sensibilities are very much present within a fantasy text, like advancements in science, such as time-shifts and multiverses (Nikolajeva 139-140). The reader experiences hesitation before diving into the marvelous.

Aside from hesitation, Nikolajeva identified other qualities of fantasy: the character, unlike in fairy tale, "often lacks heroic features, can be scared and reluctant, and can fail" (140); morality is, more often than not, ambiguous (145); and the combination of primary world—reality of the reader—and the secondary world—a world where magic is allowed to manifest—is observable in varying degrees (142).

Fantasy literature in the Philippines

The use of the fantastic in Philippine literature is not new. In English, it can be traced as far back as the 1950s with Nick Joaquin's *Prose and Poems* (Hidalgo 110), but following publications were far in between, and these stories often went into the direction of the uncanny. After all, fantasy as a genre is foreign, its origins in Europe, particularly English Romanticism (Nikolajeva 139). Stories written as pure fantasy, at least prose-wise, would not come about until much later.

The first decade of 2000 witnessed a relative boom in fantasy literature in English, including publications by Dean Francis Alfar, Nikki Alfar, Ian Rosales Casocot, and Dominique Gerald Cimafranca, among others. *Philippine Speculative Fiction* was first published in 2005. The anthology has been publishing various short stories annually ("An Overview"). Calls for submissions by the *Philippine Speculative Fiction* specify an adult audience in mind, however. By 2013, University of the Philippines Press published *The Farthest Shore*, which focused on the second world aspect of fantasy.

I was able to find only one fantasy literature for young adults in English, and it is *Naermyth* by Karen Francisco. In early 2016, editors Kenneth Yu and Dean Francis Alfar called for submissions to *Fantasy: Filipino Fiction for Young Adults*, which was preceded by *Horror* and *Science Fiction*.

Philippine Speculative Fiction edited by Dean Francis Alfar, et al. and The Farthest Shore edited by Dean Francis Alfar and Joseph Frederic F. Nacino. The *Philippine Speculative Fiction* anthology celebrated its tenth volume in early 2016. Since its inception, it has tried, with difficulty, defining the term *speculative fiction*, which became an umbrella term for anything non-realist. In his introduction to the first volume, he talks about the literature of the fantastic. He included under the term science fiction, fantasy, horror, slipstream, and, ignorantly, marvelous realism (qtd. in Sanchez 38), possibly confusing the fantastic and fantasy, despite invoking the phrase "literature of the fantastic" straight out of Todorov's book. He also talks of wonder and imagination somewhat vaguely, and in the second volume, he adds that speculative fiction is just like realism but "[t]he rest, it can be argued, are just cosmetics" (qtd. in 38-39).

The introduction of *the Farthest Shore*, Nacino lamented how Filipino writers were limited to writing about things only recognizable as Filipino. He says:

But as writers of speculative fiction (fantasy, science fiction, horror, or a combination of the three), we were chafing from that particular bridle. Why do we need to be limited? Why can't we be allowed to let our imagination roam free without the constraints of culture, location, or element? ("Welcome to Worlds..." xiv)

Nacino makes a conjecture that most writers of speculative fiction grew up reading J.R.R. Tolkien, Frank Herbert, George R. R. Martin, or Robert Jordan, claiming their stories' secondary world are only "faintly similar" to our reality, having had no relation to the manananggal (a liver-eating, human-like creature who can separate their torso and their lower body) or the tikbalang (a half-horse, half-human forest creature) (xiv). In "An Overview of Philippine Speculative Fiction," he quotes Alfar:

Only then can we create literature that can stand toe-to-toe with fiction written elsewhere. A third world country should not be constrained to write third world literature, especially since at its core, speculative fiction is all about imagination—possession of which has nothing to do with social realities.

"Waiting for Victory: Towards a Philippine Speculative Fiction" criticizes the current landscape of Philippine speculative fiction. To say that the speculative elements are cosmetics is to undermine the value and potential of the non-realist genre (Sanchez 39). It begs the question: What is the point? Next, Sanchez problematizes the usage of *Philippine* as an adjective in accordance to how Alfar tried to define the genre (even if he unwittingly relegated it into something lesser). He talks of "being Filipino and, at the same time, surrendering that very same limiting notion—being more than Filipino" (qtd. in 38) as if speculative fiction is an exception to literature, as if universality is constant. In the same vein, Nacino is trying to escape the Filipino-ness that ties down realist writers, invoking the same tune of universality. He seems to consider the writers he listed to have transcended be universal and neutral, when their being American or English, white,

and male allow them a position in the center of the grand narrative. There is no universality. Universal is a mask of the mainstream narrative. It perpetuates the idea that American/European sensibilities as the mainstream normal and anything not deferring to that ideal is too specific, too limited.

It's a matter of asking which audience they are writing for: the Filipino audience or others? Following the fact that both anthologies are prefaced with the adjectives *Philippine* and *Filipino*, I am assuming it is the Filipino audience, but other accounts that refer to it seem to ask for international approval just as much, if not more, than local.

I chose to tackle the type of craft pushed by *Philippine Speculative Fiction* and *The Farthest Shore* because they provide a framework to understand the symptoms of *Naermyth* by Karen Francisco.

Naermyth by Karen Francisco. *Naermyth* is a fantasy novel set in apocalyptic Metro Manila and neighboring provinces. The premise of the story is that the world becomes ravaged by creatures of Philippine lower mythology, like aswang, duende, and manananggal among others—hence the title, *Naermyth*, from *never were they myth in the first place*. It appears as though its publication marks the beginning of a fantasy text that is, finally, for Filipino young adults; other publications were specifically geared towards an adult audience. A reader of young adult literature from the west would certainly recognize the conventions applied in the story: First person point-of-view, the current trend of dystopia and apocalypse, the mysterious potential love interest, an adult or an older person as the foil, a young adult protagonist (it turns out that the protagonist merely sound like one), etcetera. But these conventions are precisely why it is a flawed fantasy literature for young adults in the Philippines.

Sanchez talks about the mega-text, citing Damien Broderick: "a build-up of icons or images that comprise a common paradigm from which writers may draw without having to resort to exposition" (42). *Naermyth* suffers from usage of Western tropes that are mostly alien to majority of Filipino readers. The protagonist is Athena Abigail Dizon, also known as Aegis. She is a Shepherd—a soldier, so to speak—against mythological creatures. All Shepherds use a codename as protection against the *Naermyth*; apparently, their knowing a human's real name can lead enslavement. The usage of Greek mythology as naming pattern, the calling of the mythological creatures with *Naermyth* instead of the usual *enkanto*, and the concept of tying the self to a name are all incredibly Western. This leads to the clunky exposition of explaining Western mega-text and to the alienation of the reader from the constructed world.

"[M]agic, to be maximized in fiction, must work according to established limitations" (41). That is, fantasy must be localized to be most effective. All this talk of limitless imagination warps a text into something unrecognizable and unreadable.

The novel also perpetuates the grand narrative because, in addition to usage of Western mega-text, it also incorporates a tiresome heterosexual love triangle involving the protagonist and participates in the Othering of marginalized people. This is evident in the case of Mamon, whose non-white features, fatness, and masculine femaleness are emphasized by the narrative to frame her as undesirable. The dichotomy of the humans versus *Naermyth* is also harmful because of the portrayal of "creatures" that were long invisible from society finally make themselves visible and they are crafted as destructive and evil, which parallels the experience of the invisible, marginalized Other.

Conclusion

Fantasy as a genre sufficiently relies on the reader, whether on hesitation or on the construction of its second world. Its development is anchored on current reality, contrary to the ideology espoused by leading publishers of the non-realist genre in the Philippines. This makes fantasy a useful tool in tackling present issues that Othered young adults experience in society. To be effective, however, it must be grounded on local landscape and must reflect social realities. Unfortunately, the pioneering text has barely done anything to challenge the system that is in place, but future writers can rectify this by being critical of the "natural" and transgressing it to uncover the falsity of the Western grand narrative as universal. Representing the Other in literature for young adults is invading the center from the margins.

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Local Wisdom in Literature Activities for Children

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Abstract

Both education and culture must support each other. In cultural paradigm, education should include pluralism and multiculturalism. Teaching English for Young Learners (TEYL) will be impossible without teaching the culture. Therefore, the practice of TEYL by inserting local values is unavoidable. Teachers should provide activities that can improve students' language ability. They can provide with literature activities. This paper mainly discusses about what teachers can do related to the activities that can be used in teaching English for young learners. This paper is divided into three parts: (1) the importance of children's literature, (2) the current condition of children's literature among Indonesian English teacher, and (3) the literature activities that can be used for teaching English for young learners related to local wisdom. Hopefully, this paper can provide information that inserting local wisdom in children's literature is important and can be done with various kinds of activities. Moreover, this idea can be applied as one consideration for the curriculum designer of Teaching English for Young Learners.

Keywords: *education, TEYL, local wisdom, children's literature, literature activities*

Introduction

The practices of teaching English commonly pay less attention on the accompanied intercultural communication. It is believed that the practices of English Language Teaching always accompanied by the insertion of foreign cultural values. In line with the national educational goals, it seems that the most possible way to overcome this is by integrating the Indonesian local culture and values in practices of English Language Teaching, especially for young learners (Kementerian Pendidikan Nasional, 2010:7). Hence, with regard to national identity, it is not valuable if young learners learn English since it is feared that it can remove the local values and replaced by the new values from the English language, which they learn.

Brown via Richards and Renandya (2002:12) claims that, "*whenever you teach a language, you also teach a complex system of cultural customs, values, and ways of thinking, feeling, and acting*". Thus, it is considered an important thing that educators and all individuals involving in the practice of a foreign language teaching need to have awareness and sensitivity regarding issues of cultural diversity between English and the local languages as well as the national language, bahasa Indonesia.

One alternative solution is to provide teaching English for young learners by integrating the local wisdom in their material. It is supported by Padmanugraha (2010: 6), namely: We have to employ our local wisdom in a creative way. For example, it will be great Javanese writer writes in English and engage some Javanese terms or philosophies or exploring Javanese cultural values.

Teaching young learners are special and different from teaching junior or even senior high school students since all of the students have distinguished characteristics from one group to another. Thus, for the successful teaching at the early age, it is essential for the teacher to understand the young learners' characteristics, instincts and interests in their cognitive, linguistics and emotional aspects, because this will play a crucial role in how the teacher builds a lesson, how he or she can make sure that the young learners are fully involved in the learning process and in achieving the objective of the lesson.

Based on the conditions above, teachers must find literature activities related to local wisdom for teaching English to the students. By having good literature activities, teachers will not need to worry about the materials. They will also not need to worry about their pronunciation. And last, their teaching method will be various and interesting. Therefore, the teaching and learning of English will be something, which is interesting and enjoyable for both teachers and students. It is hoped that when the children learn English, at the same time they also study their own culture and this would be valuable for children in relation to their national identity.

The Importance of Children's Literature

Educators and Scholars have been interested in studying the effectiveness of children's literature for young learners' language education. It has been proven to successfully engage young children in holistic learning experiences in which early literacy and language skills are naturally acquired and practiced (Zhang, 2008). Involving children's literature in the teaching and learning process is one of the effective strategies that can be applied considering the characteristics of young learners. Children's literature can be an enjoyable and effective way to teach English as young learners who are fascinated by a story can ignore their worries and anxieties about the new language. This idea is strongly supported by Shurman (1994) in Chang (2008), who

says that, "The best way to teach is not to impose teaching, but to allow the listener to become so involved in hearing a story that his 'defenses' are no longer active." It can be said that the attachment of sense of amusement, enthusiasm, and emotional is an essential condition for learning, and using literature in the classroom can provide the content base for the delightful. Thus, the learners will not become passive and feel boring while young learners are very active and enthusiastic learners who need to be involved in activities conducted using children's literature.

Through literature, teachers and children come to know more clearly who and what they are while reaching out, imaginatively, for what they might become (Chang, 2008). As the child wonders at the lives lived in story, he/she comes to know both himself/herself and the world and begins to see that world as something over which he/she, as a character in life, might exercise some control. It means that by the events of story, child can explore the world, help him/her to confirm, to explain, and to extend his/her own life experiences, in ways that give him/her control over them. It is also supported by Jalongo (2007) who says that children's literature is the ideal learning medium for the young child, because it stimulates the intellect as well as the imagination.

Besides, there are some other reasons concerned by Jalongo related to the use of children's literature in the class. First, it begins with entertainment meaning that the teachers and learners use language in surprising and satisfying ways and teach children to associate pleasure with literacy events. Second, it increases vocabulary, comprehension and thinking skills. Picture books introduce new words in meaningful context, supply children with pictorial clues and give them the chance to ask questions and discover answers. Third, it enriches children's vocabulary and thinking skills.

The Current Condition of Children's Literature among Indonesian English Teacher

Yet in general, the use of children's literature nowadays has not been widely applied in the teaching practice, especially in teaching English for young learners since the teachers do not alert of the effectiveness of involving children's literature in the teaching and learning process, especially in developing children's vocabulary.

First, teachers especially English teacher in Indonesia find difficulties in finding the appropriate English teaching materials, especially children's literature or resources for their students. This problem is due to the small number of literature materials provided by the government or publishers. Usually, books from the government or publishers rarely provide it.

Second, teachers also have limitation in children's literature themselves. Many of them do not have much knowledge of the theory of children's literature. They also think that they themselves need to improve their understanding.

And third, the teaching method of the teachers is monotonous. Teachers find problems in finding children's literature activities. Thus, they only use the same types of activities they have. The teacher usually only make use of the read a loud activities in teaching English. This makes the class boring. If teachers do not want to have a monotonous class, they must be able to have good ideas for classroom activities.

The Literature Activities that Can Be Used for Young Learners Related to Local Wisdom

Ahimsa-Putra in Setiyadi (2013) states that wisdom is implied in the language and literature (oral and written) of a society. Local wisdom covers various knowledge, viewpoint, value, and practices of a community, both inherited from earlier generation and gotten from today's practices. It is also stated that learning literature can help us know thinking patterns of a society different events happening in that society. Thus, by analyzing language and literature, one can reveal various local wisdom of a society.

For centuries stories have been passed down orally from one generation to the next. We have an abundance of stories throughout the archipelago. Most stories are anonymous. There are more than 300 hundred ethnic groups in Indonesia. Each ethnic group has its own stories and mode of storytelling (Bunanta, 2003). Stories are recognized as having the potential to contribute local culture. Storytelling is a way of passing on a culture's history, a way of teaching values to young and old generations, and it is a form of entertainment. "These tales are intended to teach religion, to disseminate local customs, traditions, and morals; and to introduce their folk heroes and history to the community and the younger generation. In many cases storytelling is used in ceremonies such as those for pregnancy, circumcision and marriage. And of course another function is to entertain" (Bunanta, 2003:12). Stories, through the characters and events depicted within, provide children with the chance to learn new ideas and concepts. They can draw their own lessons from a story. Moreover, stories are fun for students and also for teachers.

Through folklore, local values are passed down from generation to generation through oral tradition or culture said. A variety of typical regional folklore which live among the people conveys moral messages in a community. Call it the story "Malin Kundang" from West Sumatra, "Kasarung monkey" from West Java, "Cucumber Gold" from Central Java, "Crying Stone" of West Kalimantan, "Rara Jonggrang" from Yogyakarta. In each of these stories contained the values of local wisdom that can be used as a means to deliver people to the noble and dignified life.

Stories are presented in creative ways. Related to the explanation above, there are some literature activities that can be used for young learners related to local wisdom. All activities below are supported by stories contained the values of local wisdom, such as Malin Kundang" from West Sumatra, "Kasarung monkey"

from West Java, "Cucumber Gold" from Central Java, "Crying Stone" of West Kalimantan, "Rara Jonggrang" from Yogyakarta.

1. Talking and singing activities
Talking and singing with children can teach them about sounds and how sounds come together to form language. By teaching the students language songs, teacher will be helping them to develop listening and speaking skills. It's also important to listen to the students. This helps teacher learn about the stories and songs he/she most enjoys.
2. Reading and making books activities
Reading with the students helps to develop their vocabulary, ability to listen and comprehend, and ability to understand the purpose of print. Ask the students to make a storybook with their own pictures. They can do this on a computer or with pens and paper. Help him write the words or at least some letters in the story. Teacher will also be helping to set up a lifelong positive attitude towards reading.
3. Drawing and writing activities
From an early age, children love to try to 'write' like their older siblings or parents. Writing (scribble) and drawing helps the students develop the fine motor skills they need for writing with pencils and pens later. It also helps them begin to recognize and remember letter shapes.
4. Role playing activities
Children like to imitate every adult's activities. Teacher can ask the students to play a drama related to the story. The students can deeply imagine and explore the characters in the story.

Conclusion

It is not questioned again that children's literature is very important. The use of children's literature nowadays has not been widely applied in the teaching practice, especially in teaching English for young learners since the teachers do not alert of the effectiveness of involving children's literature in the teaching and learning process, especially in developing children's vocabulary. In order to help the students to master English, teachers must provide various kinds of literature activities related to the local wisdom, which are relevant for them.

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The Use of Puppet Performances in Delivering Positive Values to Young Children: A Case Study of Alden Puppet Ministry, GPdI Kopo Permai Bandung

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Abstract

There are many ways used to convey meaning and purpose of a story, one of them is through performance, one of them is puppet performance. Puppets are commonly used to resemble a character, a virtue, and a story in order to convey certain message to its audiences. The puppets are used as a media to live on characters and their characteristics. Directed by its puppeteers, the puppets becomes an interesting object to watch, that is why many people, young and old, like to watch puppet performances, especially young children. This become an interesting way of delivering messages and ideas. A good combination of story, performance, and property make a puppet performance can be a best tool to teach young children about certain message or norms. This study is trying to study how a puppet performance can be a useful media of teaching young children about life and positive values. Besides that this study also wants to analyze how the performers or the puppeteers try to use their performances as a media of teaching and sharing their ideas and goals. This study is going to do research, observation and interview to a group of puppeteers in Bandung, which is known for their performances for young children.

Keywords: *performance studies, puppet performance, children literature*

Introduction

Every story has their own meaning that it tries to convey to its reader, the same with a performance, it has its own message to deliver to its audience. These meaning and message become very important, because it becomes an ultimate goal for a story or a performance, because it is expected that their readers and audiences will get the message after their reading the story and or watching the performance.

When the readers and the audiences get the message of the story or the performance, it means that the story and the performance have successfully in transferring the message. Some researchers in the field of theatre performance believe that the message that is conveyed by the performance will be processed by the audiences, and the reaction given by the audiences show how they perceive the performance.

Puppet performance is part of performing arts that often used as a media to deliver certain and specific messages to young children, it has "...been recognized as an educational tool for their ability to integrate art, communication, and persuasion.... Through puppets, it is possible to communicate with a wide age range, diverse cultures and various language registers. Through puppets, it is possible to influence children, who are considered "hard to reach" in the usual manner" (Remer and Tzurriel 356).

Puppet performance is often used for a media to teach young children, basically children love to play with dolls because they perceive dolls as a living creatures and they can feature many kinds of role, besides that children can create a process of projection, where as his inner world is projected on to the doll. Puppet performances is also used for communication and therapy needs, by using puppets children can express their feelings and thoughts without feeling guilty or afraid, "the strength of treatment with puppets lies in its being a powerful projection tool" (Remer and Tzurriel 358). Puppet performances is also used for education and teaching, "the power of puppets as an educational tool lies in its being type of three-dimensional symbolic art form and being able to move and speak. Because of these characteristics, it serves as a vehicle for transmitting knowledge through a number of senses, thereby providing an opportunity for a wide range for learning abilities" (358).

This research is trying to study how a puppet performance can be a useful media of teaching young children about life and positive values. Besides that this study also wants to analyze how the performers or the puppeteers try to use their performances as a media of teaching and sharing their ideas and goals. This study is going to do research, observation and interview to a group of puppeteers in Bandung, Alden Puppet Ministry (APM) which is known for their performances for young children.

Alden Puppet Ministry

Alden Puppet Ministry (APM) is a group of puppet performers who resides in GPdI Kopo Permai Bandung. GPdI Kopo Permai was established on 9 July 1986, and started to have Children and Youth ministry ever since. Globally GPdI (Gereja Pentakosta di Indonesia) has a vision to extend the kingdom of God, as it based its vision on Mark 16:15-18 and Matthew 28: 19, 20. It has a mission to "Go then, and make disciples of all the nations, teach them". Based on this mission, Alden Puppet Ministry, which was established in Bandung, on 25

February 2014, is a part of the Youth ministry which has the same goal with the church to spread the Gospel to people and become a place for many talented people in the ministry.

The founder of APM is Mrs. Anne Yance Pesik, she is one of church members who devotes herself in the Youth ministry and also the leader of the Youth Ministry. Based on her experience with Casey Puppet group, she got an inspiration to create a puppet group in her church, because she believes that through puppet, many people will be blessed and have a new place to do their ministry and spread the Gospel to many people. She formulated the vision of APM as follow, the vision is to serve God through the talents that the church has, through the puppet performances that embodies the Words of God and Christian values. So far, there are 24 members who are mostly Youth members.

Statement of the Problem

In this research the problems would like to be discussed are:

1. How a puppet performance can be a useful media in teaching positive values of life to young children?
2. How the puppeteers use their performances as a media of teaching and sharing their ideas and goals?

Purpose of Study

This research is done to find out:

1. How useful a puppet performance in teaching positive values of life to young children.
2. How the puppeteers use their performance as media of teaching and sharing their ideas and goals

Theoretical Framework

In conducting the research, we are going to use several theories as references. The first one is the theory of information as point of departure, by the two Polish scholars Edward Balcerzan and Zbigniew Osinski. They make a significant difference between two ensembles in a theatrical presentation: the "A-ensemble" (agents) - the "creators of the performance" and the "P-ensemble" (percipients) - the audience. The message in the theatre is not only what the theatre staff (i.e., director, stage designer, actors and all stage hands, etc.) transmits to the spectators, but "reactions of the P-ensembles such as cries, whistles, laughter, applause, demonstration, etc., also belong to those elements which co-operate in the creation of the message" (68). According to them, the message is "the result of the cooperation of both ensembles" (73). Based on this theory, we can see actually any kind of arts performance need the two ensembles to work together so the message can be transferred from the agents (creator) of performance to the percipients (audience) of the performance.

The research will more specifically discuss how effective the message that being transferred from the performance of puppet to the audience. As stated by Ronit Remer and David Tzurriel in their paper entitled "I Teach Better with the Puppet"- Use of Puppet as a Mediating Tool in Kindergarten Education - an Evaluation, puppet is known to be an effective media for communication and therapy needs, and also for education and teaching.

Literary Review

The theory that is going to be used in this research is Theatre Studies, specifically about analysis of theatre performance, which discussing about the connection between the performers and the audiences, and how the message of the performance is being transmitted. Theatre studies is trying to see the connection between the actors and audiences, as stated by Goethe: "The stage and the auditorium, the actors and the spectators together constitute the whole" (Regeln für Schauspieler [Rules for actors] 82). The connection between the actors and audiences is also stated by two Polish scholars, Edward Balcerzan and Zbigniew Osinski in their theory of information as a point of departure.

According to both of them, the message is "the result of the cooperation of both ensembles" (1966:73), the two ensembles mentioned here are referring to the "A-ensemble" (agents) - the "creators of the performance" and the "P-ensemble (percipients) - the audience. The message in the theatre is not only what the theatre staff (i.e., director, stage designer, actors and all stage hands, etc.) transmits to the spectators, but "reactions of the P-ensemble such as cries, whistles, laughter, applause, demonstration, etc., also belong to those elements which co-operate in creation of the message" (1966:68).

Klaus Lazarowics states that there are mutual dependence of the productive forces involved in theatre, which he called as a "triadic collusion": "Actors, authors and playgoers all participate in their own way in creating the fictional world on the stage. The *author* drafts a unique system of literary signs, namely a play, which is not addressed to readers, but to playgoers and actors. The *actors*, normally under the guidance and supervision of a director, transpose this system of literary signs into system of theatre-signs, which comprise verbal and non-verbal elements. The *playgoers'* activity however, consists in their observing the dramatic information in an attitude of 'external concentration' (Moritz Geiger), of apperceiving and structuring it, in understanding, experiencing and finally making it part of their personal fund of aesthetic knowledge. Such sensory, imaginative and rational playgoing activities are an essential part of what

constitutes theatre. They are understood as a specific manifestation of 'work in progress'. That is, a triadic collusion" (1978:58).

Besides the triadic collusion, some other researchers also agree that there is an interaction in the theatre, in his paper entitled "The Analysis of Theatrical Performance", Wilfred Passow states that "interaction in the theatre must therefore be considered from five aspects; of constitutive importance for theatre is the theatrical interaction which divides into (A) scenic interaction within the "make-believe world" (fictitious scenic interaction) and (B) the interaction of the audience with this "make-believe world" (audience-stage interaction in the field of fiction). However there exists further (C) the interaction of the members of the theatre company amongst each other (real interaction on stage), (D) the interaction of the audience with the actors (real audience-stage interaction) and (E) the interaction within the audience" (1981:240). This interaction create the "make believe world" by transmitting the message through the interaction.

This research tries to investigate how a puppet performance, as one of the kinds of theater performance, can make interaction to its audience and transferring the message from the performer to the audience. Puppet performance is famous with children, "for hundreds of years puppets have been used as an important tool for transmitting knowledge and are located in the fine distinction between entertainment and learning. They have been recognized as an educational tool for their ability to integrated art, communication, and persuasion" (Remer and Tzurriel 356).

In broad terms, Puppet performance can be divided into three major group based on its function. The first one is puppet as a mediation tool in early childhood, "Researchers emphasize that playing with dolls has a valuable role in the social, emotional and cognitive development of young children. Through doll, a child creates a process of "projection" - his inner world is projected on to the doll and it is as if it becomes "myself" so that a doll enables a child to express him and serves as an outlet for his emotions" (357).

The second group is puppets for communication and therapy needs, "treatment using puppets combines principles and techniques from various fields; art therapy, play, drama therapy and psychodrama. The approach is known as psycho puppetry... through puppets children can freely and legitimately express their feelings without any guilt or fear. The strength of treatment with puppets lies in its being a powerful projection tool" (357-358).

The third group, puppets in education and teaching, "the power of puppets as an educational tool lies in its being type of three-dimensional symbolic art form and being able to move and speak....It serves as a vehicle for transmitting knowledge through a number of senses, thereby providing an opportunity for a wide range for learning abilities...the framework of play provides ideal conditions for raising the quality of learning and acquisition of knowledge" (358).

There are many previous researches that using puppet as a media of communication and therapy. One of them is a research entitled "The Use of Puppets as a Strategy of Communicating with Children with Type 1 Diabetes Mellitus" by Valéria de Cássia Sparapani, Eufemia Jacob, Francine de Montigny, Luzia Iara Pfeifer, Amanda Mota Pacciulio Sposito, Regina Aparecida Garcia de Lima, and Lucila Castanheira Nascimento.

This research is trying to find out how the use of puppet is an effective strategy for promoting children to express thoughts and feelings about daily experiences. The use of puppets allows children with type 1 diabetes mellitus to freely express thoughts and feelings about living with diabetes, to provide them with opportunities to demonstrate diabetes management behaviors, and expose factors that may interfere with diabetes management. The finding is that children with type 1 diabetes mellitus can express their thoughts and feelings about events in their daily life, after being interacted with the puppets.

Another research that focuses on the use of puppet for communication and therapy needs is done by Andrew Nicholson, Juanita M. Whalen and Penny M. Pexman. Their paper entitled "Children's Processing of Emotion in Ironic Language". They propose two novel questions: (1) Is children's irony appreciation and processing related to their empathy skills? And (2) Is children's processing of a speaker's ironic meaning best explained by a modular or interactive theory?

The purpose of their research is to investigate the product and process of children's irony appreciation, and the role of empathy in those aspects of communicative development. They find the results in their research shows that children's irony appreciation and processing were correlated with their empathy development, suggesting that empathy or emotional perspective taking may be important for development of irony comprehension.

There are also some researches that analyze the use of puppet in education and teaching. One of them is a research by Sandra M. Reidmiller. The title of the research is "The Benefits of Puppet Use as a Strategy for Teaching Vocabulary at the Secondary School Level with Students Who Have Mixed Learning Disabilities".

The study focused on the benefits of play and the use of puppets at the preschool and elementary school levels. According to her, there is a limited body of supportive research that demonstrates positive educational benefits of using puppets in lessons even though very little, if any, in-depth research has been conducted on the benefits of using puppets with students at the secondary or college levels.

The study shows that puppets can have a place in the secondary classroom. The secondary students and teachers enjoyed the use of puppets and cited many benefits in using the puppets for the vocabulary lesson. There is even some evidence that the puppets might be used at the college level to encourage creativity.

Another research that focuses on the use of puppet for educating and teaching is done by Ronit Remer and David Tzurriel. Their paper entitled "'I Teach Better with the Puppet" - Use of Puppet as a

Mediating Tool in Kindergarten Education - an Evaluation". This study examines the influence of an intervention program integrating a puppet as a media on learning motivation, and enhancing literacy achievements in regular and special kindergarten children. One of the aims of this research is to evaluate, from mediators' perspectives, the use of puppets as a media for kindergarten children.

The finding is that the mediators consider the puppets to be an effective tool for young children's developmental aspects, by means of which they can relate to cognitive, emotional, and social realms. By using puppets, they succeeded in creating a close personal connection with the children.

Research Method

For the purpose of evaluating the use of puppet in delivering positives values, observation, questionnaire, and semi-structure interview were conducted. The interview was conducted by the researcher to get better understanding about the vision and mission of the puppet group and their performance. The questionnaire was distributed to the parents and the Sunday school teachers that also attended the performance, to get their idea about the performance. The observation was also done to see the interaction between the performers and Sunday school children who watch the performance. The observation is also recorded to make it easier for the researchers to cross check the result of the observation.

Result and Discussion

Observation

The observation was done in one of APM's performances at a church in Bandung. APM was invited to perform by the Children Ministry at the Church. There were approximately sixty children who attended the performance. During the performance, the audience, who are mostly Sunday school children, teachers, and parents, were really engaged with the story and performance. To know their response, we distributed questionnaires to the teachers and parents after the performance, and we also did a discussion with the children about the performance and the story that is being performed by APM.

At the end of the performance, Mrs. Anne Yance Pesik asked the children about the story and the performance. Firstly she asked about the characters from the story, and the children answered directly that the story about 2 friends, Adit and Cingcing. The second question, she asked about what they found, some of the children answered that they found money, but directly corrected by the others that they found a wallet. The third question being asked is "who wants to return the wallet? The children answered directly "Cingcing!" Mrs. Pesik tried to confirm the Children's understanding by asking, "It's not Adit?" some of the children replied "No!"

Next Mrs. Pesik tried to elicit detailed question to the children, "What would Adit do with the money?" the children directly answered that Adit is going to use the money to buy thing. Then Mrs. Pesik asked "if you are Adit and Cingcing, and you found a wallet, are you going to use the money in the wallet or are you going to return the wallet?" the children directly answered that they are going to return the wallet. Mrs. Pesik then continued eliciting the question, "In the story, they found an address, but if you don't find any address, what will you do?" one of the children, Yakobus, answered that he will not use the money but return it to the police. Mrs. Pesik asked, "If you find money, are you going to use or return them?" the children directly answered that they are going to return them, but Mrs. Pesik asked "but if you find the money alone, nobody is there to remind you like Cingcing in the story, what will you do?" The children answered "Return it?" Mrs. Pesik then asked, "But why we have to return the money? Why? One of the children name Joska answered "because it is not ours!" While another boy name Yakobus answered that "we have to return the money, because God will bless us in return." Then Mrs. Pesik asked the audience to open their bible and read from 1 Peter 3: 12, then she concluded that if we are the children of God, we have to do the right things. To close the performance, Mrs. Pesik and APM team asked the audience to sing a song entitled "God's eyes will see our deeds", this song reminds us that although nobody see our deeds but God's eyes will see.

Interview

We interview Mr. Darell Runkat, he is the script writer for this performance. The story is based on the life of Gehazi, the servant of Elisha, 2 Kings 5: 21-27. Because of his corrupted deeds, receiving money from Naaman, he was punished with leprosy. According to Mr. Runkat, this story teach us to be honest, not loving money or greedy, and helping others wholeheartedly. The story of Adit and Cingcing wants to teach children not to be greedy, and they should be honest and helping others wholeheartedly. He used the story of two children finding a wallet, and felt that the story can fit with concept and also the bible 1 Peter 3:12.

Mr. Runkat also mentioned that he tried to make the story easy for children to understand, this is one of difficulties in making the story. He also said he needed others to help him in creating effects that will make the story interesting. He intentionally used a language that is easy and also two young children as the major characters because to make the characters close to the children. He also said that the value that he wanted to share is you cannot take others' possession, which is in line with Christianity values such as honesty, integrity, and fear of God. To add enjoyment in watching the performance, he added carnival scene to make it interesting. He said that music and dancing also used to enhance the performance.

Questionnaire

There two types of questionnaire that being distributed. The first one is the questionnaire for APM members, while the second one is for the adult audience, parents and Sunday school teacher that watch the performance.

Questionnaire for APM. The first question is "why do you want to join APM?" most of the respondent stated that they want to serve God through this puppet group. Only one member that said she had an experience with other puppet group, and that is why she wanted to join APM.

The second question is "what is APM's mission?" most of them agree that APM has a mission to serve God and spread and teach the words of God through Puppet performance. While the third question is "how do you know its mission?" most of them said that they know about it from the founder Mrs. Anne Yance Pesk who share the goal to them.

The fourth question is "How APM is trying to fulfill their mission?" most of them said that by continually performing stories that based on the Bible and Christianity values. The fifth question is "What is the values that APM wants to share to its audience?" most of them agree that the values that APM wants to share are the values that come from the bible.

Questionnaire for the audience. The following is the result of the questionnaire which is distributed to 15 respondents:

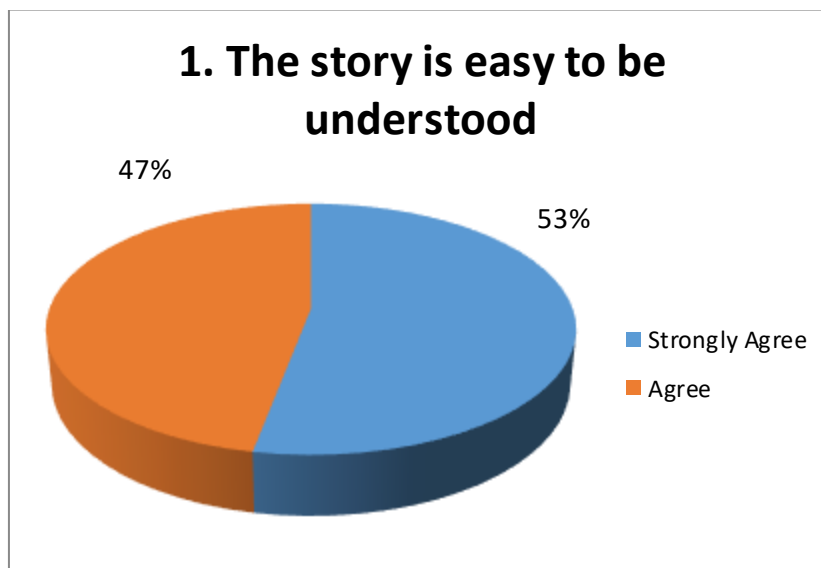


Figure 1. The story is easy to be understood

From 15 respondents, 53% indicates that they strongly agree that the story is easy to be understood. While 47% indicates that they agree that the story is easy to be understood. Findings indicate that all of them stated that the story is easy to be understood. None of them stated that the story is difficult to be understood.

One of the respondents said that it is easy to understand the story, because:

R9 : "The duration of the performance is suitable for young audience".

While the other two respondents said,

R11 : "The story teaches [the audience] about goodness and honesty".

R10 : "The story teaches [the audience] about honesty whereas God sees everything we do although the others not (fear of God)".

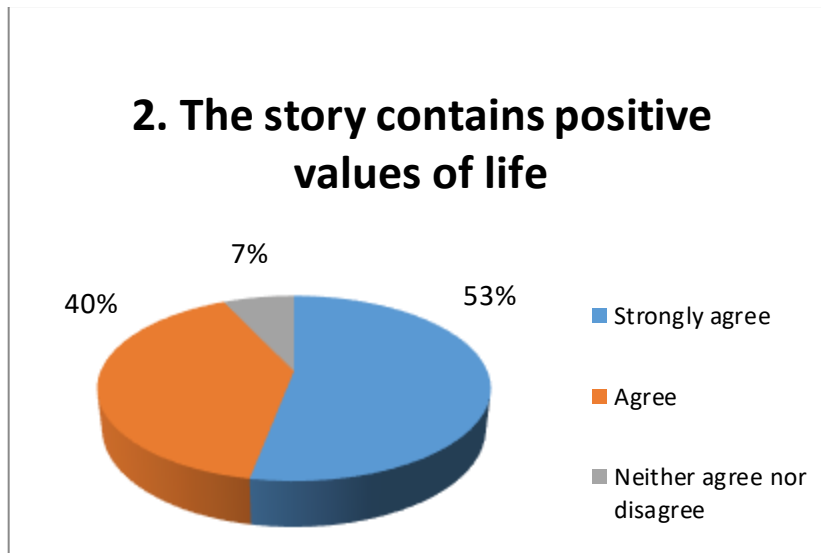


Figure 2. The story contains positive values of life.

From 15 respondents, 53% indicates that they strongly agree that the story contains positive values of life. While 40% indicates that they agree that the story contains positive values of life. However, 7% indicates that they do not either agree or disagree that the story contains positive values of life.

Findings indicate that most of the respondents stated that the story contains positive values of life. Some of the respondents even highlighted some important values:

- R4 : "Don't be greedy".
- R6 : "About honesty".
- R2 : "About kindness. The story taught the children to be kind".

Some other respondents (R1, R3, R5, R9, R11) even highlighted the scene in the performance that taught the positive values, told in the part when the two major characters, two young children, return the wallet to its owner, without taking anything from it.

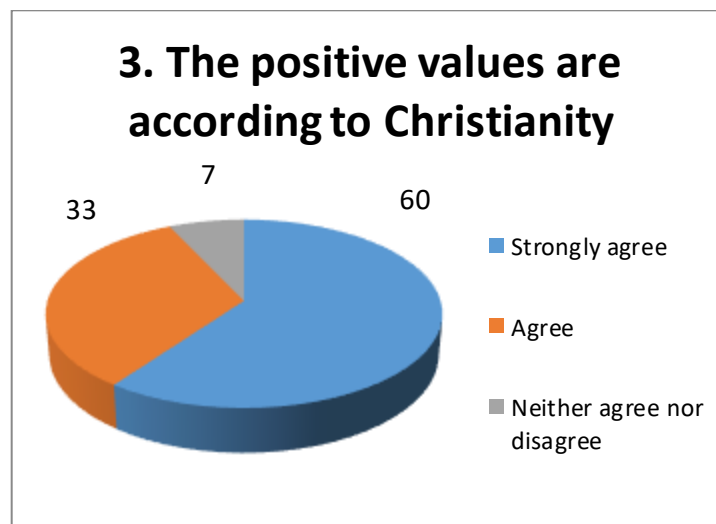


Figure 3. The positive values are according to Christianity Values

From 15 respondents, 60% answer that they strongly agree that the positive values in the story are according to Christianity. While 33% answer that they agree that the positive values are according to Christianity. However, 7% answer that they do not either agree or disagree that the positive values are according to Christianity.

Findings indicate that most of the respondents stated that the positive values are according to Christianity. Some of the respondents stated that the performance based their story on Christian values, such as:

- R8 : “Rightful living, in accordance to God’s word”.
- R4 : “No love of money”.
- R5&11 : “Fear of God”.

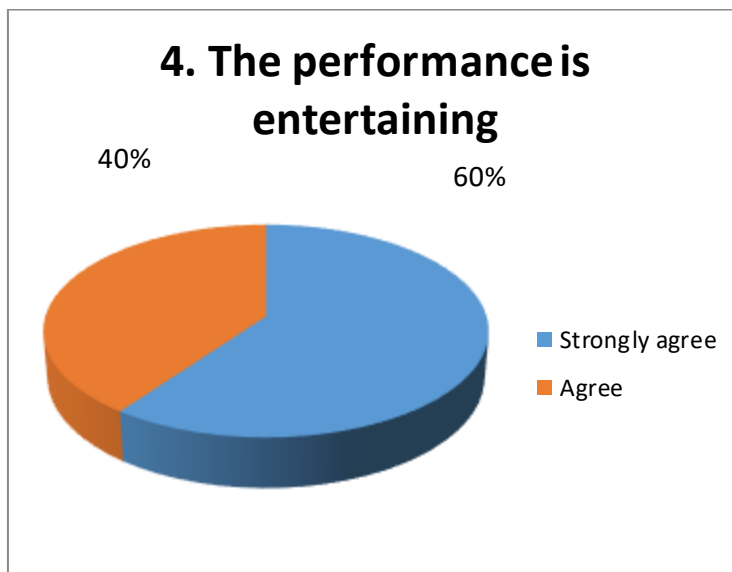


Figure 4. The performance is entertaining.

From 15 respondents, 60% answer that they strongly agree that the performance is entertaining. While 40% answer that they agree that the performance is entertaining. Findings indicate that all of the respondents stated that the performance is entertaining. The respondents stated that they are entertained by the singing, dancing, and the puppet.

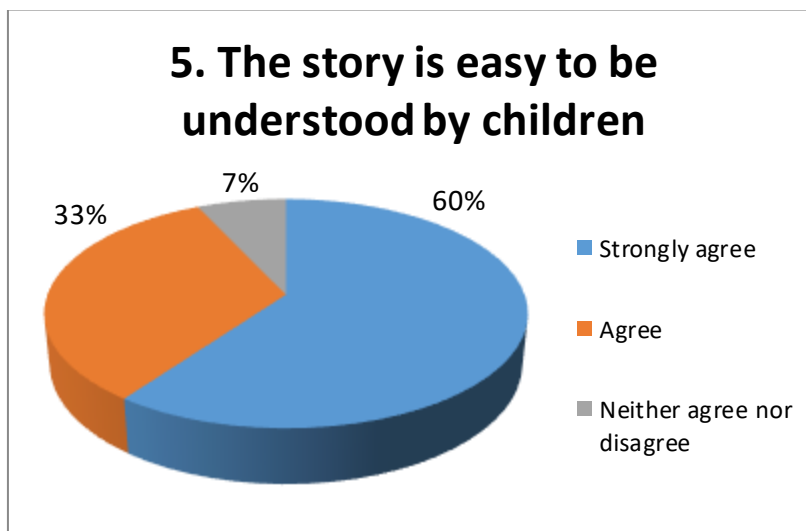


Figure 5. The story is easy understood by children

From 15 respondents, 60% answer that they strongly agree that the story is easy to be understood by children. While 33% answer that they agree that the story is easy to be understood by children. However, 7% answer that they do not either agree or disagree. Findings indicate that most of the respondents stated that the story and the performance are easy to be understood by children because:

R1, R2, R11 : “The story which based on the Bible is clear, concise, and well-presented”.
 Some others believe that the way the story being delivered make it easier for children to understand the story.

- R7 : “The way the story being delivered is suitable with the children’s age”.
- R5, R6, R8 : “They believe that the puppets are the focal points in making the performance or the story easily understood by the children”.

Conclusion

After doing the observation and interview, and also distributing the questionnaire, it can be said that Alden Puppet Ministry (APM), who has specific mission to serve God and teach words of God and Christianity values, has succeeded in implementing their missions. Every member is well-informed about its mission and willing to join the group because of its mission. They know that through this puppet performance, they can teach and spread the words of God. The story that is going to perform is also written based on the Bible and Christianity values, so it is obvious that the audience will watch and learn about the Bible and also the Christianity values. This is answering the second question of the statement of the problem, how the puppeteers use their performance as a media of teaching and sharing their ideas and goals. APM's performance is not only about the Bible Story and Christianity values, but each members knows that they are doing a ministry through their performances. Message that is going to be delivered is being chosen carefully, and shared between its members.

Based on the observation and questionnaire, it can be seen that the audience, especially the children really enjoyed and engaged with the performance. Their reaction towards the performance also shows that they are understand about the story and enjoy the performance. The way the children answering the questions, which some of the questions are more than asking about the story's plot, shows that they get the positive values or Christianity values that being taught through the story and the performance. They learn about the concept of honesty and fear of God from the puppet performance.

While for the parents, all of them said in the questionnaire that the performance is entertaining because there is music, dancing, and also puppet used in the performance. They also said that the performance is easy for the children because the story is clear and well-presented, the story and performance is suitable for the children and the focal point is because it is using puppet as a media in delivering the story.

All of the parents also stated that the story is easy to be understood because the right duration, they even can state about the topic that is presented in the performance. They also pointed out about the positives values which is in line with Christianity values that they can see and learn from the story and the performance. So, in conclusion puppet performance can be useful media in teaching positive values of life to children. They can learn the values from the performance very easily and in the same time in a fun way. This can be seen from their reaction in watching the performance and response in answering the questions given after the performance.

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Higher Order Thinking (Hot) in Storytelling: An Innovative Learning Model to Improve Speaking Skill of Grade Seventh Students in Bandung

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Abstract

Integrating higher order thinking (HOT) in teaching English to young learners has become an interesting issue nowadays since it is believed that the earlier English taught to young students, the better the skill gained (Puchta, 2012). Therefore, this research paper aims to: (1) investigate how is higher order thinking in storytelling taught to grade 7th students to improve their speaking; (2) identify what difficulties faced by the teacher; and (3) find strategies taken to overcome the difficulties. Classroom Action research was occupied within two cycles including: planning, acting, reflecting and evaluating. The subject of this study is grade seventh students of one secondary school in Northern Bandung. Data were collected through classroom observations, interview with the students, and documents in the form of the students' stories. Data from classroom observation and students' stories were analyzed and interpreted based on grading higher order thinking according to theory of Bloom Taxonomy (as cited in Halili, 2015) whereas analysis of data from the interview with the students was based on the theory related to students' response and attitude toward higher order thinking based classroom (Thomas and Thorne 2009). The findings reveal that higher order thinking in storytelling may improve the students' speaking ability through giving open-ended questions such as: why, how, how about, how if, etc. Such types of questions relatively guided the students to express their opinion and arguments by referring their prior knowledge and experience related to the story. Moreover, the students' speaking improvement was likely seen from their active participation either in pairs or in group discussions. However, the teacher faced some difficulties in the implementation regarding to developing higher order thinking materials and learning activity in storytelling. Therefore, the teacher chose stories which were familiar to the students' world. By doing so, they were enthusiastic and motivated to present their ideas, comments and arguments about the stories.

Keywords: *Higher Order Thinking (HOT), storytelling, speaking skill, English Young Learners*

Introduction

PISA (Program for International Student Assessment) aims to measure students' skills in the fields of science, design, mathematics, and language while TIMSS (Trends in International Mathematics and Science Study) focused on competency testing of Mathematics and Science. In contrast to both the test equipment, PIRLS (Progress in International Reading Literacy Study) was developed to measure the literacy skills of students (students' literacy level). Referring to the test results of PISA (2009) and PIRLS (2011) that concentrate on language skills and literacy tests also indicate the literacy skills of students Indonesia is still relatively low.

Regarding the latest results of PISA and PIRLS results (2013), it revealed that many Indonesian students still did not have ability of higher order thinking (HOT) but most of them still had Low Order Thinking / LOT (Crawford, 2002). This is due to students' ability which seemed to memorize and recall the lesson and they did not show the ability to analyze, synthesize, and create (Krathwohl, 2002).

Storytelling as one of innovative learning strategies has been implemented by English teachers from Elementary to Senior High School levels. Setyarini (2008) in her research focusing on child-friendly storytelling investigated that storytelling can facilitate students to improve the students' speaking ability. Such improvement was identified from the students' eagerness to give opinions, comments, even arguments in their pair and group discussion. Moreover, the result of the study also claims that storytelling may facilitate the students to learn some points about moral lesson taken from the story.

In addition, another previous study related to storytelling was also conducted by Yen and Halili (2015). Their finding showed that storytelling can stimulate the students to develop their critical thinking through arguing and responding to the teachers' critical questions such as why, how, how about, etc. According to them, those types of questions given in storytelling may determine the active participation in their learning and build their critical thinking because the students may pick up their prior knowledge and experience related to the story and arrange the, to support their argumentative answers (2015).

However, until nowadays in Indonesia, studies on higher order thinking in storytelling is rarely done, particularly in teaching English to lower secondary school. If so, the teacher only highlighted teaching the story through storytelling. Therefore, integrating higher order thinking in storytelling seems still be ignored

by the teacher. Therefore, this paper discusses the research findings of how higher order thinking in storytelling was implemented in teaching English to lower secondary school students; difficulties faced by the teacher and strategies to cover the difficulties.

Methods

Classroom Action Research was occupied within two cycles including planning, acting, reflecting and evaluating. Data were collected through classroom observations, interview with the students and students' story as document. Two cycles were conducted in one class of grade seventh students from one school in Northern Bandung. Classroom observations were done based on classroom checklist and field-note focusing on the students telling stories and their attitudes during classroom activity. In addition, data from interviews with the students were aimed at answering the students' response and comments to higher order thinking in storytelling as an innovative learning model to improve the students' speaking ability whereas the students' written story was used to support data from classroom observations and interviews so that all the findings can describe clearly as questions that should be answered in this study.

Research Findings

Based on data analysis result, some findings were presented as follow: First, deal with findings from the observations, it was found that higher order thinking in storytelling was an innovative learning model which was implemented through giving open-ended or critical questions namely: *why, how, how about, how if, and why if, etc.*, as "*Why was Robi?*" and "*How could she win in the competition?*". From those extracts given, it is clearly indicated that critical questions positively encouraged the students to construct their arguments through their prior knowledge and experience. Even, they thought what they experienced may create the story given by the teachers livelier. Their higher order thinking in storytelling through their arguments seemed to color the interesting points as they found in the story. The students' imagination played an important role to nurture their critical thinking. Since they can extend what they found in the story more than it must be. Such types of questions may also create a lively learning atmosphere which let the students speak up either individually, in pairs, even in a group discussion.

This learning activity facilitated the students to show their confidence and idea without being worried about their grammatical mistake, inappropriate vocabulary, and unqualified opinions (Puchta, 2012). Second, those findings were supported by the result of the analysis gained from the students' documentations. In this case, most of the students were enthusiastic and brave to speak their idea and wrote what were inside their mind in a form of written text for instance the responses of the students' participants in answering teacher's question "*what would you do if you were a farmer?*" as mentioned below: "*I will become a rich farmer*", "*I will work very hard*", "*I will share my field*". The last findings were obtained from the interview result with the students. In general, most students looked happy with questions given in storytelling for two reasons, they can answer the questions freely meaning that they could pick up their prior knowledge and experience relating to the content of the story in this case they felt that they could fulfill well all questions that have to answer. It was indicated from their statement that their teacher's question may facilitate them in building their critical thinking because they could get autonomy to answers with free opinions as long as they were logical and integrated (Cole & McGuire, 2012). By doing so, they recognized that higher order thinking was necessarily trained to the students through open WH-questions which accommodated them to present what they want to talk. Therefore, active participation in spoken communication were likely found in critical learning through storytelling.

Research Discussions

As stated by Thomas and Thorne (2009) that higher order thinking of English young learners may take place in language learning which can improve speaking ability of the students. In line with the findings from classroom observations covered in two cycles clearly revealed that the students looked motivated, enthusiastic, and courage to participate in their learning by implementing storytelling. Overall, from the observation, it showed that types of WH-questions such as *why, why if, what about, how, how about, and how if* relatively influenced the students to improve their critical thinking in speaking. It was understandable because the students got autonomy to put their idea freely without getting borders of the correct answers to what those questions.

Critical thinking as claimed by Bloom's taxonomy that students showed their idea more than it must be, in this case the students responded the teachers' questions were above the teachers' expectation in giving their questions. The students presented through their speaking about the idea within the story by giving their own idea through analyzing, synthesizing, and evaluating. The way of the students' critical thinking through speaking may be seen from their argumentation. In addition, open-ended questions which were arranged by the teacher may be functioned as a stimulation to the students' to think critically and indirectly lead the students to raise their courage in giving their idea either related to the story or to content outside the story. What all the students did in responding the teachers' questions given within storytelling activity could be functioned as preliminary activity before they continued their activity stated by the teacher in

lesson plan. It was used as ice-breaking in learning or it can be a guide for mind mapping for the students. This activity was gradually improving their higher order thinking as demanded by the teacher to response their questions (Moon & Nikolo, 2000)

Conclusions

Based on the result of data analysis, it can be summed up as follow: first, higher order thinking in story telling for teaching English to lower secondary school was implemented through giving open-ended questions such as *why*, *why if*, *how*, *how about*, and *how if* that can be used as an innovative learning model to improve speaking ability of the students which was indicated from the findings of this study. First, the result of data analysis from the observation, it is found that teachers' questions type may help the students to think critically because they think they can get autonomy in their learning through exploring the idea of responding the teachers' questions in the form of argumentation related to the story. Second, based on the results from interview with the students, it is clearly stated that they were happy and excited to participate the class with storytelling which was mixed with open-ended questions given by the teacher. According to them, they were free and confident to speak in the classroom activity by giving their opinions, arguments, and response about the story in the group discussion or in pair activity. Lastly, those two statements above were completed through considering the students improving ability in speaking critically. They put their critical idea by relating their prior knowledge and experience so that the story looks more fruitful. It was indicated through their active participation in the discussion and debate in partners. This learning atmosphere gave the students' belief that in answering the teachers' questions did not need to think true and false answers but the students necessarily explored and raised their opinion which was finally improving their critical thinking in speaking. However, the teacher found some difficulties in developing open-ended questions which were connected with the story given in the classroom. To overcome this problem, the teachers took some exercises in designing questions especially open-ended questions which the answers were not only taken from the story given but also came from the students' prior knowledge and experience which showed their higher order thinking in storytelling.

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Returning to the Past, Correcting the Past, and Rewriting the Past in Young Adult Novels *Prada and Prejudice* and *Roro Mendut in Love*

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Abstract

There are many similarities between Hubbard's *Prada and Prejudice* and Dianita Mie's *Roro Mendut in Love*. Both stories revolve around returning to the past, correcting the past and rewriting the past. Both stories are coming-of-age stories as well-stories in which children are transformed into young adults, stories in which protagonists move into greater self-understanding and self-awareness through the course of the narrative. In each of the novels, self-identity is connected to returning to the past. Having a sense of the past, these novels seem to say, is prerequisite to having a sense of self. Both authors show how these stories invite us to think of the "author" as a mere reading hypothesis: rather than an intertextuality of *Pride and prejudice* and *Roro Mendut*. Both authors through these texts are correctors of the past. They suggest that it is necessary to reconstruct the scene to be adjusted to the current situation in order to be read by young adult readers.

Keywords: *Young Adult Novels, Returning to the past, reconstructing the past, rewriting the past, intertextuality*

Introduction

Mandy Hubbard's *Prada and Prejudice* and Dianita Mie's *Roro Mendut in Love* are considered for young adult readers because they match the characteristic of Young adult literature. Both stories are coming-of-age stories as well-stories in which children are transformed into young adults, stories in which protagonists move into greater self-understanding and self-awareness through the course of the narrative. The age of the female protagonist is between fifteen and eighteen, the events revolve around her and her struggle to resolve conflict, the plots develop speedily through a restricted number of events and characters. These two novels have happy ending, the characters making worthy accomplishments, and both show the readers how to successfully mature from childhood to adulthood, even in the face of cruel realities.

The title and the story in *Prada and Prejudice* and *Roro Mendut in Love* are taken from classical stories. Hubbard and Dianita Mie put the story into a contemporary setting and reinterpret the theme of the conventional stories since contemporary retellings prove their lasting relevance for readers. *Prada and Prejudice*, a debut novel of Mandy Hubbard, is told from the perspective of a young female character living in USA in the 21st century. By relating the incidents and theme in the classic novel, *Pride and Prejudice* by Jane Austen, the author associated pride with Prada, an Italian fashion label specializing in luxury goods for men and women. This label is referred to by some people as a status symbol. *Rara Mendut in Love* is young adult fiction written by Dianita Mie. This novel has similar title with The legend of Rara Mendut, from the 17th century and 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 Manguwijaya into a trilogy that was first published in 1982. 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 story is always associated with the smoking scenes. In *Rara Mendut in Love* the author questioned Rara Mendut smoking scenes as opposed to the current situation, where smoking has always been associated with bad effect to health.

These two novels offer a good example of the concept of intertextuality and its variations. In these novels, the authors imitate, allude, and engage in a dialectic relationship with classic stories. These novels, in short, present a whole range of textual and intertextual practices which it is considered indispensable to create a dialogue between the past and the present and also to provide a better understanding of how these texts function and continue to affect one's views. The use of intertextuality for these two writers is not a matter of borrowing or lack of inspiration, but a conscious choice through which they put into question the power structures and its discourses wherever found. Their strategy of returning to the past, correcting the past, rewriting and borrowing from texts that are considered part of the literary heritage serves to subvert these texts and through them the whole discursive field in which these texts have been produced, operated and transmitted (Tiffin 96).

Rewriting and Recontextualizing the Text

The act of re-writing a text is a process that has taken the form of a second hand writing to up-date the past works and fit them with the new social conditions of the adapters. As Daniel Fischlin and Mark Fortier (2000, p. 5), quoting Derrida, say, 'on what happens to such works once they have been written. [For] every act of writing, of meaning, all motivated human endeavor, loses its original context, which cannot entirely endorse it, and plays itself out in a potential infinity of new contexts, in which the significance of the writing will be inevitably different -again and again- from what it was. Terry Eagleton (1983: 192) added that all literary works are to some extent "rewritten", although this may be an unconscious practice of the societies that read them. Eagleton therefore concludes that there is no reading of a work that is not a re-writing. Furthermore Roland Barthes (*Image*, p.160) and Michael Riffaterre (1990 :pp. 142-143) stated that a literary work can no longer be considered original, it would only be as a text in a form of re-contextualizing, re-writing, reconstructing and parody. Barthes's idea that the text echoes and repeats other texts becomes the concept of intertextuality.

When one recontextualizes, he or she inevitably reworks and alters, even if he or she is trying to be faithful to his or her sense of the original. He or she is influenced by words or phrases that he or she has heard or seen before. Context becomes crucial for the study of significance, and recontextualization has become a key-word in every act of past works rewriting. Adapting literary and cultural material in general is given a functional role in that it is seen as 'a weapon in the struggle for supremacy between various ideologies.. [and] implies a degree of manipulation of the source text for a certain purpose.' (Fishling and Fortier, 2000, p. 5).

Assem offers a return to the past which means intertextuality offers a sense of the presence of the past which can only be known from its texts (1992:166), setting of time is an important part of the discussion. Through the setting of time, the readers can recognize the social and cultural backgrounds that influence the creation of a literary work. The past exists, but readers can only see the past today through the text. When one reads, one recognizes citations, quotations and references that signal the presence of other literary work. Through *Prada and Prejudice* and *Roro Mendut in Love* the readers recognize the meaning and significance of *Pride and Prejudice* the story of Roro Mendut.

Discussion

Returning of the Past

The act of returning to the past in *Prada and Prejudice*, is shown when Callie, the main character, takes her three steps out of the Prada shop in her new shoes to trip and something hits her head. When she wakes up, her surroundings have changed from city street, to country lane. She is taken in at Harksbury, a palatial country manor house where she is mistaken for an American cousin Rebecca Vaughn. Rebecca's first visit to England is highly anticipated by Emily Thorton-Hawke, who warmly greets the cousin she has never met with open arms, and in full Regency era attire. Thinking that British people are very odd, Callie asks to use the telephone, but only gets blank looks. She plays along with impersonating Cousin Rebecca and gradually begins to realize that somehow she has traveled back in time to 1815. Her twenty-first century manners and memory of Regency history hamper her ruse, especially with the arrogant but dishy Lord Alexander Thorton-Hawke, Duke of Harksbury. He thinks she is outspoken and ill-mannered; she thinks if he wasn't such a complete jerk, he'd be a great catch.

In *Roro Mendut in Love*, the main characters Nesya and Ello decide to help their teacher, professor Nangseno develop 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.

Correcting the Past

The idea of correcting the past is explored in *Prada and Prejudice* and *Roro Mendut in Love*. In *Roro Mendut in love*, the idea of correcting the past is seen from the conversation between Roro Mendut and Nesya

"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 "Smoking can cause cancer, heart attack, impotency and problems during pregnancy and affect the health of the fetus". 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.

In *Prada and Prejudice*, the act of correcting the past is shown by Callie/Rebecca's motivation to help Emily break her engagement to a man thirty years her senior she does not love, and influencing Alex, the Duke of Harksbury to change his views on out of wedlock children, arranged marriages, and of course being an arrogant aristocrat, she directly addresses issues like primogeniture and feminism.

Re-writing and Re-contextualizing *Pride and Prejudice* in Hubbard's *Prada and Prejudice*

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). *Pride and Prejudice* 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. *Pride and Prejudice* is not a text without a reader and a context. Hubbard is consciously examining the issue of social class, the novel simultaneously appropriates and signifies on earlier text to create its own idea of order.

By taking Austen's *Pride and Prejudice* as her source text, Hubbard's *Prada and Prejudice* has added another dimension to the intertextuality of such cross-over novel, creating a complex hybrid that does not fit neatly. It is worthwhile to explore the implications of yoking together a canonical English text with American young adult literature. The themes of Jane Austen's novel is a 'perfect fit'.

By privileging through style and explicit reference the young adult framework in *Prada and Prejudice*, Hubbard implicitly minimalizes the importance of Austen's text, reducing it to just one among several intertextual invocations without any claim to primacy. It is, in fact, perfectly possible to view *Prada and Prejudice* without any knowledge of Austen; its characters are fully comprehensible within a well-established Austen tradition that is certainly more familiar to a larger number of Hubbard than is Austen. Young adult readers, thus, enjoy a home court advantage with this novel, not the least of which is the presence of Callie, is undoubtedly the central focus of Hubbard's fiction.

Prada and Prejudice, thus, has an "almost the same, but not quite" relationship not just with Austen's text but also with Dorothy Wizard of Oz with the shoes. Such dual-edged mimicry, which foregrounds Hubbard's "outsider" status with respect to both traditions, eschews all notions of "authenticity". Hubbard's attempt to appropriate and transform American "pride" through Callie's character, open and smart, thus, ultimately results only in replacing it with a "branded" product, ready for exchange and consumption within the global marketplace.

Hubbard's novel tells a contemporary story of a 16-year old American girl named Callie Montgomery achieving success in her studies but not in her private life. Callie's identity is mistaken to Rebecca Vough, Emily's cousin living in USA. The time she entered is set in 1813, the year *Pride and Prejudice* was first published. This time frame is also confirmed by Callie as she is knocked out because of Prada shoes: in it, the readers see Callie as the main character of her novel, dressed in Regency period costume, stands in front of the big mansion "Pemberley-like" in the evening then welcomed by Emily and Alex, a figure who happens to be like Darcy.

Another readily noticeable feature in the novel is its intertextuality in terms of its apparent parallels with Austen's *Pride and Prejudice*. The primary setting of the novel is, for example, the mansion in which Alexander Thornton Hawke lives. Callie approaches the mansion in Harksbury, "It's a castle. It stretches out before me, perched on a grassy knoll, two big wings on either side of the main entry. Ivy is climbing up one side, its green vines covering the east wing. The entire building is made of stone, like a castle you'd imagine in a fairy tale, and in the dusk it looks both stately and scary" (p.11), which is like Pemberley, and see it from the same angle from which Elizabeth Bennet saw it then. The building is integrated as a place where Elizabeth happily re-unites with Darcy. In this building, then Callie shows the readers the difference between the American and the English.

Re-writing and Re-contextualizing the *Legend of Roro Mendut* in Dianita Mie's *Rara Mendut*

At the beginning of twentieth first century, the term 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 Manguwijaja.

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 suffers 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 Ajip Rosidi and JB Manguwijaja have already written it. She wrote *Rara Mendut in Love* in contrast to Ajib Rosidi and JB Manguwijaja. Both authors wrote Rara Mendut 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 is modified to adapt the present situation. That Dianita Mie might have 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*.

Conclusion

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* and *Prada and Prejudice* 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* and *Pride and Prejudice* the authors re-write them and ask the readers to reflect upon what opportunities doing so would make available. The characters of Callie and Nesya, allow young readers to inform and expand the experience of being a young adult woman in 21st century.

The differences in events between *Pride and Prejudice* and *Prada and Prejudice*, and between the tale of *Rara Mendut* and *Rara Mendut in Love* can be ascribed to the different eras the novels were 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 and Mandy Hubbard want to elaborate on the classic stories instead of replacing them. For it is almost impossible to appreciate *Prada and Prejudice* and *Rara Mendut in Love* to the fullest extent if one has not read *Pride and Prejudice* and *Rara Mendut*, and this is why it is considered that *Prada and Prejudice* is a continuation of *Pride and Prejudice* and *Rara Mendut in Love* is a continuation of the tale of *Rara Mendut*, Rosyidi's *Rara Mendut* and Manguwijaja's *Rara Mendut*.

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The Effect of Disney Movie in Creating Children Stereotype as Reflected in *The Little Mermaid* (1989) Movie

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Abstract

One of the ways for children learning things is by literary work. Parent usually improve the children knowledge about life by literary work. Most parents choose the entertaining one such as cartoon movie. One of the most children's favorite cartoon movie is *The Little Mermaid* (1989) by Walt Disney. It tells the life of a mermaid who wants to be normal human. Unfortunately, the thing that people should realize is that not all Disney movies bring more good than harm. This paper is going to analyze two effects deal with children stereotype. First about beauty stereotype and second the ideas of life stereotype. In conclusion not all things describe in *The Little Mermaid* are suitable for children's real life. *The Little Mermaid* has become the representative of all Disney movie by the story. It is harm for children because it influences the process of children's character building.

Keywords: *children's stereotype, cartoon movie, building character*

Introduction

Education can be started as early as possible. Not only education in terms of academic but also for character building as well. Psychologist most say that children is the best phase of human in learning something. In some researches show that children in 4 - 12 years old are in the phase named golden age. In this phase, children are easier to memorize everything well. Children tend to imitate everything they see.

Most of children spend their time for fun activity such as playing and watching. Eventough in the range of 4-12 years old children have already study at school but what they do at school also will not far from playing and watching. Teachers is often deliver the material through games or watching movies so the learning process will be as fun as possible. In conclusion, when they start watching they start learning.

The most selected movie genre chosen by parents or teacher is cartoon movie. Parent expect that cartoon movie is not only as an amusement for children but also as a media for them to learn something such as the moral value that can be taken. The most famous cartoon movie in children is produced by Walt Disney. Starting the career with "Micky Mouse", Disney becomes big company who produced hundreds even more cartoon movie. In 1995, Disney movie took part as the biggest market share.

Disney produces cartoon movie with an interesting visualization appears in the movie. The visualization is one of the factors of the Disney's popularity. In the other side, they create various characters and stories. The story often tell about the life of society and kingdom. It mixes with the love story between prince and princess and has a happy ending.

The Little Mermaid produced in 1989 is one of Disney cartoon movies. It tells the life of a mermaid who wants to be normal human. Even tough this movie produced in years ago, but this movie still become children's favorite movie and almost all children acknowledge this movie. In the other hand, not all Disney movies brings more good than harm. People should realize that it is possible for children to adopt the wrong things from the movie.

That kind of possibility also appears in *The Little Mermaid*. This paper uses descriptive qualitative approach which tries to analyze how *The Little Mermaid* influences children in creating life's stereotype and explains the effect of the movie for children. *The Little Mermaid* becomes the primary data in this paper because *The Little Mermaid* could be one of the representative of all Disney movies in terms of plot, characteristic and effect towards children because the similarity of plot and characters between *The Little Mermaid* and some others Disney movies. Moreover as the movie has been produced in more than 2 decades ago but this movie still becomes children's favorite movie of all the time.

Analysis

Children and cartoon are two things that could not be separated. In Indonesia, cartoon becomes a program which air in student's break time or even in the preparation of them going to school. Cartoon usually airs in the morning everyday or in the evening. "Children begin watching cartoons on television at an early age of six months and by the age two or three children become enthusiastic viewers. The children are at discretion to choose the cartoon programs which in turn indirectly influences their development." (Sudha, 1). Based on the quotation above it is clearly explained that cartoons indirectly influence children development and in fact children start watching cartoons in the early of their age.

Development means here is not only about physical development but also mental development. Sudha continues that "Children learn and develop skills by interacting, observing and experiencing the world around them. The environment associated with the child influences the child behaviour." (Sudha, 1) By logic, if the what the children do routinely is watching cartoon movie, it is surely influencing the child behaviour development because basically children learn by observing and experiencing the world around them.

A research has been done in Gunung Terang, Bandar Lampung in 57 children in the range of 6-12 years old regarding to the effect of watching cartoon movies. It shows that most of them is often watching cartoon movies and imitate what they see in the movie, such as imitate the conversation among characters, imitate the behaviour of the character. Includes the bad behaviour such as any violence done by the character and mocking utterance.

Above research shows that first, it is possible for cartoon shows bad things and second, Children tend to imitate everything they see since naturally they still can not separate the good and bad attitude. Above effects are effects that the writers want to show after children watching *The Little Mermaid*. It is influencing the children in building up their character in term of stereotype after watching the movie.

The plot inside *The Little Mermaid* stimulates children to create the stereotype in their mind after watching it. There are two classifications of stereotype here, first the beauty stereotype and second ideas of life stereotype. *The Little Mermaid* influences children to define the word "beauty" and the word "happily ever after". In *The Little Mermaid* Princess Ariel as the main character depicts the stereotype of beauty in woman and her ideas of life.

The idea of stereotype explained by Lippmann in his writing. Lippmann (1922) introduced the term 'stereotype' to refer to the typical picture that comes to mind when thinking about a particular social group. According to Lippmann, stereotype as the result of watching *The Little Mermaid* is how children having the typical picture in their mind after watching *The Little Mermaid*. After that the typical picture will automatically applied in every day life. Unfortunately, what appears in the movie is different with the every day life, and make a wrong judgement in social life.

Stereotypes imply a substantial amount of information about people beyond their immediately apparent surface qualities and generate expectations about group members' anticipated behavior in new situations. In general, stereotypes produce a readiness to perceive behaviors or characteristics that are consistent with the stereotype. (Oakes&Turner, 1990)

Based on Oakes and Turner, stereotype related with the input of information. They explain how stereotype influence life, because it is creating the appearance of group members of social group and their behaviour.

When children watch *The Little Mermaid* they will perceive behaviors or characteristic from the movie and simply imitate it because children are immature irrationally and emotionally in considering good and bad. *The Little Mermaid* has Princess Ariel as the main and protagonist character. She is depicted as the seventh daughter who is the most beautiful daughter of her dad, Triton, the king of sea. Why she remarks by all as the most beautiful one because she has beautiful voice, tall and slim body, long hair, and cheerful personality. With her kind heart she saves Eric, the man who drowns. "You'll have your looks! Your pretty face! And don't underestimate the importance of body language! Ha!" (00:41:10,780 --> 00:41:20,300). From the quotation said by Ursula, as a person around her it depicts how beauty defines by Princess Ariel's physical appearance. This type of girl, not only appears in Little Mermaid, but always seen in every Disney movie. It makes children create the beauty stereotype if they have the same character like all princesses in Disney.

Not only the beautiful face and perfect body all Disney girl often have beautiful voice so they are good at singing. It is also seen in *The Little Mermaid*. Princess Ariel has beautiful voice, and makes Ursula jealous of it. Her beautiful voice also the reason why Eric falls in love with her in the first sight. "A girl - rescued me. . . . She was - singing . . . she had the most - beautiful voice." (00:24:48,620 --> 00:24:58,780). The quotation above shows how a girl looks interesting in front of man by the voice she has. Almost in all Disney movies the girl main character will consider as beautiful one if fulfilled above condition. In addition, they who are beautiful become the good person while they who have uninteresting physical appearance consider as the bad one.

In the other hand, the bad and cruel character is shown by Ursula. Ursula is depicted as witch person who wants to have the beautiful voice of Princess Ariel. She is fat and has a bad face, with the witch personality. She does everything to get Princess Ariel's voice and make everyone inside the sea amazed of her. "Make your choice! I'm a very busy woman. And I haven't got all day. It won't cost much. Just your voice!" (00:41:49,660 --> 00:41:55,420). The quotation is the lyrics of a song sang by Ursula. Ursula who doesn't have the beautiful voice like Princess Ariel, she uses her magic power to change Princess Ariel becomes human with Ariel's voice as the return.

Its phenomenon always appears in every Disney movie. They who are the antagonist one always fat and have bad face. It makes children think that the fat and ugly person is witch and cruel so it makes them have no place in the society. As the result, children which have the same physical appearance, that is fat and ugly, will just judge themselves as the witch one and feeling like they are not beautiful as girl and indirectly pessimist in making friends. In conclusion, the stereotype of beauty that comes to children's mind after watching Disney movie especially *The Little Mermaid* will make some children feeling inferior if they compare their selves with princess inside the movie.

While they who have the same physical appearance like Princess Ariel will consider their life as girl is perfect.

Interestingly, the tendency to pair attractiveness and intellectual competence in these movies is in contrast to existing literature showing that adults have only a moderate expectation that physically attractive individuals tend to be more intelligent than less attractive individuals (Eagly et al., 1991).

Women tend to believe that professional female models (who embody idealized attractiveness and thinness) are happier than are average females. Thus, the animated films of Disney seem to maintain and promote the belief that attractive people attain more overall positivity in their lives. (Evans, 2003)

The quotation stated by Eagly and Evans clearly explained how in everyday life the portray of princess character in movie and the witch character influence in everyday life. Since the viewer is dominated by children, most children will have those kind of stereotype when defining beauty in life.

The second stereotype created by children after watching *The Little Mermaid* is the idea of life. Specifically the idea of life here is the future life that the girl wants. Princess Ariel is beautiful girl who has crush on Eric which depicts as the handsome one. Princess Ariel is wondering to meet Eric again, so she does everything include change her self becomes human. While Eric has crush on Princess Ariel because her beautiful voice and physical appearance. "That voice. I can't get it out of my head. I've looked everywhere, Max - where could she be?" (00:43:42,460 --> 00:43:51,060). The quotation above said by Eric when he wonders to meet Princess Ariel again. Even he already meets Ariel, without her voice Eric doesn't want to accept even recognize Ariel.

As the result, the stereotype of future life is when the beautiful girl with beautiful voice marries the handsome boy. This stereotype is dangerous because it means that person only judges the other by the physical appearance and put the standard of couple on it. Not only the handsome one, but also rich. It is always become the ending of every Princess' love story in Disney movies. Even the girl comes from poor condition, but the girl meets the rich and handsome boy, they fall in love each other, and all the girl's problem are seem done.

Disney princess films illustrate distinct ideas of marriage and the ideal woman's future lifestyle. As indicated by many of the films, women should aspire to achieve a conventional type of life that results from falling in love with a supportive and wealthy male figure. (Bispo, 4)

Above quotation explains that how Disney movie always depicted that kind of story. It also happens in *The Little Mermaid*, even Ariel has changed herself from mermaid into human, nothing she needs to worry about since she already reunited with Eric, her love. This scene, makes children think that the ideal husband is the handsome and rich man and all problems of girls will fix after meet them.

One more thing that should aware from *The Little Mermaid* is how the idea of love here is most devoted to Eric rather than Triton. Princess Ariel falls in love with Eric and sacrifices everything she can for the sake of true love, Eric. She leaves his father, his family in the sea, and also endangered her Dad's life. "Daddy, I'm sorry! I - I - I didn't mean to. I didn't know - (Triton attacks the contract with a fierce blast from his trident, to no avail.)" (01:07:55,580 --> 01:07:58,980). The scene above when Ursula against Triton and Ariel, but Ariel chooses to escape from the war and simply meet Eric. This is the scene that should be awarded, because children need a stereotype of giving more love to parent rather than another one else.

Disney movie influences most children because this is the "snack" of children in all era. They will just so obsessed after watching the movie. Children will easily take the character as their idol. What happens next is they tend to make their idol as their role model of everything in life. In fact, not all Disney's characters are justifiable in real life. Not all things describe in the movie are suitable to be applied in real life. *The Little Mermaid* has become the representative of all Disney movie by the story. It is harm for children because it influences their process in their character building.

Kohlberg (1969) and Turiel (1973) have shown that children go through phase of moral development. Younger children could therefore be expected to have a lower level of moral reasoning than older ones. If a child watch *The Little Mermaid* and thinks that beauty is when a girl has tall and slim body, completed by the good voice. It happens because children have a low moral reasoning than an adult. That phenomena will happen because the nature of children psychologically.

Even if in fact cartoon is a fun media for children learning something but parents need to aware of the possibility in negative content and morally wrong values. "Though cartoons are thought as entertaining, they have a positive as well as negative influence on children depending upon the theme and the content. Some cartoons are neutral and purely meant for entertainment, some are educational but some are violent to the core." (Sudha, 1)

In conclusion, as stereotype is a crucial issue for human, it is important to have a right stereotype since children. If there is a wrong concept of stereotype in the life of childhood it gives effect in the future life of the children. Because children's stereotype will long-lasting in mind.

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The Importance of Rewriting Papua's Folktales for Children⁸¹

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Abstract

Papua is rich with folktales: legends, myths, fables, and fairy tales that spread in the north coast, south coast, and mountain areas of Papua. In the past, folktales were passed down from one generation to another generation in local languages. Folktales usually were used by the elders to teach mythology, cosmology, philosophy, local wisdom and knowledge, as well as social values.

Unfortunately, these cultural heritages are not recognized by Papuan children anymore. On the one end, Papuan children are more familiar with gadget, TV and computer that make them alienated from their socio-cultural background. On the other end, they need socio-cultural teachings that help them to become young generation who are rooted in their culture and are able to love and respect others.

This paper is an initial research as a preservative documentation to avoid folktales from extinction and aims at collecting and rewriting those folktales in friendly and easy language for children. The folktales are representatives from some tribes: Sebyar and Sumuri (West Papua), Sentani (North Coast), Lanny (Mountain Area). Those folktales are written in three languages: local, Indonesian and English.

Hopefully from this rewriting, Papuan children are motivated to (1) have reading-writing habit, (2) have communication enthusiasm (3) learn their ancestors' socio-cultural values, (4) sharpen their social sensibility and empathy to others, (5) develop their character and personality, and (6) learn/relearn their local languages. The rewriting of Papuan children folktales in three languages - Indonesian, local language and English aims at introducing them not only to Papuan children but also to other children in other parts of Indonesia and abroad.

Keywords: *folktales, children folktales, cultural heritages*

Introduction

Papua is very rich with folktales spreading in the whole Island of Papua, from the east to the west, the north to the south and mountain areas. Folktales from one area is different from another area, depending on the area a certain folktale belongs to. Papua, is divided into 7 customary areas: Mamta (which includes some tribes i.e. Sentani, Dabra, Oria), Sareri (which includes some tribes, i.e. Biak, Serui, Waropen), Bomberai (which includes some tribes, i.e. Sebyar, Sumuri, Moi), Domberai (which includes Kombarano, Irarutu, Mairasi), Ha Anim (which includes Asmat, Kimam, Marin), La Pago (which includes some tribes, i.e. Lani, Walak, Nduga Hubla), and Mipago (which includes some tribes, i.e. Me, Kamoro, Damal). This area division helps to learn the characteristics of each tradition in each area since tribes belong to these customary areas have similar tradition. Folktales from these areas are also various.

Generally, folktales are divided into four genres, i.e. legends, myths, fables, and fairytales. But in each area, each folktale genre brings different characteristics and uniqueness since folktales portray social phenomena of a certain area. For example, folktales from the mountain are dominated by tribal war issues, folktales from Sentani are colored by mysticism issues, folktales from Sebyar and Bintuni are colored by slavery issues. Dealing with this portrayal, someone can learn nature, philosophy, history, traditions, character, local wisdom, and moral lessons of certain tribe from a folktale. This also agrees to Polley (1978; see also Dorson, 1973) who said that "... as a part of folklore, folktale is important not only because it brings entertainment but also because it sheds light on people's worldview, personality traits as well as their values and main concerns in life".

Unfortunately, folktales as cultural heritages that bring important social and moral values are not acknowledged by young generation, especially children. Children do not have opportunity to listen to tales from their parents/grandparents anymore, they prefer watch TV to read books as well. On the one hand, we consider that children are the basic foundation for the future country who need good character, moral and social values that they can obtain from folktales, but on the other hand, folktales that are suitable for children both in language and essence are not yet provided. Thus, this paper considers the importance of rewriting Papua's folktales in children language and adjust the essence of folktales to be easier for children to

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follow. The term of children focusses on Kinder Garten and Elementary School students or around 5-12 years old of age.

This paper discusses (1) the life of folklore in Papua, (2) the life of children in Papua, and (3) the importance of rewriting folktales for children as an attempt to preserve one of cultural heritages of Papua. Methodologically, the folktales were focused on three cultural areas that were collected from tribes of Sebyar and Sumuri, West Papua in 2011, Sentani in 2015, and Lanny in 2016 utilizing some informants: 8 folktales, 4 tribal chiefs, some elders, 3 teachers, and 6 children.

Discussion

Folktales in Papua

Folktale belongs to folklore. Brunvand (in Danandjaja 2002: 21--22) categorizes folktale as verbal folklore or verbal socio-cultural activities that was created by old generation, unknown authorship and passed down from one generation to another generation (see also Dundes, 1972; Dorson, 1984; Abrams, 1985; Foley, 1986; and Danandjaja (2002). Bascom (in Dundes, 1984) argues that folktales as a part of folklore function as projective system, cultural legitimacy, pedagogical device, and norms rules. While for Dundes (1980) folklore's functions are promoting a group's feeling of solidarity, providing socially sanctional ways for individuals to act superior to other individuals, serving a vehicle for social protest and escape from reality and converting dull work into play). Since the paper limits the discussion on the folktales from Sebyar and Sumuri (Bintuni, West Papua), Sentani (North Coast), and Lanny tribes (Mountain), the section will discuss about the life of folktales in these areas nowadays.

Sebyar tribe lives in some villages, i.e. Weriar and Mogotira, in the north coast of Bintuni Bay, West Papua. It is about one hour flight from Sorong and about three hours by motor boat from Sorong to these villages. Based on our research, Sebyar tribe has various folktales. Some old people still concern on the folktale life but most people do not have intention in using folktales in daily life. Some people even do not know their folktales. Folktales are not passed down to young generation anymore. Nowadays some people still utilize folktales as media to deliver moral teaching, i.e. hardwork, helping others, honesty, diligence, cooperation, and discipline. Usually, parents tell tales in the afternoon after working. Usually they use mixed language: Indonesian and Sebyar language. When the children were asked about the folktales that they have heard from parents, limited children could tell the tales well. Sebyar language is used in daily life but children tend to speak in Indonesian.

Sumuri tribe lives in some villages, i.e. Tanah Merah Baru, Saengga, dan Onar in the south coast of Bintuni Bay. This tribe is rich with folktales as well. Unfortunately, those folktales are only known by some old people. Some young people acknowledge the tales well and they can tell the tales fluently. Children do not acknowledge the tales. Parents of Sumuri tribe also make use folktales to deliver moral values to their children. Like those children of Sebyar tribe, only a few Sumuri children speak Sumuri language. Folktales are told in mixed language: Indonesian and Sumuri. Usually folktales are told as bedtime stories to convey moral messages to children.

Sentani tribe lives in Jayapura as the capital of Papua. They possess various folktales with moral values that unfortunately are not told to young generation. The tales are only recognized by limited elders that live in some villages in the edge of Sentani Lake. Sentani people are getting heterogeneous with the coming of various tribes from outside of Jayapura. Sentani speakers decrease from time to time. Only those people live in the villages who can speak the language. Children in some remote places, like small islands in Sentani Lake also still speak the language. Parents do not have tradition to tell folktales to children unless the children are asked by their teachers from school or Sunday school to write folktales from their place.

Tribe of Lanny live in the remote area in highland, about one hour flight from Jayapura. Lanny people also have many folktales with moral values implied in them. The people are still homogenous. They speak their local language in daily life, including the children. An informant, Sara Noya (48 years) underlined that Lanny people have folktales that unfortunately are not told by the parents to reveal social and moral values to children. Parents are so busy working in the garden from dawn to dusk that they do not have time to tell tales to their children. The children usually know the tales from school teachers or Sunday school teachers.

The fact that the four tribes have so many folktales but they are not actively passed down to children become the main concern of this paper. If the those folktales are not documented, those tales will extinct together with moral and philosophical values implied in them.

The Life of Children in Sebyar/Sumuri, Sentani, and Lanny Jaya

As it has been previously mentioned, this paper focusses on children of Kinder Garten and Elementary School Students or children of 5-12 years old of age from tribes of Sebyar, Sumuri, Lanny, and Sentani. Children from these places experience similar condition. They are busy with their activities since the parents are busy working in the garden, in the lake, in the ocean from morning to afternoon. At home the mothers are busy with house work like cooking, cleaning, and washing. They do not have quality time to talk to their children. Siti Massipa (45 years) said that she felt guilty for not having good time for her children but she had to do the house work as well. She hoped that children in Sumuri could be helped by having activities during the parents are not with them.

Children in Sebyar, Sumuri and Lanny Jaya are close with nature. After school they spend time playing in the jungle, swimming with friends on the beach or on the rivers. Because they live in remote areas, Sebyar, Sumuri, and Lanny children are not yet contaminated with negative influence of technology and modernity. But unfortunately Sentani children who live in town, they are very susceptible to bad influence of modern life, i.e. TV, Internet, PS, and games. Actually, with good guidance those electronic devices are able to help the children but without guidance children tend to be influenced negatively. Nowadays, there are more children trapped with bad habits, i.e. smoking, drinking alcohol, inhaling *aica aibon* glue, watching blue films, playing destructive games, etc. Those children need to be urgently helped.

From various discussion with some tribal chiefs, parents and children of those four tribes: Sebyar, Sumuri, Lanny, and Sentani, it is concluded that children need some activities to make them busy and learn important things. Rewriting Papuan folktales in children language with simple plot and including local language is one of the ways out. The folktales can be read by the children in their spare time after school. The folktales can be read by the parents before the children going to bed. Besides, the tales can be used by teachers at school as teaching materials to teach both language and cultural heritages. Moral values that are implied in the tales can be delivered as well. The children can learn their local language through the rewritten folktales.

The Importance of Rewriting Folktales for Children

Even though Sebyar, Sumuri, Sentani and Lanny tribes are rich with folktales but unfortunately nowadays those tales are not actively passed down to the young children. Most children do not know their folktales anymore. To avoid folktales and moral values revealed in the tales from extinction, writing those tales are regarded important so that children of the four tribes specifically, and children of Papua generally have printed documentation that they can read. Once, Maria (7 years) from Sentani, Martina (9 years) from Sebyar, and Markus (10 years) from Sumuri once said that they want to read "their own tales" like other story books from various places outside of Papua that had read in school. Their dreams motivated and encouraged us to write Papua folktales of these four customary areas. Hopefully this effort of rewriting is able to answer those children's desire as the representative of children in Papua to have "their printed folktales of their own". The writing was helped by Elias Patiran (65 years) and Amatus Patiran (57 years) (Sebyar), Salim Massipa (60 years), Yakomina Masumbauw (56 years), Decky Lamisopa (40 years) (Sumuri), Chathrien Modouw (58 years) (Sentani), Linus Halerohon (26 years), Tariben Kogoya (29 years), and Games Wanimbo (27 years) (Lanny) especially in providing the tales and translating the tales from Indonesian to the local languages. Because the folktales in those places are told in unsuitable language for children, complicated, and too long, they have to be rewritten in suitable good language and better length for children.

The folktales rewriting also concerns the critical reality that local languages are not actively used by Sebyar, Sumuri and Lanny children any more, except children of Lanny tribe. Including local languages in these rewriting is hopefully able to help the children to learn/relearn their local languages and help preserving the language as one of Papuan heritages. Besides, the Indonesian words are selected to help and motivate the children to read. English is also included to introduce the children with one international language and help the folktales go international. Colorful pictures are included to motivate children to read. Empirical experience in some villages in Bintuni, children who could not read yet were able to "tell their own tales" just by following the pictures.

Following are the examples of rewritten Sebyar, Sumuri, Lanny, and Sentani folktales for children. From Sebyar, "Konamino" is one example of some legends that have been rewritten. Originally the tale about the origin of dog in Sebyar is long and contained improper words for children. The tale was chosen since it brings moral values, i.e. respecting and listening to parents (for children) and taking care of the children (for parents). Following is the citation.

Sang Ibu sedih sekali. Ia menyesal tidak menurut permintaan Konamino untuk makan sebelum mengambil air. Ia pun menceritakan kepada suaminya. Keduanya tidak dapat berbuat apa-apa. Mereka sadar Konamino telah menjadi seekor anjing.

Ndenoko embuno takaza. Ndenoko mametambaza ando ndiaho akoto keseno tofoa. Nimonde mitha ari itiza. Ndenokomo nderavine andaro niniza. Ndezaruru mitha kofo nungga mavuamo. Konamino ezize rohero rioza.

The mother was vary sad. She was sorry for not giving Konamino food when she asked for it. She told her husband about it, but they both could not do anything. They realized their daughter had become a dog.

From Sumuri, one example of fables entitled "Pohon Mangi-mangi dan Pohon Masoi" that have been rewritten is as follows.

Akar Mangi-mangi semakin banyak dan menjalar kemana-mana. Masoi merasa amat terganggu. Masoi pun berkata kepada Mangi-mangi, "Mangi-mangi, akarmu amat banyak. Kau makan banyak tempat. Aku tidak dapat cukup tempat untuk berdiri"

Watora teta nisisi funurire tawange naweh weware mua. Masoi esare. Masoi watora kaderabe, "Watora, kasisi se funuri. Kasitane menah-menah nenure. Nadi bisare minife rafe."

But the Mangi-mangi's roots soon became so thick and overtook everything. The Massoia was not pleased and told the Mangrove: "Mangi-mangi, your roots are everywhere and take too much space. I don't have a place to stand"

From Sentani, following is the rewritten tale example.

*Mereka bersepakat untuk memberi pelajaran bagi sang Kasuari.
Ayae fele-fele a elaikokhae nembanye nare autaei inyanyelere nawu osembonde.*
They agreed to teach a lesson to the cassowary.

Mereka berpura-pura memberi hadiah kalung wasiat untuk sang Kasuari.

Ayae fele-fele hornohare manggung re inyanyelere.
They were pretending to give him a magic necklace.

*Tetapi tidak ada yang berani memberikan kalung itu kepada si kasuari.
Ayae fele-fele nanemenne feyae waliyae khowate.*
But none were brave enough to give him the magic necklace.

*Tiba-tiba burung pipit yang kecil mau melakukannya.
Ayae fele-fele nolora bokiki mbai kena khokokhae.*
Suddenly a little sparrow agreed to give the necklace.

*Burung-burung lain kaget.
Ayae ehi-ehi pumara ohaikokhae.*
The other birds were surprised.

Below is the example from Lanny's rewritten legend.
*Dahulu ada seorang nenek di Kampung Sali, Wamena.
Oh anduk paga kwe anggok ambi awi endage Sali time wenagagerak.*
A long time ago, there lived an old lady in Kampong Sali, Wamena.

*Dia tinggal seorang diri di gubuknya.
Ar alik aret o luluk erakme wenagagerak.*
She lived alone in her hut.

*Nenek itu buruk rupa.
Kwe anggok oba maluk wenagagerak.*
The old lady had an ugly face.

*Badannya kotor dan bau.
Nggume wakelik obari ambik mban.*
She was dirty and stinky.

*Ia pun suka mengeluarkan air liur dari mulutnya.
Kwe ebe ti olagamburu ambik me abome nen umbi waganagagerak.*
Her mouth always was always drooling.

*Warga kampung itu tidak menyukainya.
Ebe togop kenok akumi o Sali mendek nen ehebi mbako nogogwarak.*
The people in the village did not like her.

*Ia sedih. Lalu pergilah ia meninggalkan kampung itu.
Togop kenok iniki ai mbakenagagerak. Mbake nagagrik kwe anggok nogo o Sali mbo punuk mbagagerak.*
She was sad. Then she left the village.

From those folktales rewriting, besides preserving folktales as one of Papua cultural heritages, children can learn some important values. Firstly, children are motivated to read. From empirical experiences, children in Papua do not have good reading habit. There are various reasons as the background. One of the reasons is because they do not have interesting and suitable books for them. In the field, reading materials that have emotional ties with them are rarely found as well. Rewriting their own folktales by giving picture illustration and including local language hopefully help the children not to feel alienated since they

read about themselves: their life, their tradition, their place, and their language. By including local language in the folktales rewriting, slowly the children learn how to love their local language and learn how to speak it. Thus this can help in preserving four of 275 local language in Papua.

Secondly, by reading "their own tales", the children can learn various socio-cultural values, i.e. respecting and helping parents, listening to children (Sebyar), understanding others, having empathy to others, not egoistic (Sumuri), strategy, hardwork, honesty, cooperation (Sentani), respecting weak people, helping strangers, and cooperation. Besides, they can learn to love their place: mountains, lakes, beaches, rivers, flora, and fauna; their architecture: their various traditional houses, canoes; their tradition: food, costumes, dances, and songs. From here, the children are habituated to be proud of their identity, sharpen their sensibility and empathy to others. They are helped to develop their character and personality. According to empirical experiences, having identity help the children to develop their communication enthusiasm. Identity shapes their self confidence and pride.

Conclusion and Suggestion

From the discussion above, it can be concluded that on the one hand Papua is very rich with folktale that unfortunately are not well documented yet. On the other hand, children need suitable contextual reading materials. Rewriting folktales in proper language for the children is needed. This rewriting hopefully is able to motivate Papuan children have reading-writing habit, learn their ancestors' socio-cultural values, sharpen their social sensibility and empathy to others, develop their character and personality, build their identity and self confidence, and learn/relearn their local languages

This paper recommends that the tribal chiefs in Papua are more cooperative in helping researchers with folktales documentation and local language translation, parents are more active in spending time to tell/read folktales to their children, teachers use folktales as teaching materials or as media to motivate children's reading habit.

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Gambaran Pemahaman Mahasiswa Terhadap Topik-topik Diskusi Sastra Anak dalam Pembelajaran di Kelas Sastra

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Abstract

Children literature is one of literary works which can be in category of fiction or non-fiction with all of its kinds. Writing children literature in beginning is actually aimed for kids and adolescent readers but nowadays adult readers are also interested in reading it. Many experts and educators believed the importance of learning and understanding, it is as important as learning and understanding other types of literature or perhaps even more. Therefore, understanding children literature is also very important to be a research for educators and researchers. Some results of research indicate that students like and understand studying children literature, but this statement needs to be proved by conducting a specific research. This paper discusses the result of teaching and learning of Children Literature subject given in 5th Semester, Language & Literature Department, Faculty of Letters, in one of private universities in south Tangerang, Banten. The goal of the research was intended to getting the description regarding students' understanding as a result of studying literature through topics discussion of children literature conducted in class. The topics covered: folk literature, fantasy literature, realistic fiction, children poetry, and books with pictures. The data source taken were from questionnaires which collect their understanding related to the topics discussions as a result of their participation in the class. Researcher utilized qualitative disciplines in collecting the data and the method used in analyzing the data was descriptive qualitative.

Keywords: *Learning literature, children literature subject, students discussion, children literature topics*

Abstrak

Sastra anak adalah salah satu segmen dari sastra secara umum baik berupa fiksi ataupun non-fiksi dalam berbagai bentuknya. Dalam penulisannya, sastra anak pada awalnya ditujukan bagi pembaca anak sampai remaja, meskipun pada akhirnya tidak menutup kemungkinan pembaca dewasa juga ikut membacanya. Telah banyak para ahli yang menyatakan bahwa pendidikan dan pembelajaran sastra anak tidak kalah pentingnya dengan pembelajaran sastra untuk segmen lainnya, bahkan mungkin lebih penting. Oleh karena itu, pemahaman akan sastra anak ini juga dirasa penting untuk menjadi bahan kajian bagi para pengajar dan peneliti. Beberapa penelitian yang telah dilakukan pada umumnya menyatakan bahwa mahasiswa menyukai dan memahami isi pembelajaran sastra anak, namun hal ini sebaiknya dibuktikan dengan melakukan suatu penelitian. Makalah ini membahas sebuah hasil dari pembelajaran mata kuliah sastra anak yang diberikan pada semester lima pada program studi Bahasa dan Sastra Inggris, Fakultas Sastra dari sebuah Universitas di Pamulang, Tangerang Selatan, Banten. Tujuan dari penelitian ini adalah untuk mendapatkan gambaran mengenai pemahaman mahasiswa sebagai hasil dari pembelajaran mata kuliah sastra anak. Pemahaman ini diperoleh oleh mahasiswa melalui serangkaian topik-topik diskusi sastra anak yang dilakukan di kelas. Topik-topik diskusi sastra anak tersebut mencakup: *Folk Literature, Fantasy Literature, Realistic Fiction, Children Poetry* dan *Books with Pictures*. Data diperoleh dari isian angket yang menjangkau pemahaman mahasiswa semester lima mengenai topik-topik tersebut setelah mengikuti serangkaian diskusi di kelas. Peneliti menggunakan disiplin kualitatif dalam mengumpulkan data, yaitu lewat pengumpulan angket hasil pembelajaran dan akan menganalisis dan menjabarkan temuan dari data tersebut dalam bentuk deskriptif.

Keywords: *Pembelajaran Sastra, Mata Kuliah Sastra Anak, Diskusi Mahasiswa, Topik-topik Sastra Anak*

Pengantar

Sastra anak secara umum bermakna karya sastra yang ditujukan untuk anak, baik yang klasik maupun populer. Sastra anak berbeda dengan sastra dewasa atau sastra lain pada umumnya dalam hal tingkat kerumitan dalam beberapa aspek narasinya. Namun demikian, sastra anak juga memahami pentingnya usaha untuk menghormati, memahami, dan menyajikan karya sastra dengan manfaat yang tinggi bagi pembaca mudanya. Menurut Lukens, sastra anak juga harus mendapatkan semua keuntungan yang diharapkan didapatkan dari sastra dewasa atau sastra lain pada umumnya.

Berbicara mengenai sastra anak tidak cukup hanya berbicara mengenai produk berupa buku saja, akan tetapi melibatkan juga struktur yang rumit mengenai pemilihan kata, ide, aspek psikologis, sosiologis, sampai kepada nilai estetis dan pendidikan yang terkandung di dalamnya. Marshall berpendapat bahwa sastra anak dipengaruhi oleh lokasi geografis, bahasa, politik, agama, ekonomi, komunikasi, dan pola kehidupan

sosial. Sastra anak juga terkait dengan tingkah laku dan nilai yang dibawa oleh orang dewasa yang melibatkan diri dengan dunia anak (Marshall, p.7).

Informasi mengenai umur anak merupakan salah satu indikator bagi orang dewasa untuk menyajikan karya sastra anak di dalam kelas. Ketika memilih dan menyeleksi karya sastra yang tepat untuk disajikan di dalam kelas, akan menjadi sebuah keuntungan besar apabila dapat memilih topik-topik yang menarik bagi mereka dan sesuai dengan minat pembaca individu ataupun kelompok, tentu saja dengan juga memperhatikan kemampuan bahasa, kognitif, dan perkembangan sosial mereka. Orang dewasa juga harus mengetahui bahwa minat sastra anak berubah seiring dengan pengalaman, pengetahuan, dan perasaan mereka. Orang tua dan pendidik yang bijak akan mengenalkan anak kepada berbagai jenis dan tipe karya sastra dengan topik yang menarik sesuai dengan perubahan dan perkembangan mereka.

Ketika anak memasuki kelas, mereka telah memiliki semacam "modal awal" lewat eksplorasi bahasa dan visual terhadap beragam topik sastra yang pernah terekspos kepada mereka. Dengan modal awal ini, mereka akan mampu mengantisipasi, memprediksi, bahkan memahami petunjuk-petunjuk naratif yang merupakan kunci untuk menggapai pemahaman terhadap sebuah karya sastra, meskipun mungkin terbatas dan tidak secanggih pembaca dewasa. Selanjutnya sesuai dengan harapan dan pengetahuan mereka, pembaca anak akan berusaha bereaksi, berinteraksi, dan pada akhirnya mengevaluasi sebuah karya sastra.

Ulasan Teori

Saat memilih topik sastra anak yang akan digunakan dalam kelas, pengajar harus mempertimbangkan kebutuhan, motivasi, minat, latar belakang dan tingkat kemampuan bahasa mahasiswa. Salah satu faktor utama untuk dipertimbangkan adalah teks tersebut mampu memunculkan "personal engagement" atau keterlibatan pribadi dengan membangkitkan minat pelajar untuk memunculkan reaksi yang kuat dan positif. Pada umumnya tujuan membaca sastra lebih cenderung memiliki efek jangka panjang dan pengalaman berharga. Memilih topik sastra yang relevan dengan pengalaman kehidupan nyata, emosi, atau impian dari para peserta didik adalah sangat penting. Namun demikian, kesulitan bahasa juga harus dipertimbangkan (Collie dan Slater, 1990).

Berbagai tradisi pendekatan pengajaran sastra telah banyak diterapkan dalam berbagai program pengembangan literasi di berbagai level pendidikan untuk mengetahui efeknya terhadap peningkatan kemampuan *literacy* dan *critical thinking* siswa. Dalam sebuah kelas sastra, respon mahasiswa sangat menentukan karena hal ini menunjukkan efektif atau tidaknya sebuah pengajaran (Agee, 1998). Menurut Marshall (2000), respon mahasiswa merupakan salah satu indikator keberhasilan sebuah pengajaran. Respon mahasiswa tidak akan terlihat sampai dipresentasikan melalui berbagai bentuk seperti berbicara (lewat lisan), menulis (lewat tulisan), menggambar (lewat visual), dan sebagainya.

Minat anak terhadap sastra dipengaruhi oleh berbagai faktor. Masing-masing memiliki karakteristik telah diidentifikasi oleh para ahli (Goforth, p.16-17). Secara umum, karakteristik ini terdiri dari:

1. Perkembangan bahasa. Seiring perkembangannya, anak semakin sadar akan pola bahasa yang terkekspos kepada mereka melalui orang-orang terdekatnya. Mereka memahami pentingnya mengemukakan keinginan dan perasaan mereka lewat bahasa verbal dan non-verbal. Seiring dengan pertemuan mereka dengan jenis sastra anak yang mereka temui, pada akhirnya anak pun akan memahami bahwa karya sastra juga merupakan salah satu media bahasa yang berisi ungkapan pengalaman dan perasaan.
2. Perkembangan kognitif. Seiring dengan pertemuan anak dengan berbagai jenis sastra anak yang ditemuinya, aspek kognitif anak juga akan mengalami perkembangan. Perkembangan ini didapat ketika anak merefleksikan unsur verbal dan visual yang mungkin ditemuinya dalam berbagai bentuk karya sastra anak seperti puisi anak, buku cerita bergambar, dan sebagainya. Dikarenakan selain sebagai media ungkapan pengalaman dan perasaan, sastra anak juga merupakan media yang penuh dengan informasi dan pengetahuan.
3. Perkembangan sosial. Ketika anak mengalami perkembangan bahasa dan kognitif, secara instingtif anak juga memantapkan kemampuan sosial mereka. Seiring dengan berkembangnya kemampuan bahasa sebagai alat komunikasi mereka, secara otomatis kemampuan sosial anak akan meningkat dikarenakan secara teoretis komunikasi berperan untuk menjembatani kemampuan interaksi sosial seseorang. Ketika akan memahami sebuah karya sastra, anak akan meresapi contoh perilaku, tokoh, tema, dan unsur-unsur sastra lainnya yang berperan penting sebagai contoh perilaku sosial yang sesuai dengan standar perilaku sosial setempat (atau yang sesuai dengan latar belakang sebuah cerita).

Metode Penelitian

Untuk memperoleh data, penelitian ini menggunakan kuesioner sebagai alat pengumpul data utama. Descombe dalam bukunya *The Good Research Guide* tahun 1998 menyatakan bahwa pendekatan survey dilakukan karena memiliki keuntungan dalam hal:

1. Data empiris; pendekatan ini menghasilkan data yang berdasarkan observasi yang nyata
2. Cakupan yang luas; pendekatan ini bisa dilakukan untuk skala yang besar ataupun kecil

3. Hemat biaya dan waktu; pendekatan ini dapat memperoleh data dalam cakupan waktu dan biaya yang relatif singkat dan rendah.

Mengenai keuntungan penggunaan metode survey lewat angket/questioner, beberapa ahli juga menyatakan pendapat yang hampir serupa dalam bukunya. Sebagai contoh misalnya Sebranek and Meyer (tahun 2001), Rozakis (tahun 2004), atau Lester and Lester (tahun 2005). Secara umum mereka menyebutkan bahwa kelebihan penggunaan metode ini adalah sebagai berikut:

1. *It gathers large amounts of data*: mengumpulkan data yang relatif banyak dalam satu kesempatan
2. *Able to compare responses to particular questions*: mampu membandingkan respon terhadap pertanyaan tertentu
3. *Data can be expressed statistically*: data dapat juga dinyatakan secara statistik
4. *Enable overall statements*: memungkinkan untuk mengambil pernyataan / mengambil kesimpulan secara umum

Dalam penelitian ini, data diperoleh dari sebuah kelas sastra di program studi sastra Inggris, fakultas sastra di sebuah universitas swasta di daerah Tangerang Selatan, Banten. Kelas ini tengah berada di semester lima dengan kode kelas 05SIGEA dan terdiri dari 39 mahasiswa.

Tabel 1
Mahasiswa semester 5 kelas 05SIGEA

N	Program Studi		SASTRA INGGRIS		
	Dosen/NIDOS		YAN ARDIAN SUBHAN		
Kelas		05SIGEA			
Mata Kuliah		CHILDREN LITERATURE			
	NAMA MAHASISWA	NIM	KODE SEMESTER	KODE MATA KULIAH	KODE KELAS
1	AHMAD RIDLO	2014060154	20152	SIGD06	05SIGEA
2	ALAENA ULFA	2013060139	20152	SIGD06	05SIGEA
3	AMIROTUL HOFIFAH	2014060039	20152	SIGD06	05SIGEA
4	AULIA ARIZTYAWAN	2014060171	20152	SIGD06	05SIGEA
5	BENNY SAPUTRA	2014060005	20152	SIGD06	05SIGEA
6	CAHYANINGTIYAS SN	2013060872	20152	SIGD06	05SIGEA
7	DEDE SARIPUDIN	2014060120	20152	SIGD06	05SIGEA
8	DEVI ASYIAHUL FATONAH	2013060545	20152	SIGD06	05SIGEA
9	DIANA PRILIANI	2014060059	20152	SIGD06	05SIGEA
10	DWI ARI RAFIYANTI	2014060180	20152	SIGD06	05SIGEA
11	EFA YUNITA	2014060095	20152	SIGD06	05SIGEA
12	EKI NURBAEIT	2014060184	20152	SIGD06	05SIGEA
13	EKO ADRIAN JUNAIIDY	2014060053	20152	SIGD06	05SIGEA
14	EVA AGUSTIANINGSIH	2014060203	20152	SIGD06	05SIGEA
15	EVA LUSIANA	2014060114	20152	SIGD06	05SIGEA
16	FADLI NURAHMAD	2014060036	20152	SIGD06	05SIGEA
17	FATIAH NUR	2014060115	20152	SIGD06	05SIGEA
18	FERI PRANATA	2014060077	20152	SIGD06	05SIGEA
19	GRACE NANDA NATASYA	2014060206	20152	SIGD06	05SIGEA
20	HARIS NADIANSYAH	2014060204	20152	SIGD06	05SIGEA
21	HENI FITRIYANI	2014060034	20152	SIGD06	05SIGEA
22	INDRA KURNIA	2014060043	20152	SIGD06	05SIGEA
23	IROH ROHAYATI	2014060035	20152	SIGD06	05SIGEA
24	MELANYA DHIKA MAYANGSARI	2014060172	20152	SIGD06	05SIGEA

25	MOHAMAD FADLI	2014060116	20152	SIGD06	05SIGEA
26	NOFI NUR INDAH SARI	2014060072	20152	SIGD06	05SIGEA
27	NOVIANITA TUNJUNG SARI	2014060088	20152	SIGD06	05SIGEA
28	NURUL APRILIANI EKA PUTRI	2014060136	20152	SIGD06	05SIGEA
29	PARNO	2012060324	20152	SIGD06	05SIGEA
30	PRASETYO HADI MARTONO	2014060198	20152	SIGD06	05SIGEA
31	PUTRI OCTAVI SYAHNURI	2014060051	20152	SIGD06	05SIGEA
32	RAIHAN MEDINAH RANGKUTI	2014060002	20152	SIGD06	05SIGEA
33	RATNA NOVIANA	2014060208	20152	SIGD06	05SIGEA
34	RISKA AYU LESTARI	2014060091	20152	SIGD06	05SIGEA
35	ROSDELIMA SIMAMORA	2013060686	20152	SIGD06	05SIGEA
36	RYAN APRIAN PUTRA	2014060225	20152	SIGD06	05SIGEA
39	SAHMINI	2014060079	20152	SIGD06	05SIGEA

Topik diskusi sastra anak yang ditawarkan untuk mata kuliah Children Literature di kelas ini secara berurutan adalah: Folk Literature, Fantasy Literature, Realistic Fiction, Children Poetry, dan topik urutan terakhir adalah Books with Pictures. Panduan pemilihan topik-topik ini secara umum diambil dari buku Literature & The Learner karangan Goforth tahun 1998.

Setelah menyelesaikan mata kuliah, angket sederhana disebar untuk memperoleh gambaran pemahaman mengenai topik-topik diskusi yang telah diberikan tersebut. Pertanyaan yang diberikan dalam angket mencakup tiga pertanyaan:

1. *What is a topic discussion of children literature that you comprehend most?*
2. (Apa topik diskusi sastra anak yang paling anda pahami?)
3. *What is the topic about?* (Mengenai apakah topik tersebut?)
4. *What do you think about the topic?* (Apakah pendapat anda terhadap topik tersebut?)

Jawaban pertanyaan no.1 memberikan indikasi langsung mengenai topik mana yang paling banyak ditangkap pemahamannya oleh mahasiswa. Pertanyaan no.2 memberikan informasi pemahaman terhadap konten atau isi dari topik yang telah dipelajari, dan pertanyaan no.3 memberikan tambahan informasi berupa pendapat mahasiswa terhadap topik yang telah dibahas. Dari 39 angket yang telah diberikan, hanya 27 siswa yang mengembalikan isian angket. Dari 27 anak tersebut, jawaban terhadap pertanyaan di atas akan dibahas di bagian berikutnya dan disajikan dalam bentuk tabel.

Pembahasan

Pembahasan akan diurutkan berdasarkan jawaban dari pertanyaan yang diajukan dalam angket. Pembahasan pertama merupakan jawaban dari pertanyaan mengenai topik diskusi sastra anak terbanyak yang paling dipahami oleh mahasiswa yaitu data dalam tabel 2. Pembahasan berikutnya merupakan jawaban terhadap dua berikutnya yaitu pertanyaan no.2 dan no.3 dan dibahas secara berurutan dalam tabel 3-7.

Tabel 2
Jumlah siswa yang mengisi topik yang paling dipahami

Topik diskusi sastra anak	Jumlah siswa yang memilih topik
<i>Folk literature</i>	8
<i>Fantasy literature</i>	6
<i>Realistic fiction</i>	6
<i>Children poetry</i>	6
<i>Books with pictures</i>	1
TOTAL	27

Data yang disajikan dalam tabel 2 memperlihatkan urutan topik yang dibahas dikelas children literature dan jumlah mahasiswa yang memilih topik tersebut. Dari tabel diatas dapat dilihat bahwa topik folk literature memperoleh urutan pertama dengan jumlah pemilih 8 orang, fantasy literature, realistic fiction, dan poetry memperoleh urutan kedua dengan sama-sama memiliki pemilih berjumlah 6 orang, dan topik books with pictures hanya dipilih oleh 1 orang saja.

Tabel 3
Jawaban mahasiswa terhadap topik folk literature

Students	What is the topic about?	What do you think about the topic?
1	"...is about developing of folk literature and evolving through the years, theory of transmission, linguistic origin, subgenre, and how the way adult help children respond to old tales, songs, and verses..."	"...the topic is interesting because it described about what is folk literature about. In addition we get some knowledge about its beginning, theory, subgenre, and ways of children respond..."
2	"...is talking about what is folk literature and its difference with folklore. It is also talking about developing & evolving process of folk literature through the years..."	"The topic is really interesting. We could get a lot of knowledge about folk literature. We could know types of tales (and) also songs and rhymes like mother goose..."
3	"...discussed about the meaning of folk literature and its differences with folklore...how (it) evolved and develop through the years..."	"...the topic is interesting to learn so we can know about the differences of folklore and folk literature..."
4	"...is about a literary category within broader classification of folklore..."	"...it is transmitted by word as does written literature of both prose and verse narrative, poems and songs, ...and the like"
5	"The topic explains (that) the development of folk literature through stages compatible with human understanding and maturity..."	"...is interesting to learn because we become know what (it is), the origin, and the development during the years..."
6	"Folk literature is the literary category within the broader classification of folklore..."	"I think folk literature (is) created to entertain people and present morals, beliefs, traditions..."
7	"The topic explain(s) about what is (it), the beginning, genres, and last is examples..."	"...the topic is interesting to be learned because we learn knowledge about folk literature, the genres, and everything related..."
8	"...about what it is and the difference with folklore; how it develop and evolve; the subgenre, and example..."	"...this topic is also interesting for adults to choose suitable literature for children..."

Mahasiswa yang memilih topik folk literature memperlihatkan jawaban terhadap pertanyaan dengan cukup lengkap. Ini terlihat dari jawaban terhadap pertanyaan no.2 mengenai pemahaman topik yang diperoleh lewat pertanyaan *what is the topic about?* Delapan responden mahasiswa memperlihatkan jawaban mengenai hal-hal yang dibahas dalam diskusi kelas yaitu:

- ✓ Mampu menjelaskan definisi topik yang bersangkutan (responden no.3-4, 6-8),
- ✓ Memberikan perbedaan dengan konsep yang terkait, dalam hal ini folklore (responden no. 2-6, dan 8)
- ✓ Menjelaskan teori asal-usul dan perkembangan (responden no.1, 2, 3, 5, 7, dan 8)
- ✓ Menyebutkan jenis dan contoh (responden no.1, dan 7-8)

Sementara dalam memberikan jawaban lewat pertanyaan *what do you think about the topic?* Mahasiswa tambahan informasi dari pendapat mereka dengan komentar yang berisi:

- ✓ Memperlihatkan ketertarikan terhadap topik yang dibahas (responden 1-3, 5, 7-8)
- ✓ Menunjukkan tambahan informasi untuk melengkapi formulasi definisi di jawaban sebelumnya (responden 4 dan 6)

Berdasarkan pemaparan hasil data diatas, terlihat bahwa folk diterature menjadi topik terbanyak yang dipahami oleh mahasiswa. Pemaparan jawaban juga cukup lengkap terkait kepada apa saja yang telah dibahas di kelas terkait definisi, perbedaan konsep, asal usul dan perkembangan. Mayoritas mahasiswa juga menunjukkan ketertarikannya terhadap topic ini.

Tabel 4
Jawaban mahasiswa terhadap topik *fantasy literature*

<i>Students</i>	<i>What is the topic about?</i>	<i>What do you think about the topic?</i>
1	"... <i>fantasy literature as a story that is imaginary and not possible...</i> "	" <i>I think fantasy literature is a story about people's imagination that is created in secondary world...</i> "
2	"... <i>is a genre of fiction that uses magic or other supernatural elements as a main plot, theme or setting...</i> "	"... <i>the topic (is) interesting because it is simple yet able to leave a compelling message...</i> "
3	"... <i>is about what (it) is, how to analyze, what is its genre...</i> "	"... <i>I think the topic is interesting...</i> "
4	"... <i>is the body of written works employed in fantasy genre...</i> "	"... <i>I think fantasy may give writers more freedom to express themselves...</i> "
5	" <i>It's about the narrative story created by someone's imagination...</i> "	" <i>I think it is a genre of fiction created by imagination...</i> "
6	"... <i>is genre of fiction that uses magic or other supernatural elements...</i> "	"... <i>I think fantasy isn't bound by modern convention, social norms, to the law of physics...</i> "

Topic kedua yang terbanyak dipilih terdiri dari tiga topik. Yang akan dibahas pertama (sesuai dengan urutan topik) adalah *fantasy literature*. Dari pertanyaan no.2, jawaban responden 1-2, dan 4-5 memperlihatkan mereka mampu memformulasikan definisi mengenai topik yang telah dibahas di kelas, hanya satu orang responden menambahkan tentang genre dan cara analisis (responden 3). Sementara dari jawaban terhadap pertanyaan no.3, beberapa responden memberikan tambahan informasi terhadap definisi topik yang telah diberikan (responden 1, 4-6) dan dua responden menyatakan ketertarikan terhadap topik ini (responden 2 & 3).

Tabel 5
Jawaban mahasiswa terhadap topik *realistic fiction*

<i>Students</i>	<i>What is the topic about?</i>	<i>What do you think about the topic?</i>
1	"... <i>is about what it is, (its) characteristics, and genres...</i> "	"... <i>is a story about yesterday, today, or tomorrow memories. I think realistic fiction imaged the characters and situation in real life...</i> "
2	"... <i>explains about what is, characteristics, genres...</i> "	"... <i>(is) authentic stories...portray real feeling, experiences, of characters who might have lived in that time & place...</i> "
3	"... <i>is about genre of children literature which (has) authentic story that reflect human life. The place, characters & setting could be real and happened that reader could face in everyday life...</i> "	"... <i>this topic is very interesting...capable to encourage children...</i> "
4	"... <i>could be real and happened that readers could face in everyday life...</i> "	"... <i>is very interesting stories (created) from real human or animal life (that) we can learn the experiences...</i> "
5	"... <i>tells authentic stories about feelings, experiences, desires, and concern of characters who are important to the reader...</i> "	"... <i>exposes young people to attitudes, beliefs, and rituals of different countries, regions, cultures, or (other) group...</i> "
6	"... <i>depicts situations that could happen, but are not necessarily documented...</i> "	"... <i>we will know about fiction that can be applied for children, (its) categorizations, and (its) characteristics...</i> "

Topik kedua terbanyak berikutnya yaitu *realistic fiction*. Enam orang mahasiswa sebagai responden yang memilih topik ini juga mampu memberikan formulasi ulang definisi sebagai jawaban atas pertanyaan no.2. Sementara untuk jawaban pertanyaan berikutnya, responden 1-2, dan 4-6 masih menambahkan pendapat mengenai formulasi definisi topik yang telah dibahas dan hanya satu responden yang berpendapat bahwa topik ini menarik yaitu responden 3.

Tabel 6
Jawaban mahasiswa terhadap topic *poetry*

<i>Students</i>	<i>What is the topic about?</i>	<i>What do you think about the topic?</i>
1	"...is about how poetry formed, how to analyze it, what is juvenile poetry..."	"I'm really interested to this topic...(it) uses diction to make the stanzas beautiful, ...there is feeling in it..."
2	"...is the poet subjective responses to his/her world...describes feelings then has many elements..."	"...interesting topic, I don't have the knowledge about it before. Poetry has types, forms, organizations..."
3	"...it describe memories and feelings, presents ideas and truths imaginatively..."	"I think poetry is very unique and I'm interest(ed) to learn it..."
4	"...is a form of literature; (it has) types, elements, contents, ..."	"...the short(est) literary work than others..."
5	"...talks about the poets subjective response to his or her world..."	"I think the topic is interesting because (it is) kind of literature that the shortest but (has) deep meaning..."
6	"...is distinguished from prose by the use of poetic elements, types, & forms such as rhythm, sound, word choice..."	"I think poetry is an art where some people express feeling using short literary..."

Sementara itu untuk jawaban topik urutan kedua terbanyak yang terakhir yaitu *poetry*, jawaban responden terhadap topik ini sekilas terlihat cukup bervariasi. Untuk jawaban terhadap pertanyaan no.2, beberapa responden mampu mengingat formulasi definisi topik yang dibahas (responden 1-3, 5) dan beberapa mengingat tipe dan unsur-unsur dalam puisi (responden 4 dan 6). Sementara dalam menjawab pertanyaan no.3, mayoritas reponden menyatakan ketertarikan terhadap topik ini (responden 1-3 dan 5) dan satu orang menambahkan informasi tambahan mengenai formulasi definisi (responden 6), dan satu orang (responden 4) memberikan komentar singkat terhadap topik ini.

Tabel 7
Jawaban mahasiswa terhadap topik *books with pictures*

<i>Students</i>	<i>What is the topic about?</i>	<i>What do you think about the topic?</i>
1	"...explains about books with pictures, types, genres... children will be helped into the process of understanding and enrich the experience of the story..."	"...usually aimed at children for primary school children with low grade (where) the image plays an important role in the process of learning to read & write..."

Topik yang paling sedikit dipilih pemahamannya oleh mahasiswa adalah topik terakhir yang berjudul *books with pictures*. Hanya satu mahasiswa saja yang memilih mengisi topik ini dalam angketnya. Namun demikian, dalam menjawab pertanyaan no.2, responden ini memperlihatkan pemahaman yang cukup lengkap mengenai apa yang dibahas termasuk tipe dan genre. Sementara untuk jawaban untuk pertanyaan no.3, jawaban responden membahas fungsi buku bergambar yang ditujukan untuk anak.

Kesimpulan

Kesimpulan terhadap penelitian ini akan dirumuskan dalam beberapa poin.

1. Menjawab pertanyaan topik diskusi sastra anak mana yang paling dipahami, hasil angket menunjukkan topik sastra anak yang paling dipahami oleh mahasiswa adalah folk literature, kedua terbanyak adalah fantasy literature, realistic fiction, dan poetry, dan yang paling tidak dipahami adalah topik *books with pictures*. Terdapat pemahaman yang berimbang diantara tiga topik yang diberikan di pertengahan, namun demikian antara topik pertama dan terakhir, jumlah responden memilih berbeda cukup jauh.
2. Menjawab pertanyaan mengenai isi dari topik yang dibahas dikelas, mayoritas responden menjawab dalam bentuk definisi. Mereka mampu memformulasikan ulang definisi dari topik yang dibahas di kelas. Beberapa dari responden ini juga mampu memahami tipe, genre, asal-usul dan perkembangan, dan sedikit mampu memahami contoh dan analisis.
3. Menjawab pertanyaan mengenai pendapat mereka mengenai topik yang paling dipahami, didominasi oleh komentar yang menyatakan ketertarikan akan topik tersebut. Namun demikian, cukup banyak

pula pendapat yang isinya berupa tambahan informasi yang melengkapi penjabaran formulasi definisi topik yang telah dijawab untuk pertanyaan sebelumnya.

Perihal kenapa topik diskusi sastra anak yang satu sangat kontras dengan yang akhir, bisa dikarenakan beberapa faktor dan alasan.

Urutan topik. Urutan bisa menjadi alasan topik yang satu dan lainnya berpengaruh terhadap pemahaman mahasiswa. Sebagai contoh, dikarenakan topik folk literature menjadi topik pembuka dan pembahasan yang paling awal di sesi-sesi awal perkuliahan, mahasiswa dapat menangkap dengan relatif baik dan lengkap. Sementara itu topik books with pictures yang menjadi penutup rangkaian diskusi topik sastra anak mendapatkan perhatian yang lebih sedikit dikarenakan dibahas di sesi-sesi akhir. Sementara topik-topik yang diberikan di sesi-sesi pertengahan mendapatkan pemahaman dengan relative lebih merata.

Topik yang lebih familiar. Diantara topik-topik diskusi yang ditawarkan di kelas sastra anak, contoh jenis-jenis cerita seperti *tale* (dongeng), *legend* (legenda), *myth* (mitos), dan tipe-tipe sejenisnya kemungkinan besar lebih familiar daripada topik seperti books with pictures yang kemungkinan belum begitu familiar bagi responden.

Kejenuhan semester. Rentang waktu belajar mahasiswa dalam satu semester mengharuskan mereka untuk bisa berkonsentrasi dan memahami berbagai mata kuliah; dan di dalam tiap mata kuliah tersebut terdapat banyak sub pembahasa/tema/topik yang harus diikuti. Pada awal perkuliahan mahasiswa mungkin masih semangat dan fresh dalam belajar, namun seiring dengan berjalannya waktu semangat dan kebugaran mahasiswa ini mungkin akan semakin berkurang.

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Developing Character Building Model for Children Based on Local Wisdom Using Applications of Digital Fairy Tale

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Abstract

Fairy tale, which is rich of moral value, (pronounced as local wisdom), here began to compete with cartoons, robot movies, comics and a variety of games on line is able to amaze the children to sit for hours without ignoring the others. Sacredness and romance of fairy tales as a primary source of valuable value that will be able to build the character of children to be pious, independent, courtesy and respect for others, as if it is faded along with the advances in technology and communications. Along with the digital era, where children begin to be familiar with gadgets and other electronic devices, people should also improve the refreshment of fairy tales with various modifications in characterization, structure and discussion as well as the visual appearance of the fairy tale itself. The transition from conventional to digitizing fairy tale could be an alternative solution that fairy tale will not be left behind by children because of his naiveness. Character building is not only the responsibility of formal education, but also informal education has a great role in realizing the ideals and dreams of the Proclaimers of this great nation.

This research uses descriptive quantitative method. Data was collected using a self-assessment and observation. Self-assessment is used to assess the effectiveness of the model of character building, while observation and checklist are to collect data from the process of developing character models. The objects of research are the principal, teachers, staff / school staff, parents and students. Quantitative data analysis techniques is using pre-experiment design single group pre-test and post-test.

Keywords: *Character Building, Local Wisdom, Fairy Tale*

Introduction

Character building has been current issue of education. The Law no. 20 Year 2003 on Indonesia's National Education System states that national education aims to develop students' abilities and shape them to become persons with strong faith to God who have noble characters, and are healthy, knowledgeable, competent, creative, independent and democratic. This clearly explains that character education are very important to establish in all levels of education institutions. They must start to incorporate character education into its instructional practices.

Character education describes curriculum developed to teach children about essential traits needed to build good character. It is a deliberate effort to develop noble character and cultivate core virtues that are worthy for the individual and society as a whole. It requires careful, calculated planning for success (Prestwich, 2004; Tyra, 2012). It deals with teaching students to develop the ability to decide how to behave in an appropriate manner in various social situations with the purpose of developing individuals who are capable of understanding moral values and who choose to do the right thing. Hoge (2002) defined character education as any overt or conscious attempt to effect the development of desirable individual traits or qualities. Although a number of definitions and interpretations of character education are found in the literature, the content of programs typically align with the core principles and values of generosity, kindness, honesty, tolerance, trust, integrity, loyalty, fairness, freedom, equality, and respect of and for diversity (Bohlin, Farmer, & Ryan, 2001; Brooks, 2001). Experts in the field of character development recommend implementing a character education curriculum in the elementary and middle school years which includes the aforementioned traits to help students become responsible, respectful, contributing members of our democratic society.

One way to bring character education into a crowded curriculum is to make it part of the literacy program by embedding character lessons in reading and language arts instruction through the vehicle of high quality children's literature. This tactic, when coupled with social studies content allows the teacher to cover multiple parts of the curriculum: social studies literacy, and character education. Literature is a powerful teaching tool. The characters children and young people meet in the pages of a book can have a profound influence on them, almost as strong of an impact as that of real people they know and meet. As character education concepts are taught within the context of literature, students realize traits such as respect, honesty, courage, and kindness are real and interesting aspects of the world around them. Writers of trade books have much flexibility in their writing styles and can bring to the pages of their books richness of background, originality of style, and creativity (Gunning, 2012). Literature integration is an effective way to teach children about positive character traits, but Libresco and Balantic (2013) caution only if it is done by keeping character development at the center of curriculum and instruction.

Good literature with character development themes has the power to develop, shape, and reinforce dispositions essential for instilling in students important core ethical values. Creating character themed lessons that combine high quality appropriate children's literature with effective literacy instruction can be a daunting task. Teachers therefore are faced with the dilemma of finding books that will do double duty in teaching both character and literacy concepts.

Tale, as one of literary forms, is simple fiction not only for entertainment but also for giving lessons, as every story is a means of entertainment and at the same time it helps towards a solution of a particular problem (Thompson, 1977 : 428). This implies that tale can be tool to build character since it carries message or moral value through its story.

Indonesia is rich of local culture value (local wisdom). One of it is Indonesian fairy tale. The tale is typically regarded as simple form of narrative, plot and theme as well in good or bad value that depicts from the story. Since characterization are black and white, it is easy to read and understand the storyline. Sacredness and romance of fairy tales as a primary source of valuable value that will be able to build the character of children to be pious, independent, courtesy and respect for others. Along with the digital era, where children begin to be familiar with gadgets and other electronic devices, people should also improve the refreshment of fairy tales with various modifications in characterization, structure and discussion as well as the visual appearance of the fairy tale itself. The transition from conventional to digitizing fairy tale could be an alternative solution that fairy tale will not be left behind by children because of their naiveness.

Method

This research uses descriptive quantitative method. Since the study aims to collect the data and develop model of character building for children based on local wisdom using applications of digital fairy tale. Developing character building model uses Research and Development approach. Since education and development research is a kind of research to solve a practical problem in education. As Borg and Gall (1989 : 772) state that education research and development is a process to develop and validate education products.

The research objectives are (1) to develop character building model for children based on local wisdom using applications of digital fairy tale and (2) to measure the effectiveness of the model of character building for children based on local wisdom using applications of digital fairy tale.

Data was collected using a self-assessment and observation. Self-assessment is used to assess the effectiveness of the model of character building, while observation and checklist are to collect data from the process of developing character models for the children. The objects of research are the principal, teachers, staff / school staff, parents and students at SDN Babat Jerawat 1 Pakal Surabaya. Quantitative data analysis technique is using pre-experiment design single group pre-test and post-test. The technique is used to measure the effectiveness of applications of digital fairy tale to build good character for the children.

Findings and Discussion

The findings of the study are concerned with the two things: the development of character building model for children based on local wisdom using applications of digital fairy tale and the effectiveness of applications of digital fairy tale to build noble character for the children.

Developing character building model for children based on local wisdom using applications of digital fairy tale

The findings of the observation and checklist show that applications of digital fairy tales (Bawang Merah dan Bawang Putih, Lutung Kasarung, and Malin Kundang) teach children about honesty, kindness, loyalty, patience, generosity, obedience, fairness, and respect others. The objects of the study have been observed and given list of character building model that can be carried out through the digital fairy tales. They must give a check for each item of character indicators.

Bawang Merah dan Bawang Putih is regarded as the first local fairy tale that can be model of character building for children. Lutung Kasarung and Malin Kundang are the second and third tales that are used to teach them noble character. Since they are not so familiar with the storyline, so the researcher tells the story first to the children. Then the writer goes to other objects of the study. Most of them know about the story of Bawang Merah dan Bawang Putih. She gives checklist to them and they complete the checklist.

Based on the analysis, the results show that most of the respondents assume that digital fairy tales can be a good model of character building for children. The tales can be lesson material to apply in the classroom because they believe that children like their gadget, and they can learn something from it. The principal, the teachers, school staff and the parents can be a good model of character building for the children. They can get positive character from the tales and apply in their daily life.

The next results explain three moral values that are described in the tales. Those three moral values can be good model of character building namely: individual , social and religious moral values. Individual moral value is moral value deals with human relationship with him/her self or how a person treats him/herself . Thus individual moral values are carried out from the tales : obedience, bravery, patience, honesty, wise, respect, hard worker, trust, kindness, humble and responsible. Social moral value is moral value deals with human relationship with others in social life. They are working together, helping others, willing to sacrifice,

caring and loving, living in harmony, giving advices, having empathy, and praying each other. The fairy tales also can give religious moral value. Religious moral value is due to human relationship with God. Salam (1997 : 15) states that human morals with God namely : obedient, sincere, having strong faith, believing in God, be grateful and positive thought.

The effectiveness of applications of digital fairy tale to build noble character for the children.

The idea of students assessing themselves based upon a certain criteria has been around for sometime, and even the focus of a few studies. According to McMillan and Hearn (2008) self-assessment not only means students' checking their own works and scoring themselves, but also involves comparing their works with a predetermined criteria. Mistar (2011) found in his research that self-assessment is a relatively reliable means for measuring students' language skills.

Beneficial as it may seem, self-scoring is not free of problem. Lee (2008) contends that in self-assessment, a common problem is what is called a bias factor, in which students tend to be subjective in their assessment. They tend to rate down what actually constitutes a good work, and rate up what actually constitutes a poor work.

Students' self-confidence in rating is also an issue. Andrade and Du (2007) found from their research that although students generally favored self-assessment after some training, they felt there was likely to be a marked difference between their ratings and their teachers's ratings.

Based on the self-assessment, the results indicate the changes in the students' scoring across the pre-test and the post-test. In the pre-test, their scores were practically average among the students. But in the post-test, their self-assessment tends to deviate increasingly greater from the previous one. It implies that digital fairy tales are effective tools to build good characters for children.

The foregoing discussion implies that without sufficient efforts to imbue students with noble characters, self-assessment runs the risk being corrupted by cheating. That is the reason behind a deliberate effort to integrate such good values into daily lessons, which also involves all academic staff to be a good model for children character building.

Conclusion and Suggestion

As character building is becoming growing issue nowadays, digital fairy tales can be a good model to shape children character. Character in fairy tales can be seen on the side of moral values of the story. Moral values depicted from the story as individual, social, and religious morals. Moral values of the storyline can be used as effective models and guidance of humans in their life. Honesty, obedience, self-sacrificing, harmony, cooperation, helpfulness, trust in God, surrender, seek forgiveness are morals that related to good attitudes and noble character that should be possessed by the children. The noble characters drawn from the tales needed to be taught to the children. It is important to teach children to understand the ethics of human behavior in everyday life. Fairy tales containing the noble values must be preserved in order not to be lost. Tales is one of these traditions or local wisdom need to be communicated from generation to the next generation so that the story still exists in the community. Tales is one of the local culture that needs to be kept together.

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Character Building and English Language Learning through Ivilo Edugame (Indonesian Visual Folklore Educational Game) to Increase Nation's Competitiveness

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Abstract

In 2016, Indonesia has officially become the member of ASEAN Economic Community. Somehow, Indonesia still faces problems regarding immoral acts of youngsters and low English proficiency. Therefore, the best solution to prepare Indonesia's next generation to face AEC is required. This idea can be solved by the use of innovative technology proposed as Ivilo-Edugame (Indonesian Visual Folklore Educational Game). This paper is then aimed at describing the concepts of how Ivilo-Edugame become a media to educate language and morals to children. This research is a descriptive qualitative research. The written sources were taken from scientific journals, books, articles and theories relevant to the application of Ivilo-Edugame. Data analysis was performed using a qualitative descriptive method and potential strategy development as a medium for inserting Ivilo-Edugame moral values and the ability of English for primary school students. The result will be Ivilo-Edugame is a method of storytelling through media which refers to the concept of visual novels. The writers will adapt Indonesian folklore entitled Legend Malin Kundang as the implemented story. The reason for choosing Malin Kundang story in Ivilo-Edugame is it enables to instill four essential values, including, high-spirited, optimism, hardworking, politeness, patriotism, and culture. Otherwise, English can be familiarized through Ivilo-Edugame by cultivating dictionary reading habit for children. It can also become Indonesia's best preparation for facing AEC. Lastly, the possible strategies to develop Ivilo-Edugame are graphics enhancements, completion of the platform, completion of the sound effect, and socialization.

Keywords: *Ivilo-Edugame, Character Education, English Literacy, Folklore Story.*

Introduction

Indonesian society's awareness regarding free trade and economic strength of the country has led them to form a joint regional based economy. One of this joint economic power is the ASEAN Economic Community. ASEAN Economic Community is an ASEAN economic integration of free trade between countries - ASEAN (Rahayu, 2015). In 2016, Indonesia has officially become one of the ten member countries of that joint regional based economy.

As a part of ASEAN Economic Community (AEC), Indonesia faces many varieties of challenge. One of the challenges that Indonesia has to handle is the competition of human resources quality. According to Francis (1995), an important element in the development of a nation is a conducive character of society that is referred as "social capital". In the first presidential speech Mr. Joko Widodo, President of the Republic of Indonesia, expressed several important values that Indonesia needs nowadays. These values are morality, optimism, hard work, modesty, manner, and national character (Jakarta, August 14, 2015). However, in practical level there are many cases in the society indicates a failed implementation of those values. For the example, there is a case of massive cheating in the national exam which disrespects the value of hard work, fighting spirit and optimism. Furthermore, the existence of elementary school students who acts inappropriately by uploading mature photos and status in the social media does not represent the value of manners and politeness.

Indonesia's the Human Development Index (HDI), which is a comparative measure of life expectancy, literacy, degree of education, and living standards for all countries in the world, has low position (S. Muchlas, 2011). In 2015, Indonesia ranked 110, far from Malaysia (62), Thailand (89), and Singapore (11) (hrd.undp.org). Moreover, in terms of English Proficiency Index, Indonesia is ranked 32 of the 70 states below Singapore (12) and Malaysia (14) (www.ef.co.id). In fact, it has to be reminded that the mastery of a foreign language is a key to compete internationally (N. Hidayat, 2015).

Indonesian government's awareness to solve these problems is actually implemented through character education and English language education at the level of formal education from primary school to university. However, these efforts have not been able to solve the problem of moral degradation and improve society's proficiency index. In contrary, the government as well as academicians are required to maximize their creativity to solve the problems of morality and low English proficiency. This can be solved by the possibility of internalization of moral values using a medium that is loved by children and adults.

Nowadays, the favorite media of Indonesian society is digital media. Digital media can be used as a means of supporting communication, education, and seizing leisure time. Game is the most viral digital media people easily can find. In 2014, there were 25 million Indonesian gamers are registered in an account in the

company Megaxus, one of the largest online gaming companies in Indonesia (reported Tribunnews). It shows that game is indeed very close to people's lifestyle and interest.

Thus, based on these circumstances, the writers try to innovate the use of information and communication technology to improve the nation's competitiveness. This utilization of information and communication technology is sparking the possibility of internalization of moral values using a medium that can be integrated among both formal and informal education for the users. The innovation that the writers are going to write entitled *Character Building and English Language Learning through Ivilo-Edugame (Indonesian Visual Folklore Educational Game) to Increase Nation's Competitiveness*. In this paper, the writers adapt Indonesian folklore entitled Legend Malin Kundang as its storyline.

In line with the background above, we propose some previous studies and theoretical reviews related to it. The previous studies discuss on development of it, game began to be interested by psychologists and experts - social scientists in the 1980s (wikipedia.org). Various studies undertaken to examine the benefits and disadvantages of playing games. The writers find some journals that contribute to the description of benefits that can be gained from playing the game.

First, Akilli, G. K. (2007) find the fact that video games can improve people's ability to memorizing (the ability to store multiple items of information in the mind at the same time), critical thinking, and problem solving. This opinion is also supported by Black, RW, and Steinkuehler, C. (2009), explaining that children who previously showed little interest in reading and writing literacy acquire advanced skills (advanced literary) through text-based communication in the online video game. Johnson et al (2013) also produced a map of the main benefits of video games in general welfare of society as activities that trigger positive effects of emotion (emotional stability, self-esteem, optimism, vitality, endurance), positive function (engagement, positive relationships, competence and achievement, self-acceptance, personal growth), and a positive social function (social coherence, social integration, social capital). Even, Blumberg and Fish (2013) also recommends that psychologists should be involved in game designing, because the effectiveness of the role of video games in a child's cognitive development.

There are journals and previous research that supports the effectiveness of the application of instructional media in learning English. Gunjimi and Oguntade (2009) concluded that the use of media as a tool to increase learning productivity also facilitates cooperation with the global world through the advancement of technology. Media, and communication have become the indispensable tools in achieving English competence. Moreover, Cindy R. (2011) concluded that learning vocabulary using pictures (media) is more effective than text. According to some previous studies, researchers have commonly used interactive media as their object, but it is proven to be effective in learning languages, especially English.

Some theoretical reviews are: (1) The Nature of Educational Games, Interactive Learning Media and Visual Novel, (2) The Nature of Character Education, and (3) Characteristics of Children in Elementary School.

In general, the nature of educational games is relatively associated with the role of games and education. Games are competitions between players who interact each other by following certain rules to achieve certain goals (Sadiman, 1993: 75). Meanwhile, education is something that is aimed to civilize people. Thus, we conclude that games which have educational content and aim to convey the values of education is an educational game. Dani (2008), in Permatasari (2011), described the effectiveness of educational games in helping the teacher delivering the materials so that the absorption of students is higher than in a conventional manner for several reasons, (1) including rapid absorption of information and knowledge, (2) pictures, videos, and animations is more interesting than the text, (3) interactive features, (4) the existence of fantasy, and (5) oriented towards problem solving.

Ivilo-Edugame also uses the nature of interactive learning media. Media, or *medius* in Latin, means middle, intermediary or introduction. Heinrich et al (1982) stated that the term "media" can be regarded as an intermediary medium that transmits information between source and receiver. In relation to this study, interactive learning media is a delivery system of teaching which presents video footage with computer control to the audiences (students) who do not only listen and see audiovisual, but also provide an active response that determine the pace and sequencing of the presentation (Seels & Glasgow in Arsyad, 2002: 36). Ivilo-Edugame proposed by the writers will be served as an interactive media-in the form of visual novel game. Visual novel is a game featuring a story in the form of static images, and comes with a box conversation to convey narration and speech of each character (C. Dani, 2010).

Character education or usually stated as character building is an attempt to educate children to be thoughtful and able to give positive contribution to the environment (Megawangi, 2004). Practically, the values and character of Indonesian character education are manifested into 18 values, based on from religion, Pancasila, culture, and national education goals, including; (1) Religious, (2) Honest, (3) Tolerance, (4) Discipline, (5) Hardworking, (6) Creative (7) Independent, (8) Democratic, (9) Curious, (10) Patriotic, (11) Nationalism, (12) Appreciating Achievement, (13) Friendly / Communicative, (14) Peaceful, (15) Good-Reader, (16) Eco-friendly, (17) Social, and (18) Responsible. But, it has to be concerned that schools and teachers can add or reduce these values in accordance to the necessity of the students' and the nature of the material. Nonetheless, there are five value expected to be a minimum value that is developed in each school, such as comfortable, honest, caring, smart, and tough / hardworking. (Puskur. Development of Culture & National Character Education: Guidelines for Schools. 2009: 9-10). Based on what was stated by the President of Indonesia, Joko Widodo in his major speech (August 28, 2015), morality, optimism, hard work, modesty and manners are still relevant 18 points character education above, will be implemented in Ivilo-Edugame .

The grade levels in elementary school can be divided into two, the low grade and high grade. Low grade consists of the first, second, and the third grade, while the higher grade consisted of fourth, fifth, and sixth grade (Supandi, 1992: 44). Rubino and Hartini (2008: 77) explains the general characteristics of children at primary school age are happy to play and move, enjoy working in groups, and like to feel or do something directly. The selected learning media for them, thus, should be fun and can be felt directly by the child. From these statements, *Ivilo-Edugame* refers to the fun game with interactive visualization elementary school children will take place effectively.

Relating to the previous explanation, the problems investigated are (1) How the concept of *Ivilo-Edugame* (Indonesian Visual Folklore Educational Game) as the media to implement characters to Children; (2) How the concept of *Ivilo-Edugame* (Indonesian Visual Folklore Educational Game) as a media of children education to the English language; (3) How the *Ivilo-Edugame* (Indonesian Visual Folklore Educational Game) development strategies as planting media characters and English language education in children are described.

Methodology

The method applied in this paper is using qualitative approach based on the study of literature and English. It is a library research which is expected to provide a careful description of the potential of the object of study. The material object of the study was the study of *Malin Kundang* folk tale; and the formal object of the study was the study of *Malin Kundang* folk tale seen from (1) the concept of *Ivilo-Edugame* (Indonesian Visual Folklore Educational Game) as the media to implement characters to Children; (2) the concept of *Ivilo-Edugame* (Indonesian Visual Folklore Educational Game) as a media of children education to the English language; (3) the *Ivilo-Edugame* (Indonesian Visual Folklore Educational Game) development strategies as planting media characters and English language education in children are described. In this paper, we provided a solution to a problem of degradation of positive character values in children.

The method of data collection in this research is using mechanical sources and types of data, such as books and journals, sources from archives, personal documents, and official documents (Moleong, 1999). The written sources were taken from scientific journals, books, articles and theories relevant to the application of *Ivilo-Edugame*. Data analysis was performed by using a descriptive method of analysis and strategy development potential as a medium for (1) describing of planting *Ivilo-Edugame* character values; (2) explaining the ability of English in primary school students; and (3) interpreting the potential, constraints, and formulation of alternative solutions that can be reached.

Finding and Discussion

They are (1) Concepts and Strategic Moral Value Inserted in *Ivilo-Edugame*, (2) *Ivilo-Edugame* as a Habituation Medium of English Learning for Children, and (3) Strategy of Developing *Ivilo-Edugame* as a Medium to Implementers Moral Education and English Habituation for Children.

Ivilo-Edugame, Indonesian Visual Folklore Educational Game, is a method of storytelling through media which refers to the concept of visual novels. Visual novel is a game featuring a story in the form of images with a box of conversation to convey narration and speech of each character (C. Dani, 2010). This concept is applied in the concept *Ivilo-Edugame* which is equipped with a character who interacts with the player; text and a running dialogue; and background that will describe the background of the story.

In addition to the the visual novel features, the storylines election will exist in *Ivilo-Edugame*. The function of storyline selection is similar to the way of hyperlink feature which is a facility to create a text or image to go to a specific page. In short, this feature of storylines selection provides an option for players to determine the storyline. Further, there is also the feature to save and load the game's data.

Ivilo-Edugame implements the values represented by the character through the choice of actions taken by the player, who plays as *Malin Kundang* in the story. The reason for choosing *Malin Kundang* story in *Ivilo-Edugame* is it enables to instill four essential values that are considered essential by the President of Indonesia, Joko Widodo, in the previous chapters. These values are: high-spirited, optimism, hardworking, politeness and manners, and value of patriotism and culture in *Ivilo-Edugame*.

High-spirited is first point represented initially in the artificial story of *Malin Kundang*, who was born in poor families and go far away to improve his condition. There will be some options whether *Malin* wants to go from that place or not. If the player chooses not to go, the story will move to a 'bad ending' since the player cannot implement the value of high-spirited in the storyline.

High-spirited and bravery to get out of people's comfort zone is needed by the people of Indonesia. Reflecting on the data of the Central Bureau of Statistics (reported bps.go.id) in November, 2015 the number of unemployed reached 7.56 million people. With 128.3 million workforce age and the number of labor absorbance is 66%, there are many other job which can be found by Indonesian. By implementing the value of fighting spirit of Indonesian people can have a strong passion to change conditions for the betterment of themselves.

Being optimistic means always think positively in everything (KBB1). Optimism in *Ivilo-Edugame* represented when *Malin Kundang* got the chance to climb on board and pitted his fate there. If when this event came out and *Malin Kundang* choose not to be optimistic and he finally went back to his hometown he will face the 'bad ending' which will explain the importance of the nature of optimism in the face of

opportunity that comes. And if the choice taken by Malin Kundang player is right, that he decided to leave, then he will have the opportunity to rise the ship and learn various abilities of sailing.

The ability to think positively in taking a chance is needed by the people of Indonesia. By joining in MEA, there will be many opportunities of job coming from various countries. But if Indonesian people are not optimistic about the dealing of the opportunities, MEA cannot be utilized properly to improve Indonesian people condition.

In the journey towards success, the player, as Malin Kundang, will feel tired because of the work on board is so hard. At that time, there will appear two options continuing his hard work on the ship or stop working and going home. If the player chooses to return, he led to the 'bad ending'. This is because the player as Malin Kundang was not able to represent the value of hard working. This 'bad ending' will show how important the spirit to keep fighting even in any condition. From that point, the player will learn the importance of hardworking. If the player chooses the right choice, he will be rewarded with delicious foods and drinks as a good result for people who wants to work hard and try.

Hardworking are important for Indonesia, especially in the competition to face AEC (Asean Economic Community). The competition within the AEC will not be easy as competition in the country. If competition in the country is still looking at the norms and values prevailing in the local community, no one can guarantee that the international community who have different backgrounds from various countries will have a standard such as Indonesia.

By the end of the trip of the player as Malin Kundang to success, he would meet again with his mother. The mother will try to hold him. If the player as Malin Kundang pushes her fall then he'll take on the story in 'bad ending' in which he will be cursed to stone. From these scenes will explain why the option of pushing the mother is a wrong choice and does not represent the value of politeness and good man ners. In fact, it tends to be harsh. Parents are the people who have been raising the child until the child can be independent, and is the duty of children to reciprocate the kindness of his parents. If the choice that is taken by the player as Malin Kundang is the correct one, he has successfully completed Ivalo-Edugame with a 'happy ending'.

The value of politeness and manners are important, which refers to the ability of people to compete and fight in the MEA. If a person can not implement the value of politeness and manners he will not able to get the respect and appreciation by others. The value that can be taken from the scene can be explored literally to children, that is to say to respect, and behave courteously with parents or older people.

In the more distant viewpoint, parents portrayed in Ivalo-Edugame can be defined as a state. Indonesian state has done all sorts of things to the people, but if the in the end of the day the people are not having a good respect in the country he would easily sell nationalism to other countries.

The value of patriotism and culture that the last is no less important to the value that has been explained above. Keep in mind that the role of culture and an important benefit for the State. These benefits include (1) As the identity of a people, (2) As a binder community will remain strong, (3) As a source of inspiration, pride, and economic commodity, (4) As a behavioral pattern ruler social tolerance and (5) As an adaptation to change. (semangatanaknegeri.com).

Ivalo-Edugame can implement value patriotism and culture by bringing creative visualization of the culture itself. The cultural point of the story inherent with the people of Sumatra by the points traditional clothes worn by the characters Malin Kundang, my mother, and the Sailors where Malin Kundang work is also the inculcation of a culture in children. Even with retelling Malin Kundang, with creative visualization and electoral facilities own story is a preoccupation for the player so that the story will not be lost Malin Kundang swept away by the times. So that our children and grandchildren and the community abroad who are members of the AEC can know the existence of this culture.

English can be familiarized through Ivalo-Edugame three things: (1) Effective Language Learning Through Ivalo-Edugame, (2) cultivate dictionary reading habit for children, and (3) Ivalo-Edugame as Indonesia faces the AEC preparation of aspects of language. English learning in children will be greatly assisted by his favorite interactive media. Ivalo-Edugame will use basic English language that is easily understood by students and supported by visual animations are interactive so that children will not be bored to understand the 'learning' when playing Ivalo-Edugame.

Ivalo-Edugame will invite children to enjoy folklore that it represents. When trying to enjoy the story as a child certainly lower grade students who do not really know and master the English language that in fact as their second language, of course there will be some words that are not understood by the child. This can be overcome by opening and reading the dictionary. Dictionary serves as a medium of interpreters that will become a bridge of children's capacity to understand the story. In its application, teachers can provide direction for students to bring their own dictionary when playing Ivalo-Edugame. If the child is used to open a dictionary when learning a second language, the second language learning can be done more effectively because of the foreign language is immediately neutralized by the dictionary. As a result, in its application, Ivalo-Edugame can be used as a driver of student to familiarize themselves to read the dictionary.

One of the strongest potential that can be used by Indonesia to compete with countries inside the AEC are the outstanding tourist destinations. Natural, historical, urban travel and so on and so far exists in Indonesia. The infrastructure development for the sake of tourism development progress has been made, but the readiness of the local community to face the foreign tourists is still limited by their language capacity. To overcome the difficulty, interacting and communicating with foreign tourists, the international language proficiency is really necessary. Ivalo-Edugame that is targeting children and elementary school students is expected to internalize English as a language to the child, so that in its development of Indonesian human

resources will not be surprised with the number of tourists, as well as the opportunities that come from abroad.

In the expansion of Ivilo-Edugame course requires some refinement aspects. Strategies that can be done to improve and perfect Ivilo-Edugame can be divided into several aspects. These aspects include: (1) aspect Facilities (2) aspects of socialization. In the aspect of the facility, something that will be highlighted by the writers is the fact that Ivilo-Edugame still need help of further development. These improvements can be divided into (1) Graphics Enhancements: making good graphics, attractive and quality is not an easy task and should be done by professionals. With the recruitment of the graphic designer Ivilo-Edugame certainly can be developed to be more likely to be enjoyed by the users; (2) Completion of the Platform: making a good gaming platform can lead Ivilo-Edugame a game that has a comfortable level of game that is animated and features that are inside can run well. This can be done with the recruitment of game developers and programmers who have the capacity to make a good novel visual applications; and (3) Completion of the sound effect After having graphic designers, programmers and game developers who are qualified in their field, Ivilo-Edugame certainly still experiencing a shortage of sound and music. This can be overcome by recruiting game soundtrack composer and *dubber*. Game soundtrack composer will serve to fill the background of Ivilo-Edugame song that represents the condition being displayed. And the voice of the characters in it will be filled by the dubbers who have been recruited.

Ivilo-Edugame with graphics, platform, and sound that will either facilitate English language learning and implantation on the character you want implemented. In the end, if Ivilo-Edugame got a good response in the society, it would be possible if Ivilo-Edugame will be implemented to other folklore. Even with the increasing number of folklore adapted in Ivilo-Edugame the preservation of culture in the form of folklore, legends or the other will be existed. Learning English and inserting the moral value effectively to children is also very needed.

In relation to its socialization, Ivilo-Edugame still needs one aspect to make it better. There are two things that can be done so Ivilo-Edugame can be recognized and enjoyed by people well, such as, (1) Recruiting the marketing team for the products, (2) Helping the government to promote and implement Ivilo-Edugame in the classroom as a media to learn. The socialization undergoes with the process of promoting in schools, governments, and private sectors.

Conclusion

Based on the explanation above, it can be concluded that: The concept of Ivilo-Edugame can apply the 6-character value that can be developed. These values include (1) the value of fighting spirit, (2) optimism, (3) hard work, (4) politeness and manners, and (5) the love of the homeland. These character are essentials in the developing of nation and preparing to face the Asean Economic Community.

Ivilo-Edugame can give children with English language education as well as revitalize the reading culture dictionary. Vinocera edugame has two aspects to be developed. These aspects include: (1) aspect of facility (graphics, platforms and sound), and (2) aspects of socialization. So that Indonesia's preparation in facing the AEC will be stronger on aspects of public morality and human resources in the aspect of literacy.

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The Presence of Adult Characters in Enid Blyton's *The Six Bad Boys*

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Abstract

The nature of children's literature makes child characters become the leading attention in the children's literary works. However, children's literature does not mean that all characters in the stories are children. There will be several adult characters appearing in the stories to make them complementary. The frequency of adult characters' presence is varied from one story to another. There are stories showing less-visible or more-visible presence of the adults. One of the prominent authors well-known for less-visible presence of adults is Enid Blyton. Her works in *The Famous Five* series show that children are independent and free enough to explore anything with the lack of adult characters' visible presence. However, there is one novel of hers showing more-visible presence of adult characters entitled *The Six Bad Boys*. Their presence is quite visible that it affects child characters' performance.

Seeing the phenomenon, through this study, the researcher aims to examine the more-visible presence of adult characters in Enid Blyton's *The Six Bad Boys*. Theories on children's literature and psychology are used to facilitate the objective of the research. The findings of the research show that the presence of adult characters in the novel being studied appears in verbal and physical forms. The biggest effect on the child characters is upon their psychological condition that leads to the way they take actions as their response.

Keywords: *adult characters, children's literature, Enid Blyton, The Six Bad Boys*

Introduction

Children's literature is literature written for and/or by children and adults. As the other types of literature, children's literature has similar functions, such as giving pleasure and understanding. The stories presented in literature have the strength to make its readers feel the particular events without always having to experience it first (Lukens, 1999:9). The readers', who vary from young to senior ones, feeling and interpretation appear to be something personal therefore the way they define pleasure and understanding could be different one another. The experiences they attain by reading literary works might drag them into the world they have never met. These experiences are not something obligatory but they are probable to happen. However, it might take time to come to life hence literature is the right medium to feel the fragments (Harrison, 1981:253).

Children's literature covers life experiences that are typically about the world from children's glasses. Although it could not substitute life, it reflects what the real world would be like. As it is designed for both children and adults, the benefits are mutually for their sake. For children, it is a part of early education through various and interesting forms, such as picture books. For adults, it is a part of education as well because they are able to imagine how something looks or feels like in children's eyes. They could also open their mind about the importance of reading for children since the early age.

Stories in children's literature show how child characters act and think as the way they are in the real life. It is typical with children's innocence. The stories might give the portrayal how child characters deal with particular problems with or without the presence of adult characters. It is on the right track with children's literature mission which is to give preparations before children come to the real life. As children are great learners, they could catch various messages from stories they read and from characters they find.

Besides child characters, there are other important figures in children's literature: adult characters. Like adults in the real life, adult characters might appear as parents, teachers, and neighbors, for instance. The presence of adult characters in children's literature might vary, from being more-visible to less-visible. There are many children's books showing how adult characters appear in the stories. Many authors have been very popular in composing great children's stories, such as Dr. Seuss, Hans Christian Andersen, Roald Dahl, and Enid Blyton. This research specifies on Enid Blyton's work.

The works of Enid Blyton are popular with the less-visible presence of adult characters, for example *The Famous Five* series. Hers show how child characters deal with problems by their own hands and exploration (Saxby, 1991:157). However, it does not mean that there are no adult characters at all in her books. Through limited presence of adult characters, it means that their presence is still important, no matter how big the portion and encouragement are given for child characters to be autonomous and free in solving their problems.

However, there is one of Blyton's works that show adult characters' presence which are more visible. The novel is entitled *The Six Bad Boys*. The story brings a family theme so the interaction among family members is its characteristic. There are three main families in the story: the Mackenzies, the Kents, and the Berkeleys. The presence of adult characters in the three main families, such as parents, gives great spirit in the story. It drags the main child characters to be complete situations: pleasant and difficult ones. The visible

presence of adult characters shows more visible effects on child characters. This study emphasizes on how adult characters' presence is reflected in the novel being studied.

Theoretical Background

There are two parts of discussions in this section talking about children's literature in nature and the roles of adults. The basic information about perspectives in children's literature is presented in the first part. The next part talks about the psychological foundation about the presence of adults related to the performance development of child characters in the novel being studied.

Children's literature

Children's literature is literature that is more accessible for children. As it is one type of literature that is intentionally designed for young readers, it has the strengths to speak more closely to them (Guttery, 1941:208). It becomes such a way because this type of literature stands on the same level of its implied readers. Compared to other types of literature, children's literature is the simplest in the form. However, it includes the ideas of childhood and other life experiences which will take very long time to happen in their real life.

The form of children's literature might be simpler but in the practice its technical factors are more difficult (Walsh in Hunt, 1991:45). The dominant writers who are adults have to place themselves in the perspectives of children. They need to recall their memories or conduct deeper research so the stories they make represent what children are like in the real life. It is really important that they should take it into account.

Another important thing is that the stories they compose should not be didactic (Nodelman, 2008:134). Didacticism is a form of adults' control. It is correct that children's literature is to educate children but it is not to dictate them. It is really needed to let them explore anything on their mind and express it. It has positive impacts which are to make them feel trusted to gain any kinds of pleasure and ideas through the stories they read.

It should be noted that children's literature exists not simply to support adults' perspectives about the values they have learned for long time Hunt (1991:51). However, their roles are significant in the process of children's development. The discussions are necessary to conduct because this session might open more understanding both for adults and children at the same time. Thus, adults' understanding about the importance of children's literature is really important.

The presence of adults

The existence of adults is essential for all children around the world. Their presence is one of important factors needed in the development of children. Adults in the real life could be parents, teachers, neighbors, and relatives. Adults are not only needed in the real life but also in children's literature. They take parts as adult characters. The importance of their presence in psychological viewpoints could be seen from the theories of child development: Lev Vygotsky's scaffolding and The Zone of Proximal Development theories.

Scaffolding. This theory is brought by Lev Vygotsky believing that adults give supports and help for children. These support and help are given during the learning process when children try to accomplish certain actions which are beneficial for their cognitive development (Cook, 2005:28). Adults appear to conduct various activities, such as discussions, reminders, and help that aim to manage a certain problem as if it is simpler (Cook, 2005:29). Like in the real life, children in the stories attain both support and help. These kinds of assistance affect child characters in their behavior and performance.

The Zone Proximal Development. The Vygotsky's theory believes on children's internal potential. Therefore, adults need to take it into account. What they should do is to examine children's development, like comparing their condition before and after they solve certain problems (Kozulin, 2003:17-18). Adults could conduct it by managing to give limited help to gain the optimum independent performance of children (Vygotsky in Cook, 2005:27). When children find difficulties, clues could be given as the guidance. Clues will not dictate the every single action of children because these are general points children might choose. The interaction between adults and children, or intersubjectivity, is needed. It will lead to communication and discussions that help create understanding between them. The topics of discussions might vary depending on the situation.

Besides giving support and help, adults need to be "child" people. It means that adults are able to understand children and childhood in nature (Hunt in Flynn, 1997:143). This understanding will help adults to see children as the way they are without minimizing to mix their adult viewpoints. One way to raise this understanding is by recalling their old memories when they were at the certain age of childhood. Several things might have changed by the time passed. However, through this way is expected that adults could take more cooperative parts as the best and closest pals for children.

It is essential to be cooperative so adults could approve children's ideas that might be beyond their thoughts (Lodge in Saxby, 1987:158). Dictating children could be a form of rejecting the new ideas brought

by children. Therefore, adults should train themselves to understand children. Thus, they could share more positive message to these younger figures. In children's books, the presence of adult characters might not always be intense. By the limited presence of adult characters, they need to maximize their opportunity to help children cooperatively. Both in the real life and in children's literature, their existence is undeniable.

Analysis

The relationship between children and adults, in this case is parents, in the real life could not be separate. Both parties are complementary each other. Children, who have greater dependence than adults, need their presence for so many reasons, such as to guide, educate, and accompany. This presence is necessary in order to make children feel loved and protected. It does not have many differences between the conditions in real life and in the novels. The presence of adult characters in the story is necessary to be the reminder that child characters could not do all activities totally alone by themselves. Child characters' lack of knowledge about secure and dangerous things in their surroundings or journey makes adult characters' presence is really important.

Although it is necessary to put the presence of adult characters in children's literature, it does not mean that they could totally rule over child characters. These child characters need their portion to explore things, learn, and share anything they find. At this point, adult characters should present again to make follow-up or further responses. The objective is not to limit but to guide into deeper discussions. This condition indirectly creates stronger family bonding, because the context is parents as adult characters, that could give affirmative impacts on child characters. This kind of relationship is seen as a strong power in a story.

Among children's stories showing the relationship between child and adult characters, Enid Blyton's *The Six Bad Boys* is one of them. Compared to her other works like *The Famous Five* series, both adult characters' presence and relationship of adult-child characters in *The Six Bad Boys* are stronger and more visible. As the setting is in family life, the further impacts on their relationship are stronger as well. Since the presence of adult characters in the novel is pretty much visible, it can be classified into two forms: verbal and physical presence.

Verbal presence

In the novel being studied, instructions and suggestions are two grand ideas describing the verbal presence of adult characters. All the three families—the Mackenzies, the Kents, and the Berkeleys—show both involvement in giving instructions and suggestions performed by the adult characters. These roles lead to the existence of communication and discussion between parents, as the adult characters in the families, and child characters. Child characters in this study include all children in those three families: Donald, Jeanie, and Pat (the Mackenzies); Bob (the Kents); and Tom, Harriet, and Eleanor (the Berkeleys).

The three families in the novel show different characteristic. The Mackenzies is the most peaceful family as the adult characters perform not only as parents but also friends. The Kents is one hard family because the mother character is a single-parent figure so she has double roles: as a mother and as a father for her son. The Berkeleys is another hard one because the adult characters show intensely verbal interaction between the mother and the father.

Adult characters or parent characters are the closest figures to child characters. As they are the closest ones, they have the strongest influence to the development of child characters' performance. Blyton's *The Six Bad Boys* provides three viewpoints through three families. All of them show the act of giving instructions verbally to the child characters. Since all of them live in the same neighborhood, there are interactions among the families.

The Mackenzies appears from the very beginning of the story. There directly portrays the presence of the first adult character, Mrs. Mackenzie. As the setting is in the dining room, the communication between her and her children leads to things related to some of dining-related activities. Instructions can already be seen from the beginning of the story. At the beginning of it, there are two instructions performed by her to her children. Her children's focus is swayed when they are having breakfast. They find that there are new people moving in to their neighborhood. Seeing the focus is distracted by another thing, Mrs. Mackenzie verbally asks her youngest child to finish her milk first and her oldest child to help her clear the dining stuff on the table, before they come to see who the new neighbors are. Besides, the new neighbors will need someone's help (Blyton, 2012: 7-8). Then, they directly do what they are asked to.

The requests performed by Mrs. Mackenzie above shows that instructions from adult to child characters could be in the simplest form. It opens a two-way communication between both of them. As the result, both know that finishing something they start is necessary before doing another activity. Adult characters need to do various kinds of instructions to child characters, in this case is their own children, to remind and make them understand that they need to finish something. Delivering the instructions politely, as shown by Mrs. Mackenzie, is necessary so the communication would be softer. Another important thing is to give reasons behind the given instructions. Mrs. Mackenzie's reason is simple that she asks her children to finish the dining activities because the neighbors will need some help about their moving. It makes the instructions softer and more understandable. It is proven by the direct response from her children.

The second family, the Kents, has a difficult situation after the death of the father figure. Mrs. Kent is forced by the situation to have double roles of becoming both mother and father for her son, Bob. She has to take care of him and earn for a living for the family at the same time. Thus, she expects him to behave well and do what is told. When there comes a problem made by Bob, she gets annoyed. Therefore, she asks him to do what is told especially after she knows him going home much later than is told (2012: 44). Then, she said,

'If it wasn't for you, my boy, I could go out and get a good job,' said his mother. 'And **one of these days I will, if you don't do what you're told.** I'd like to earn good money and have something to spend on better clothes and go to the cinema more often. But I can't because I've got you to see to. And all you do is to defy my and be rude.' (2012: 44-45)

The datum above shows that Mrs. Kent starts to give warning for her son to behave as he is told. She states the condition of the family and her personal feeling about the condition. This situation portrays a stronger instruction from a mother to her son to behave well. In some cases, adult characters, especially parents, need to give warning for their children. It is justifiable in a condition when child characters start to do something dangerous that might give deep impacts for the family. However, based on this datum, it shows that Mrs. Kent still tries to give the reasons behind her utterance. Although the level of child characters' understanding might vary, reasoning is essential to make them more understand about the situation like in this example. There will be a thinking process to analyze that the warning or instruction might fit them.

The last family, the Berkeleys, appears in the story with argues between the mother and father character. Argue, which is strong and intense kind of verbal interaction, make the situation inside the house more unpleasant for the child characters. It makes both Tom and his father visit the Mackenzie's house quite often to look for peace. Mr. Kent realizes that it would be another huge problem in case his wife knows. Thus, he asks Tom not to tell mother about it otherwise she would be so much unpleasant (2012: 39-40). It shows that a harsh family condition would include child characters to conduct certain actions. The presence of adult characters, especially parents, gives strong influence to child characters as they are so much closer than any other adult figures in the story.

Physical presence

The presence of adult characters in Blyton's *The Six Bad Boys* is visible and clearly started from the beginning to the end of the story. Their presence impacts child characters' development. In a family story, it is important to put the characters of adult whose role is parents although they do not appear too often. As children's literature prioritizes the child characters' behavior and exploration, the presence of adult characters should not be too dominating and dictating. Thus, the focus of the story is not swayed to the adult characters.

Adult characters in this discussion are the parents of the child characters. They appear with different background and roles. In the first family, Mr. and Mrs. Mackenzie appear not only as parents of their own children but also friends for their young neighbors in the Kents and the Berkeleys. The harsh situation in other two families makes the children of the Kents and the Berkeleys try to look for a peaceful place. Thus, the Mackenzies have various kinds of interaction with those children.

The physical presence of the Mr. and Mrs. Mackenzie gives comfort for the children of the Kents and the Berkeleys. Tom Berkeley, for instance, feels the peace every time he visits the Mackenzies. Once he witnesses problems with his parents, he sneaks out heading to the Mackenzies. He never finds in there what he too often sees at his home (2012:39). Through this situation, Tom himself tries to analyze his neighbors who are loyal to their parents. He compares between his family and the Mackenzies.

Mr. and Mrs. Mackenzie often have discussions analyzing the problems faced by their neighbors. They give their support that gives comfortable effect to their young neighbors. Their action is an example of scaffolding where their support is given when their young neighbors are still learning how to cope with their family conditions. By providing their house as the shelter for Tom Berkeley and Bob Kent itself is an action of help when both of them need a more secure place.

The other adult characters, Mrs. Kent, Mr. and Mrs. Berkeley, actually still provide what their children need. However, these families lack of warmth that it makes their children prefer to visit their neighbors. This situation gives an impact that their presence is less optimum than their neighbors. As the result, their role is less than the Mackenzies' role as a center of communication. Fortunately, the process in the story develops into something beneficial for two families, the Mackenzies and the Berkeleys. On the other hand, the figure of Mrs. Kent chooses to leave his son.

From the story, it shows that the presence of adult characters could be the center of comfort and the source of problems for child characters. Both positions influence the child characters' performance. It makes the story more dynamic but it does not overlap child characters as the centers of attention in children's literature. They perform as complementary parts of the story.

Conclusion

This is true that child characters should be the leading characters in children's literary works. In Enid Blyton's *The Six Bad Boys*, it shows that the presence of adult characters in the story does not distract the focus on child characters. They appear less frequent than child characters, but they contribute something to the story. There are two kinds of contributions of adult characters' presence: verbal and physical forms. Verbal presence varies, such as giving instructions, reminders, and suggestions found throughout the novel. Physical presence represents the importance of adult characters' visible and stated existence in the story. Their presence might be something pleasant or unpleasant for child characters themselves. One important thing is it gives effects on the development of child characters' performance that contribute to the dynamicity of the story.

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Robinson Crusoe and the Modernization of Nineteenth-Century Sundanese Young People

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Abstract

The publication by Landsdrukkerij (the Dutch colonial government publishing house) of Kartawinata's *Carita Robinson Krusoe (CRK)* in 1879—as a translation of presumably a Dutch adaptation of Daniel Defoe's *Robinson Crusoe* (1719)—indicates the effort to offer the figure of Robinson Crusoe as model for the modern Sundanese man but retaining the specific characteristics of local cultural values held by members of the middle class and nobility of the Priangan region at the time. This text was translated into Sundanese and printed in the *Cacarakan* script to serve as reading material for local children in the context of the Ethical Policy. This paper intends to show the relationship between the colonial socio-political context in the Dutch-Indies and the transition of the Sundanese society into the liberal economy and its various modes of expression which rely on the modern publishing industry and print technology. By comparing Kartawinata's text to Defoe's original and other abridged versions of the novel, employing New Historicist and cultural materialist methods in the postcolonial framework, we would like to argue that *CRK* represents how the efforts to educate local young people through the promotion of literacy and literature attempt to negotiate 18th- and 19th-century liberal humanist views with local Sundanese values, the result of which is still apparent today in contemporary Sundanese ideals.

Keywords: *Robinson Crusoe*, Kartawinata, print, Landsdrukkerij, Sunda, modernization.

Introduction: Crusoe Enters the Dutch Indies

The wonders of this man's life exceed all that (he thinks) is to be found extant; the life of one man being scarce capable of a greater variety.

The story is told with modesty, with seriousness, and with a religious application of events to the uses to which wise men always apply them, viz. to the instruction of others by this example, and to justify and honour the wisdom of Providence in all the variety of our circumstances, let them happen how they will.

In the Preface of *The Life and Strange Surprising Adventures of Robinson Crusoe, of York, Mariner: Who lived Eight and Twenty Years all alone in an uninhabited Island on the Coast of America, near the mouth of the Great River of Oroonoke [Orinoco]; Having been cast on Shore by Shipwreck, wherein all the Men perished but himself, With An Account how he was at last as strangely deliver'd by Pirates. Written by himself* (1719) Daniel Defoe, claiming to serve merely as the editor of the supposedly autobiographical account the travels carried out by Robinson Crusoe as the writer based on his actual experiences, explicitly states that the main purpose of the publication of the book is pedagogical. Of course, one of the reasons for this plea is to provide justification and credibility for the novel genre, which in the eighteenth century was still a less privileged, less respectable form of writing, not like poetry, for which place in literature was unquestioned. Similar claims also appear in eighteenth-century works such as Defoe's *Moll Flanders*, Fielding's *Tom Jones*, and Richardson's *Pamela*. Yet, as the narrative gained recognition and importance into the nineteenth-century publishing industry, this story became an important pedagogical instrument by playing the role of example of how the modern self-sustaining individual may balance the demands of the increasingly liberal individualist culture in Europe and its colonies and that of established social and religious norms, where "the life of one man being scarce capable of a greater variety" and "a religious application of events to the uses to which wise men always apply them" do not contradict each other, where innovation and tradition work hand in hand to found a secure ground for the ideal figure of that modern individual. The work in this process was several times abridged, translated into other important European languages such as French and German. Just as the fictional Crusoe says he finally makes a voyage to the East Indies in 1694, the book made its way to the colonial government-supported publishing house in the Dutch Indies in 1875 in the form of *Hikajat Robinson Crusoe* and in 1879 *Carita Robinson Krusoe* when the narrative was translated into Malay and Sundanese respectively. The Sundanese version was printed in *Cacarakan* script for the consumption of local

young people of Priangan (West Java) under the auspices of the Dutch colonial liberal policy to provide education which was to usher the colonized population into modern civilization

Carita Robinson Crusoe (henceforth CRK) published in 1879 is an example of the product of early Indonesian publishing industry ignored by mainstream Indonesian literary historiography dominated by the nationalist ideology which commonly finds the beginning of Indonesian literary history in the publication of works in the 1920's on Java by the colonial government's Balai Pustaka into which Landsdrukkerij had metamorphosized. However, approaching the issue from a cultural materialist perspective and employing the methodology appropriate to the stance, we are given the ability to free ourselves from scholarly limitations by paying attention to what Davis explains as a kind of intersection "between the material and aesthetic worlds" where focus can be directed at how print technology shapes the narrative act, and the nexus where narrative texts meet the legal and political (Davis, 1996: 86). Such an approach opens our ability to trace the history of modern literature in this Archipelago to that historical moment where the publishing industry initially establishes itself in the Indies with the presence of print technology used by three main actors, mainly the Dutch Indies colonial government which includes Protestant mission work, Dutch or Eurasian private publishers, and publishers of Chinese descent.

The Dutch colonial government through its publishing house Landsdrukkerij began introducing printed books as reading material for the local colonial population in the context of their liberal humanist campaign in the framework of so-called Ethical Policy. Since 1864 modern print culture had made it possible for the mass-production of texts. Tatar Sunda (the home of the Sundanese speaking people covering the area what is now known as the province of West Java) served as one of the points initially affected by the change along with Semarang, Surakarta, and Surabaya. Semarang and Surabaya receives such attention from the colonial government because they were two of the busiest port cities while Surakarta became one of the sites because in the city was located the colonial teacher training school (*kweekschool*) managed by the government. Tatar Sunda's proximity to the colonial capital also became an obvious focal point, marked by the publication of the first novel officially published by Balai Pustaka, *Baruang ka nu Ngarora* (1914), written in Sundanese by D.K. Ardiwinata. The choice seems to imply that the initial market for Balai Pustaka was the members of the middle and upper classes surrounding Batavia as the colonial capital although private local publishers had previously initiated the introduction of print culture in other cities, particularly Semarang, with the publications of such newspapers as *Selompret Malajoe* and *Bromartani*. It was not until 1920 that Balai Pustaka published Marari Siregar's *Azab dan Sengsara*, commonly known as the first novel written in Bahasa Indonesia, marking the birth of the Balai Pustaka period in the history of Indonesia literature. Perhaps, the shift from Sundanese to High Malay, or also known as official Malay (*dienstmalaische*), was a sign that Balai Pustaka targeted a wider audience although the language clearly limited itself to readers near the government's circle, unlike the Melayu Pasar or Low Melayu-the lingua franca of the archipelago—used in texts produced by private publishers. This was the environment CRK was published into. Both government and private publishers began publishing reading materials for the general public for leisurely and educational purposes—not to mention disseminate political views. One of the ways they initially gained material for publication was to translate and adapt works already popular at the time or considered a part of the literary canon from other languages into local ones, one of which is *Robinson Crusoe*. Translation and adaptation necessarily and inevitably involves shifts on various levels from that of grammatical structure and basic semantics to the more pervasive and abstract as the ideologies and social values of both the publisher and the reading public serving as the target audience.

The German-English Man as the Model for the Sundanese: Crusoe Settles In

The only known extant copy of *Carita Robinson Crusoe* in Indonesia today is kept in the National Library, while abroad various copies can be traced in library collections in prominent libraries, private collections, and rare book stores. While in general, from the title page to the very end of the contents, this text uses the Cacaran script, commonly used in areas previously under the political influence of the Islamic Mataram Sultanate, the second leaf of the book presents a recto page in Roman characters with the following text: *Robinson Crusoe, naar het Hollandsch van Gerard Keller door Raden Karta Winata, translateur voor de Soendashe taal*, Batavia Landsdrukkerij, 1879. Seemingly done to promote and preserve the Sundanese language in 1960 the book was transliterated and published CRK into Roman characters as *Tjarita Robinson Crusoe* (henceforth TRK) subtitled "*disalin tina basa Walanda ku Raden Kartawinata, dipindahkeun ku R. Mohamad Saleh sareng R. Machbub Danaatmadja.*" These texts insist that their contents refer to a text by Gerard Keller (and ironically enough there is no mention of neither Defoe's name nor his book). However, while Gerard Keller is known to be involved in nineteenth-century publishing industry, we have yet to locate this Dutch text making the effort to compare and collate the Sundanese texts with the mysterious Dutch text. Thus, the differences found between the Sundanese texts and Defoe's cannot be adequately discussed as whatever shift may have occurred in either the adaptation from the English to the Dutch or the (presumably) faithful translation from the Dutch to the Sundanese can only be speculated based on the differences between the two versions.

At least one other text, however, can serve as a point of comparison, namely *The history of Robinson Crusoe, abridged, divided into lessons in order to be read and translated by young beginners, with an explication of words and phrases contained in every lesson* by Joachim Heinrich Campe, written especially as instructional material to teach adolescent students. This text is in English mainly because it is used as a

nineteenth-century ESL reading material for young Dutch learners. This purpose is apparent in that the text provides a glossary of Dutch equivalents for "difficult" English words and phrases as well as subtitled the parts as "Lessons" instead of "Chapters". Although for the purposes of this study two Robinson Crusoe texts both written by Campe are gleaned only the one clearly designed as an instructional instrument serve as comparison in this study. The other Campe text frames the story about Crusoe's travels within a dialog between a father and his children. Although neither of Campe's texts was referred to by Kartawinata, the instructional version was translated into Dutch by Adolf von de Wall, who also supervised the translation of his Dutch adaptation into *Hikajat Robinson Crusoe, terkarang dalam bahasa melajoe dengan mengikoet karangan bahasa belanda oleh A.F von de Wall*, first published in 1875 by Landsdrukkerij. Von de Wall was an important figure in the literacy projects carried out by the colonial government's office for popular reading or later more commonly known as Balai Pustaka. He was a Eurasian of German-Indonesian descent, and therefore was a member of the colonial cosmopolitan middle-class as Kartawinata was. Since the existence and whereabouts of Keller's texts is currently vague at best, Campe's version serves as a useful comparison to determine the tendencies of Kartawinata in presenting the figure of Crusoe in the context of his contemporary liberal humanist context that dominated not only pedagogical circles but also the Dutch domestic and colonial politics and policies in general.

Obviously, Defoe's original *Robinson Crusoe* serves as the main point of reference to see how much the narrative has undergone transformation in its travel from early eighteenth-century English to late nineteenth-century colonial discourses by way of a Dutch colonial project. The simple fact that Kartawinata's text is far briefer than Defoe's indicates that a great number of the narrative chunks and functions (in the language of Vladimir Propp) have been omitted. Nevertheless, it is not readily assumed that omission is all that occurred in the process. Various ways of additions and modifications may have taken place in translating and adapting the text.

One trait in the shorter text by Kartawinata compared to Defoe's that is readily apparent is the figure of Crusoe depicted in a much more generic manner leaving out the complexities of what E.M. Forster might call a "round character" more explored and elaborated in a longer narrative such as Defoe's. Uncertainties observable upon close reading of Defoe's text are excluded in Kartawinata's straightforwardly indoctrinating, or at least instructional, text. Thus, while Defoe's eighteenth-century narrative in general presents Crusoe's capitalist desires driving the narrative's as, Watt says, an "original sin;" it also presents that "flaw" as a means to individual achievement which in the end is celebrated. On the other hand, Kartawinata's version leaves less room for questioning, and therefore more easily useful for the civilizing project of the Dutch colonial liberal policy. The generic manner with which Crusoe's figure is presented in Kartawinata also signifies that the image of such individual is still at the time somewhat mythically ideal—an Other, so to speak, much more so than the Crusoe presented in Defoe which could easily identified by its contemporary readers as themselves or a regular person they may encounter in their everyday lives.

In general CRK follows Defoe's main plot. However, passages dealing with the details of how Crusoe makes the tools he needs for survival as well as how he learns to cultivate the land are omitted. Other details probably deemed only adult English readers could relate to are in the main absent in Kartawinata's adaptation—though considering this it is quite odd that the those passages when Crusoe figures out a way to farm on his island are excluded when Kartawinata had also translated texts about farming deemed beneficial for the people of Tatar Sunda. Also, the details about the routes taken by Crusoe on his voyage also differ. Kartawinata's version follows Defoe's original starting from Hull while Campe-Von de wall's version begins in Plymouth heading to Amsterdam—perhaps to provide a familiar geographical reference to Dutch readers; consequently, also. However, it is also interesting to find that the passages included and excluded in CRK and Campe's version differ from each other. CRK also includes several passages that Campe-Von de Wall omits. Thus, it is clear that Kartawinata (or, Keller, if his text does exist or has ever existed) does not refer to Campe's the way Von de wall's does, making Keller's Dutch text—currently lost, whose only sign of ever existing is on the title page of CRK—much more critical. This not only brings into question of the actual existence of Keller's text but also whether Kartawinata himself had access to Defoe's English text (which is not impossible), or at least, an unabridged Dutch translation such as J.S. Schleijer's *Het leven en de lotgevalen van Robinson Crusoe* (1843), for many events are commonly presented in both Kartawinata's and Defoe's texts. We also take into account that not only had Defoe's text been translated in various ways—abridged and unabridged—into Dutch, but also that by the late nineteenth century it had also been translated by different people for different purposes into other European languages, at least. What is clear is that Kartawinata's version—whether it made use of a Dutch abridged version or not—ultimately demonstrated textual qualities indicating that it was intended for Sundanese-speaking young people offering them a model figure that will help guide them into the modern world, a figure that provides them with exemplary actions and reactions in the face of adverse situations, and that such actions in due course will end in financial success and moral triumph.

While undoubtedly there are differences between CRK and Defoe's *Robinson Crusoe*, in these two texts as well as in Campe's Crusoe is depicted as a superior figure. In Defoe's text, he presented with ideal physical strength and endurance in the way he is able to survive challenging natural conditions. He is also portrayed to have the ability and resourcefulness to make do with both abundance and lack available in the environment. Watt (1996) states that most critics see him as the ideal model of the *homo economicus*, a desirable figure for a historical era in which capitalist values were increasingly becoming dominant. Very subtly the text implies that Crusoe is not free from less than respectable characteristics. From the very beginning Crusoe himself admits that he has disregarded the authority of his father, act that serves as the

very impetus of the whole novel, which later he regrets. At other times he even presents himself as doubting the grace of God. However, it is clear from the way the novel progresses, these flaws are redeemed by the economic advantages he gains in the end by his hard work. Thus, while CRK is more obviously religious in that the good fortunes enjoyed by Crusoe is constantly attributed to God's grace, it does not necessarily mean that that Defoe's and Campe's texts are less religious in nature. Defoe's novel, at least, offers a different kind of religiosity, which according to Watt (1996), in the framework of the Protestant discourse that Defoe's narrative inhabits, hard work is emphasized as a form of religious service, as worship in everyday practice. Therefore, in all versions there is a tendency to display the adversities that Crusoe experiences as divine affliction which tests their faith in Providence as well as in himself that eventually will purge him from whatever flaw he has; or the difficult circumstances serve as punishment for his wrongdoings. Either way, the story in its various versions follows the narrative logic of the Scriptures which begins with sin and misconduct and teleologically ends with redemption. On the other hand, considering the difference of point of view that the three versions are told, the religiosity of each version may have different implications. Defoe's original novel is epistolary in nature and therefore told in the first person by Crusoe himself. Meanwhile, Campe's and Kartawinata's texts are told in the third person by an anonymous narrator. This difference in narratological feature has its own implications.

While Defoe's text suggest that Crusoe's exemplary characteristic is his resourcefulness and his self-relying agency, in Kartawinata's abridged adaptation Crusoe's perseverance and diligence is depicted less as a result of his own agency but rather his need to fulfill obligations. This demonstrates how ambivalent the stance of the colonial discourse is when it attempts to offer the ideal figure of the modern man to its local colonial subjects. A narrative told in the first person requires that the protagonist as narrator to be continuously conscious and in full control of his faculties so that the narrative can continue while in one told in the third person the main character serves as the object of observation. This means that in Defoe's text Crusoe is the speaking subject or the personification of the operating consciousness of the text in the Kristevan sense making it possible for the reader—presumably adults—to identify with him and his experiences, or at least relate to them. In Kartawinata's text as well as in Campe's the reader sees Crusoe as *another* person. Although the narrative begins with Crusoe at a young age, giving the opportunity for the young target readers to identify with him, ultimately he is given less subjectivity. Crusoe, in both latter texts adapted for young readers as their instructional materials, is told to have lost consciousness in the beginning when he is stranded while in Defoe's original he remains conscious and immediately realizes that he is the only one who survives. If the colonial young readers are to identify with Crusoe, this implies less agency on the readers part too and indirectly suggests that the readers also are subject to external forces beyond their control. Unlike the Crusoe in Defoe's text, Crusoe in Kartawinata's text and, by implication, also the readers are presented as to have less ability to determine their own fates.

Similarly, this difference is also related to Crusoe's various acts of writing. All three versions give accounts of Crusoe's writing an almanac and a journal of his daily activities, but only in Defoe's original do these acts of writing also become acts of narrating the story to the readers. In Defoe's text, writing the almanac and the journal is identical with writing the novel. The fact that Defoe relinquishes his position as author only gives more agency and *authority* Crusoe. The third-person narration, as well as the list of subjects that come between Crusoe and the readers, namely the anonymous narrator, Defoe, Campe, Kartawinata, Von de wall, and the mysterious Keller, makes Crusoe—and again the readers by association—more dependent on a third party narrating his story. Also, in Defoe's text, Crusoe's resourcefulness in surviving and bettering his quality of life is described to be totally in Crusoe's hand as, Crusoe has the ability to, for example, make his own tools while in CRK the tools he uses are *already* available from the ship.

Modernity, Print Technology, Sundanese Culture: Crusoe Dealing with the Economy

The textual forms that the novel takes in its various versions published on different occasions to cater to different target readers are also significant. While as a literary genre the novel is received in early eighteenth-century England with less prestige, the narrative form and style is already, as Davis suggests, familiar to the readers of popular publications. That is not the case with Kartawinata's target audience. Sarathan (2011) opines that the form that the European books translated and adapted by Kartawinata offered a different linguistic structure than what his readers were familiar with. The shift in the way reading material is written, thus, offered a new literary convention. Kartawinata's text shows that there are features which indicate how previous conventions are embedded within a more modern, more European mode of writing. Not only in CRK but also in his other translations, Kartawinata seems to employ a narrative voice that do not differentiate the *kalimah* from the *dangding* in what seems to be an effort to give literary prestige to prose equal to traditional literary conventions already familiar in Sundanese society. When Kartawinata produced his works, the *omongan*—reading works outloud in song or in a melodious way in the company of other people—was still common practice. In fact, Kartawinata encouraged such activity. It was Lenggang Kantjana that initially suggested that reading could be a private activity done individually and, possibly, in silence. He writes that *carita* is "*baris aoseun diilo*"—"lines read in whispers." Thus, reading moves from being a collective to a private activity. Also, while *omongan* and *diilo* suggests different kinds of reading, they both gestures at the introduction of the modern novel as a new genre, changing totally the configuration of Sundanese writing. Consequently, a new group of readers are also born: those who read in private for leisure and to avoid boredom. As Davis (1996) suggests the availability of print technology mass-producing texts had caused the

change in reading habit. In the culture of handwritten manuscripts, text belongs to the community collectively, disseminated not by education that impose reading and writing but by reading outloud in gatherings. We might safely assume that prior to the dominance of liberal humanist thought and politics in the Dutch Indies, despite the fact that print technology was already present, only handful of the educated elite had access to printed texts while the rest of the population could only gain access when the contents were read outloud to them—if those occasions occur. The dominant presence of the publishing industry in the nineteenth century which mass-produced novels as well as pamphlets and newspapers suggests the beginning of reading as an individual activity. Thus, not only does the novel as a genre conventionally present characters who are individualists as the marker of modernity but also requires a similar frame of thought on the part of the reader. Consequently, the reader not only identify with the characters but also with the values that the text carries and immediately enacts those values in the form of private reading. The reader becomes a Robinson Crusoe reading on his own island, organized and managed by himself independently.

CRK was produced within the context of Kartawinata's other endeavors, namely writing instructional materials for the local population. Kartawinata prior to the CRK project had translated *Carios Tuwan Kapitan Marion*, into Sundanese prose from a Dutch adaptation of *De Geschiedenis van den Kapitein Marion (The History of Captain Marion)*. Kartawinata's translation was published in 1872 printed in Javanese script also by Lansdrukkerij.

From this perspective it is apparent that CRK written in prose caters to the general public; and, consequently, speaks in the language used in daily life by the general population. Thus, CRK served as the first novel to have been produced for Sundanese speakers. In fact, it may be said that CRK as a fictional narrative represent similar implications as Kartawinata's other works, even when they are in fact not works of fiction. They all offer a new way of relating with natural and social environments, in which the individual is given the agency to change and manage his surroundings instead of merely giving in to existing conditions.

In consideration of the fact that CRK is a novel, despite its being an abridged translation, we might see it in the context of the history of the novel genre in the English tradition, especially taking into account that the source text is a landmark in the history of the novel in the context of English literature. Watt (2000) explains that Daniel Defoe is one of three writers who pioneered the novel genre in English, other than Henry Fielding and Samuel Richardson. Furthermore Davis (1997) referring to and following up on Watt (2000) opines that it is Daniel Defoe that must be regarded as the first novelist per se disagreeing with other opinion that believe that Cervantes with his *Don Quixote* is the first novelist. While it is true that the anti-hero of Cervantes's narrative is somewhat an individualist, Davis argues, the text itself admits that the story finds its origins in the imagination, defining itself as a romance rather than a novel. *Robinson Crusoe*, just as his *Moll Flanders*, Richardson's *Pamela*, and Swift's *Gulliver's Travels*, claims that the account presented in the work is based on factual events and implies further that these narratives are, therefore, relevant to the real conditions of the readers also. This is assumption is further emphasized by the explicit statement that these works are publish as a guide or handbook for the reader to follow in their daily lives.

Davis also elaborates in detail and in a comprehensive manner on how the definition of the novel does not only hinge on the prose language that it uses but also with the way it views time and the relationship between the text and time, He explains that the term "novel" had been used since the sixteenth century when print technology began to be used in England to mass-produce reading material for the general public to refer to not only crime stories, anecdotes, and jokes but also ballads (46). Thus, the term "novel" in sixteenth- to eighteenth-century English publishing can also refer to texts written in verse. What distinguishes the novel from the romance is that it assumes to present events in the general present time of the readers. This means that the readers of CRK, for example, is given the impression that Crusoe's experiences actually occurred within their contemporary present time in a world with which they are supposedly familiar, not in some land far, far away in a time long, long ago—not once upon a time but *this* time.

Furthermore, Anderson (1991) proposes that the assumption of the proximity of the fictional time to the world of the readers enables the reader to identify himself and his world with fictional character and the world presented in the novel. Anderson further explains that the availability of texts that present characters and worlds which the readers can recognize makes it possible for the creation of a common imagination requisite for such world views as nationalism and in its institutional form, the modern nation-state. With this in mind, we might see CRK as a means by which modern Sundanese identity by way of print culture is formed leaving the feudal-dynastic discourse whose foundation lies on traditional pre-modern texts which present mythical and legendary figures and worlds. This also suggest that the formation of the modern Sundanese identity was designed as a part of a political and pedagogical project not merely a given idea handed down from the previous generation. In such a project members of the community to a certain extent was empowered to imagine, conceive, and create themselves consciously; and, print technology enabled and accelerated this process.

The assumptions of this study follows up on Mikihiro Moriyaman's *Sundanese Print Culture and Modernity in Nineteenth-Century West Java* (2005), which discusses the complexities involved in the introduction of print culture to the Sundanese-speaking people and the modernization of Tatar Sunda in the nineteenth century. Moriyama's work gives a general description of how the publishing industry and print technology builds modern consciousness especially among the Sundanese middle class. His study provides a picture of the social reality and the material culture, as well as the implications, of the cultural and political milieu in the Dutch Indies surrounding the publication of CRK.

Our study also draws upon Ahmat Adam's *The Vernacular Press and the Emergence of Modern Indonesian Consciousness* (1995). His work does not particularly focus on the Sundanese context but the

Indonesia in general. Nevertheless, the discussion he offers provides a wide-covering and detailed description of the development of the publishing industry in the Dutch Indies. Adam's book links the history of the printing industry, particularly pertaining to the production of local publications in local languages including Javanese, Sundanese, Low Malay, and High Malay to the creation of the modern consciousness among the middle and upper classes of the Dutch Indies. This clearly helps to found a ground for the argument we would like to present here concerning how CRK operates in the effort to create the image of the modern Sundanese man.

Specifically, this study follows and furthers the work done by Indra Sarathan in his master's thesis approaching the text with a methodology commonly employed in the field of philology. Sarathan's work includes the transliteration from the *Cacarakan* script to the Roman as well as the translation of the Sundanese to Bahasa Indonesia. He has also identified the modifications that Kartawinata has applied in adapting the original Defoe to suit the purpose of providing reading material for Sundanese students in the context of Dutch colonial cultural policy. Doing so, Sarathan demonstrates how Kartawinata's version sets out to construct the figure of Crusoe serving the ideal image by colonial Dutch criteria and one acceptable by Sundanese readers by presenting Crusoe as being both modern and Islamic. Also, Sarathan shows how Kartawinata modifies the narrative voice so as to conform to the conventions of Sundanese speech.

Modernity and the Development of Print Technology

Modern Sundanese literature is commonly understood to be purely a continuation of traditional Sundanese literature produced via the mechanism of oral transmission or by way of handwritten manuscripts wherein the Sundanese culture cultivate the genres of *pupuh*, *pantun*, *kakawin*, *babad*, and *wawacan*. However, as Homi Bhabha argues, cultural hybridity is an inevitable consequence of colonization. This means that, if cultural artifacts such as CRK or any other colonial text is viewed as a signifier, such a "colonial signifier ... is ... an act of ambivalent signification, literally splitting the difference between the binary oppositions or polarities through which we think cultural difference" (Bhabha, 1984: 128). Thus, a cultural product cannot easily be traced to one particular tradition because it the result of the intertwining of varied cultural traditions. Thus, a modern Sundanese text must be seen as a conglomeration of different cultures which meet in Sundanese culture as a nexal point. Looking particularly at the genres of modern Sundanese literature, one may validly see it as an offshoot of Dutch literature, for it was due to this tradition that contemporary Sundanese literature takes the form of the novel, the short story, and of modern poetry. In the context of the colonial Dutch Indies, it also mingled with literary tradition in Low Malay, produced by the cosmopolitan middle class including writers of Chinese and Eurasian descent.

Such a conglomeration does not only occur in modern history, which finds its beginnings in the occupation of the Sunda Kelapa (present-day Jakarta) port by the VOC—the Dutch East India Company, but in the prior cultural developments. In old and medieval periods of the cultural history of Indonesia (just as that of other cultures in Southeast Asia) had encountered cultures of other parts of the world, Arab, Turkish, Persian, Indian, Chinese, Portuguese, and Spanish. Sundanese culture had encountered, for example, south Indian culture since the fifth century. In fact, Sundanese cultural identity had only come to be centuries after that first encounter with Indian culture. It had only come to be through intercultural interaction. But, of course, modern colonialism marked by VOC domination in the Archipelago had a special nature and relation with contemporary culture in Indonesia in general and Sundanese culture in particular. Because of its association with the development of capitalist economy which also involved the publishing industry and mass-print technology.

When the British and Dutch East India Companies—the first two multinational corporations in the world in its early form—attempted to establish their position in world trade, the sovereign political forces in the Archipelago, including the Kingdom of Sunda and the Sultanate of Banten, were involved and therefore they were had access to the global economy. As the local economies were knitted into the international, local cultures also met and took in elements of the foreign, one of which was print technology. The first printing press was brought to Java by the Dutch Reformist Church mission. It was, however, never used because there were no trained operators. Afterwards, print technology was exploited to produce newspapers by private parties, missionary work by the church, and the colonial government for the publication of policies and rulings (Adam, 1995).

The Dutch colonial government with its *Landsdrukkerij* in the effort to provide teaching materials in schools as a part of its civilizing mission began to introduce printed books to the local population. The government official responsible for the evaluation of education and literacy, D. Kooders opined that the native people lacked a literature as of quality as that of the Dutch—except perhaps the Javanese. According to Moriyama (2005) when the colonial government set out to educate the natives, there emerged a serious discussion, particularly between educational figures such as Holle, Kooders, and Grushuis, as to what kind of Sundanese language was needed to be taught and which script was proper for educational purposes. Though they might differ in other issues, Holle and Grushuis, at least, agree with Kooders that the Sundanese culture did not have a culture at par with that of the Dutch and the Javanese, and therefore, did not have anything worthy to contribute to the civilizing mission. Moriyama further argues that, perhaps nineteenth-century Sundanese culture seemed to decline due to the fact that Sundanese society, following the various factions of the Sundanese nobility becoming vassals to different incoming and emerging political powers, for several centuries then, had lacked a recognized court to serve as a center art and culture having no sovereign monarch to function as a patron to poets and artists. Therefore, the Dutch scholars viewed Sundanese poetry as less prestigious, valuing it as mere imitation of Javanese literature or as folk art with hardly any aesthetic

value (at least, by nineteenth-century standards). Holle, a former government official who retired to become a plantation owner in the Regency of Garut, became quite acquainted with Moehamad Moesa, a nobleman and a religious figure in the Limbangan area. Holle sought to boost the development of Sundanese culture of the time through education. However, the lack of materials deemed worthy of being taught became an obstacle. Therefore, efforts to produce reading materials with literary value based on Sundanese culture became urgent. For this purpose Sundanese culture needed to be modified with either Western or Javanese literature. Subsequently, the modern prose narrative was introduced in the form of the novel genre to the Indies in the mid-nineteenth century, after the genre had developed in Europe for a century or so. Kartawinata was one of Moesa's sons and had the privilege of directly educated by Holle, and thus he became the obvious choice as the person to carry out the translation project. He translated several books from Dutch into Sundanese, Javanese, and Malay. He translated fiction such as *Kapitan Bontekoe* as well as instructional books such as *Mitra nu Tani (Companion for Farmers)* consisting of 14 volumes and government regulations such as *Aturan Ngurus Sakit-sakitan di India-Nederland (Regulations on Managing Inmates in the Netherlands-Indies)*. He also wrote books on arithmetic and conversation exercises for learners of Dutch (*Pagoeneman Soenda djeng Walanda*), and in collaboration with P. Blusse a Dutch-Sundanese dictionary (*Hollandsche Soendasche Woordenboek*). Kartawinata was considered to be quite fluent in Dutch, and was widely known among the cosmopolitan circles. He was appointed as an assistant official government translator in 1874 and later became a full-fledged official translator. The colonial government awarded him a silver medal for his services as a translator (Moriyama, 2005: 243). Later, he was appointed Patih of Sumedang in 1883 before he died in 1906.

Moriyama (2005) also provides a detailed description of the condition of the publishing industry in Tatar Sunda and the reading public in the nineteenth century. He explains that Landsdrukkerij had printed and published a significant number of textbooks and book for general reading in the latter half of the nineteenth century, which had set the ground for other commercial publishers. Initially books were published for the Sundanese-speaking public under the auspices of *Serie uitgaven door bemiddeling der Commissie voor de Volkslectuur* (Publication Series by the Commission for Popular Reading Material). However, the involvement of private publisher in this project decreased significantly, as Balai Poestaka began to monopolize the publishing market and under the policy of Director Rinkes stopped outsourcing printing orders.

In relation to this situation Jedamski (2009) notes that the colonial government tried to deter the seemingly uncontrollable emergence of reading materials in the market by producing more books whose contents were more in line with the policies of the colonial government. For example, the private publishing houses, especially those owned and run by those of Chinese descent, as also extensively elaborated by Salmon (2010), began publishing fiction translated from European languages. One of the figures these publishers presented in newspapers was Sherlock Holmes, who was popularly well received. However, such a figure as Holmes, presented the public with a hero whose rationality and individuality gave him the capacity to defy authority although in the narrative he is shown to help the authorities to carry out their duty to uphold the law and keep public order. In other words, Holmes is a figure that contributes to the maintenance of civic order but is also shown often to violate the law and accepted social norms. Therefore, Balai Poestaka made the effort to counter such figures with those whom the colonial authorities deemed a more suitable exemplary model for the colonial society, such as Robinson Crusoe and Captain Bontekoe.

Conclusion

This study attempts to elaborate on how the publishing industry is seen as an important part of nineteenth-century Dutch colonial policies in the context of liberal education. However, as suggested by Nederveen-Pieterse and Parekh, such an endeavor carries with it some ambivalence. On the one hand, it indicates that there was an effort on the part of the colonial government to employ and maintain authority ethically by providing education to its colonial subjects. On the other hand, so as to preserve colonial rule, the effort, however it was carried out under the umbrella of a benevolent civilizing mission, was implemented half-heartedly in the attempt to simultaneously preserve local cultural values and modern ideas of the Enlightenment, which was viewed as bearing inherently subversive ideas to which colonial rule might be vulnerable.

This study finds that, although there seems to be an attempt to show respect of local culture by the use of the Sundanese language, the Cacarakan script, and a native translator, the presentation of Robinson Crusoe as a central figure to serve as an exemplary model for the modern, independent man having the capacity to manage his surroundings implies a kind of colonization of Sundanese discourse along with the glorification of exploitative action. In addition, we would also like to suggest the publication of a text such as *Carita Robinson Krusoe* by Landsdrukkerij is located in the colonial context of creating the image of the modern Sundanese man in the form of Robinson Crusoe and establishing the Sundanese colonial middle class, posing that figure as in an ambivalent role as both a colonial agent and a role model for the local people.

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Languaging Child Empowerment in Stories Of Departure: A Multimodal Discourse Analysis of Selected Palanca-Winning Short Stories For Children In English

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This study explored various discursive features on the languaging of child empowerment in short stories for children in English.

Specifically, five short stories winning in the Carlos Palanca Memorial Awards for Literature from 2010 to 2014 were analyzed. While these stories are reflective of situations where one is left behind, has left behind a piece of himself, or has been invaded only to leave behind the identity of a nation, the study looked into the speech community in which the child characters communicate, the power relations involved as they communicate with other adult and child characters, and the forms of empowerment and disempowerment present in the short stories.

Anchored upon Foucault's concept of discourse and power, the study uses Celce-Murcia and Larsen-Freeman's Dimensions of Language as the short stories were analyzed through a multimethod approach: Hymes' Ethnography of Communication, Fairclough's Critical Discourse Analysis, and Labov's Variation Analysis.

Research findings show that child empowerment can be languaged through the use of speech units to show relationships between source and receiver of information; the interpretation of meaning behind participants' constraints and forms of information present in talk; and the formation of child empowerment in the presence of disempowerment.

The study highlights the important role that short stories for children can play towards the empowerment of child readers who may also experience the pain in the process of departure. Through the united front composed of authors, publishers, parents, educators, the government sector, and other stakeholders, it is hoped that the value in these short stories will be found and utilized towards the progress of a child's individuality.

Key concepts: *Child Empowerment, Short Stories for Children, Languaging, Departure, Children's Literature, Discourse Analysis*

WHEN I WAS YOUNGER, my grandmother would tell us the story of the *manunupot*. According to her, the *manunupot* is a creature that lurks the streets of Amadeo, Cavite, at night. It would visit houses and would check doorsteps for slippers. If you happen to leave your slippers out there, the creature would come and get you. When my brothers and I heard of the story, we would always have our slippers kept on the shoe rack near the door inside our house before we went to sleep. Whenever we forget, my grandmother's cautious glares would already be a reminder that the *manunupot* would abduct us if we fail to do what must be done. For all we know, all she wanted was for us to arrange our slippers properly.

Storytelling has played an important role in the old times, not only bringing forth what we know today as literature but also passing across generations the rich culture of the past. In the Philippines, it was through storytelling that tales of heroism became known from one tribe to the next, from the old to the young. Parents and grandparents would tell these stories to the children next to a campfire burning in the dark night or as these children go to sleep. They tell stories not only of the epics but also of legends—of the creatures that creep at night and of the unexplainable.

At the same time, elders would tell about the *aswang* so that children would go home before dawn. They would tell of the *tiktik* and *manananggal* so that children would sleep early. Stories have become a tool for discipline, a way to "correct" the young.

Storytelling has also become an explanation of why things came to be. According to Rene Villanueva, myths and legends were created "once upon a time," at a time when our forefathers do not yet think scientifically. He added that we can assume that it was a time when the world was young and a lot of things were confusing and unexplainable. In the old societies, creating stories explain the unexplainable experiences. The actual thinking of a story explains the experience, which leads to a peaceful life or to overcoming fears.

Legends and myths thus became stories for children. Storytelling became an instrument to both explain and warn kids against misbehavior. These stories are not tailor-fit to how children think because the characters in these stories are most of the time adults with whom children will not be able to relate much

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to. Villanueva believes that stories for children should give importance to the role of the child character. The child character, the character who can influence a child, should thus have power.

Empowerment goes beyond who is being protected, who is more mature, and how the powerless has to assume the role of the powerful to be one. Empowerment also means not only influencing the outcome of life events, but also one's belief that s/he can actually influence the occurrence of events that can affect the lives of others. It would also mean establishing power beyond the conventional means. Empowerment in this study will also consider power in complementarity, support, proactive roles, passivity, rebellion, powerlessness, and all other forms that power may assume.

An empowered child character is one who is not only a follower of the adult. According to Villanueva, sometimes, a child can be followed by others. Furthermore, a child can be a leader without assuming an adult role. S/he can maintain the characteristics of a child while leading and making a change.

However, to have power is one thing; to still be empowered amid emotional turmoil is another. How shall empowerment then be constructed for characters, particularly children, who are left behind or who are to leave behind the places that and the people whom they love?

This study was thus conducted to explore child empowerment in stories that tackle departure of characters or their family members as portrayed in Palanca-winning short stories for children in English from 2010 to 2014. Linguaging would refer to the form, meaning, and use that language assumes in empowering a child character in the stories. The triumvirate of form, meaning, and use is a concept introduced by Celce-Murcia and Larsen-Freeman (2008) as the dimensions of grammar, which are equivalent to morphosyntax, semantics, and pragmatics, respectively, in linguistics.

This paper analyzed Georgina Veronica Alfar's *Tom Yum* (1st, 2011), Georgianna de Vera's *Tatay, Through the Wind and Waves* (2nd, 2011), Benjamin Pimentel's *Gagamba, the Spider from the Islands* (3rd, 2011), Aleli Dew Ayroso's *Mister World and His Magical Box* (3rd, 2012), and Patricia Marie Gomez's *A Thousand Paper Cranes* (3rd, 2013).

The use of language in child empowerment was shown through Dell Hymes' Ethnography of Communication. The meaning of language in child empowerment was shown through Norman Fairclough's Critical Discourse Analysis, specifically the participants' constraints, which are contents, relations, and subject positions, in discourse and power relations. Finally, the form of the language in child empowerment was shown using William Labov's Variation Analysis, which is a categorization of alternative ways of saying the same thing. For this study, the various forms of empowerment as these are structured and established throughout the short stories will be categorized.

Ultimately, the study attempted to characterize and evaluate the languaging of child empowerment, and how literature as an interpretative tool has the capacity to empower its readers—the children.

Connection Despite Departure

Being left behind is hard. What makes it a little easier are the smallest forms of connection to somehow still establish the presence of the one who is absent.

Tom Yum is the story of Myla, who shares a weekly meal of Tom Yum, a Thai dish, with her mother and her father working overseas, who joins them via phone call in speaker mode. Throughout the story, the steps and ingredients used to cook Tom Yum are explained and related to Myla's experiences (boiling of water to how it is like spending most of his father's time on a boat, lemongrass and shrimp to her "tart and a little gingery" and "with a hard prickly shell but tender and sweet inside" grandmother, patis and lime to Myla's experience of having to explain to her classmates both the taste and why his father is almost never home, the chili to Myla's hot temper sometimes, the kaffir lime leaves to the smell of their neighbor Rosanna's perfume, and lemongrass to the "earthy and simple" smell similar with that of her mother). Tom Yum is "very very spicy, very very sour, and only a tiny bit sweet," but to Myla, just like the situations in which she finds herself, it is just perfect.

The speech communities in the story are the community where they live in and the school. In the community, the speech situation is the family household, where speech events such as dinner and cooking occur.

During both cooking and dinner, the speech acts include helping, laughing, and use of senses. The speech acts are limited because the story is told in a narrative style, where Myla tells most of the story. In these speech acts, they share the laughter, while Myla is the one helping her mother and she also uses her olfactory sense to interpret the character that Rosanna and her mother are trying to convey.

At school, the speech situation is not specified, but considering the fact that the students are talking about informal topics and food, it can be assumed that the speech situation is during recess or lunch time. In connection to this, the speech event may be after-meal conversation, which includes the speech acts of explaining, teasing or bullying, and rebuttal. It is Myla who explains because she has the information, i.e., the taste of the lime and why her father is not always home. She is also the one being teased or bullied as one classmate says that her father has left her, which results to her rebuttal of "something very mean."

Myla has the information and she explains it, and those who do not understand the information that she has tend to react negatively, such as teasing or bullying.

In the very minimal instances where conversations are present in the story, informational power becomes essential for Myla to become empowered in the story. However, there is also legitimate power coming from her grandmother.

Myla and her mother share dinner conversations (content) with Myla's father (relation) who is overseas once a week. Myla's father feels the same way as Myla and her mother. They are all participants of the conversation who feel longing because their loved one is not physically present (subject position). Power is equal in the sense that one party does not attempt to overthrow the other because they are feeling the same way.

While helping her mother, Myla receives criticism from her Lola ("Myla is too thin"; content). The granddaughter becomes the subject of such criticism from her grandmother (relations). Myla is the one criticized because of her negative physical attributes, i.e., being thin (subject position) and highlighting such renders her powerless.

Myla afterwards annoys her grandmother (relation) because she laughs at her Lola whenever she "cannot look at her Lola without imagining her all pink and stripy (content). Myla has the control of the information that makes her laugh, which makes her grandmother annoyed for being the subject of criticism, albeit a secretive one (subject position). Since Myla's speech act affects and annoys her grandmother, the child character is powerful in that sense.

Myla also explains to her classmates the taste of the lime that they use in cooking tom yum, as well as why his father is not always around (content). Even if they are classmates and are thus under the same grade level, Myla is the one who is explaining and sharing the information that she knows (subject position). Myla's classmate Julio then accuses that maybe Myla's father left them (content). Myla becomes the bullied, thus the powerless, but she responds by saying "something very mean in return." She fights back after being disempowered, making her even more dominant.

Myla is shown to have power because she has information. When the information that she bears is doubted, she fights back. While she is criticized for her attributes, she is still able to become more dominant over her grandmother, an adult, by subverting the power struggle.

Replacing the Departed

Another way to lessen the pain of being left behind is by assuming the role that the departed has left. Of course, the presence of the absent cannot be really replaced, but at the very least, someone will perform the responsibilities that were left behind.

Tatay, Through Wind and Waves is the story of Emilio, who never saw his father since the day he was born. However, his mother would always tell him how much his father loves him. Together, they wait for his father's return, do chores, and have long walks towards the sea where they pray and feel Tatay's love through winds and waves. One day, Emilio's father comes home, and it is a celebration. The family spends days together, but the time of Tatay's departure comes yet again, which Emilio accepts with strength and hope. Tatay tells Emilio to be the father while he is not around, which the boy does when little Alon was born as he shares with the baby the same promises that his mother used to tell him when he was a baby about his father.

In this story, the speech community is the barrio, thus informal, where speech situations such as harvest time, welcome celebration, and family conversation bonding occur.

In the harvest time, the speech event is the preparation for fiesta. The speech act under such is helping in chores. Emilio does various tasks such as picking out bad mangoes, marking good crates, and sorting and emptying bayongs. These acts pleased Nanay.

During the welcome celebration, the speech event is the fiesta buffet at Emilio's house where people gathered to welcome Emilio's father. There are speech acts such as calling of names, introducing, assuring, hugging, smelling, and saying of "I love you." It is Emilio who calls her mother because she is supposed to wake her up. It is Emilio who is introduced to the strange man who is his father. His mother assures him that he can let his father hug him, and he is thus the recipient of the hug. He smells his father's scent, which reassures him of his father's identity. Emilio is also the recipient of "I love you."

During the family bonding, the speech events are the long walks and playtime that Emilio shared with his father. The speech acts here include teaching how to make a slingshot, how to swim, and how to eat fresh sea urchin without getting pricked; making sculptures; having sand wars; and showing of the best places in the farm. Here, Emilio is the receiver of the action since he is the one being taught and his father has the information. On the other hand, the speech acts of making sculpture and having sand wars are a shared activity between the two.

During the family conversation, the speech event is saying goodbye, since Emilio's father has to go away again. The speech acts involved are hugging, saying words of goodbye, promising, laughing, and kissing. This time, the hug comes from Emilio. Words of goodbye are spoken by the father, which Emilio answers with a promise of paying close attention to the winds and waves through which Tatay sends his love. This is then answered by the father through a kiss, the recipient of which is Emilio.

Emilio is mostly the receiver of the speech acts in the aforementioned speech events because he does not have the information. It is his father who knows something and he is the one who shares them to his son. Also, at first, Emilio is the receiver of the hug because his father is the one who would like to convey an emotion, which is assurance that he is the father. On the other hand, Emilio is the one who hugs the father in the end because the boy wants to convey that he will miss his father.

Legitimate power and how it is transferred are showcased in the story, as well as the disempowerment in the lack of information. Informational power about Tatay's stories is shown by Emilio's mother because she has more experience. She thus becomes the gatekeeper of information.

As a baby, Emilio gives her mother a kick (content) while he is still in her belly because he sensed sadness. The relationship is between the baby Emilio and his mother, the one who bears him (relation). Emilio, even he is not born yet, is the source of the message comfort to his sad mother in the form of a kick (subject position). However, instead, this "sent Nanay howling in pain for the midwife." Still, the child character induces an effect to the adult. This comfort is also true with how his mother would be comforted by Emilio with a big toothless smile.

Emilio grows up and starts asking questions about his father's absence (content), but he asks these questions to himself (relation). He does not have the information that he wants to know (subject position); thus, he is powerless.

Emilio's mother shows him pictures of his father and says that his father talks to him in the photo where "Tatay is kissing Nanay's round belly" (content). In this mother-son (relation) conversation, the mother is the source of information, which affects the child, who is the receiver, by making him feel happy (subject position).

When Emilio's father comes home, he introduces himself to Emilio (content) as his father (relation). Emilio is the receiver of information, i.e., that the person in front of him is his father (subject position); however, he does not accept this information that easily even when his mother assures that he is indeed his father. He relies on his senses, particularly his smell, before he takes in the information. In that sense, the power in bearing information does not affect the child.

The family, i.e., Emilio and his parents (relation), goes on to bond together, where the relationship between Emilio and his father is shown and strengthened. Emilio's father would teach him how to make a slingshot and shoot, "how to swim, and how to eat fresh sea urchins straight from the ocean without getting pricked" (content). Emilio's father has the expertise and thus the information, which he shares to Emilio by teaching him (subject position).

Emilio's father later on says goodbye (content) to his son (relation). Not only does Emilio become the receiver of information, i.e., the bad news that his father is leaving, he is also to be left by his own father yet again (subject position). However, his response is contrary to what is expected of someone who will be left: When his father tells him to be brave for his mother and that he is the man of the house while Tatay is at sea, he "knew exactly what to do." The information that his father tells him about his having to leave, along with the transfer of power ("You are the man of the house while I am at sea") empowers Emilio, the child protagonist.

In the end, Emilio takes his baby brother Alon (relation) and shares with the baby the whereabouts of his father and how he works hard for them (content). This time, Emilio already knows where his father is, in contrast with the loss of information in the beginning of the story, and he is now the source of the information and assurance instead of being the receiver (subject position).

Here, being the source of information is also shown to be important towards being empowered. There is also an instance where the child is not easily swayed by the information, relying on his own ability to find out the truth. Transfer of power and how this becomes effective are also shown in the story, the child being the receiver in the transfer of power and the source of information and bearer of legitimate power to his younger brother.

Leaving Memories Behind

The concept of departure brings forth pain not only to the one who is left behind but also to the one who is leaving. The change in location, which can denote progression from one location or state to another, does not necessarily mean that the one who leaves finds bliss in such endeavor. For all we know, it is hard for them as well.

Gagamba, the Spider from the Islands is the story of a Filipino boy who has just arrived in America with his family and encounters the spider that he caught when he was still in Quezon City. The boy thought that the tin can where the spider was kept was left in their garage, but it was actually brought to America. Now, the spider demands that she be returned back to her home. Feeling bad for the spider, the boy finds ways on how to return the spider back to her home. He plans to put the spider in one of his Tita Fe's Balikbayan boxes, but since Tita Fe has a lot of packages for their relatives in the Philippines, he quickly removes the spider, afraid that she might be crushed. A few months after, his Tito Noel will be the one going to the islands for the holidays, but when he puts the matchbox among his uncle's things, Tita Fe grabs it, thinking that it will be used by Tito Noel for smoking. After months, it was the boy's father who will go to the Philippines, and he puts the spider in his father's shoes. However, his father will have to remove his belongings, including his shoes, and put them on a moving belt at the checkpoint. Fearing that this will fry the spider, the boy rapidly retrieves her. In the end, the spider bears her children in the little boy's garage in America, and they both live their new lives away from the islands.

The speech community in the story is an American community. However, since the little boy's family has just migrated to America, it is still a Filipino household. The speech situation present in such is the acquaintance of the little boy and the spider, as well as other family conversations in the household.

During the acquaintance of the little boy and the spider, the speech event is the spider's demand that she be taken home. The speech acts involved include calling out without names, questioning, thinking and remembering, and commanding. The spider is the one who calls the little boy, but she only calls him by saying "Hoy bata! Hey boy!" The boy asks questions, and the spider is the one who has the answers. The little boy thinks and thus remembers from the limited information that the spider provides him. The spider commands that she be taken home, and the little boy is the recipient of the command.

The family conversations do not revolve around the main character, but during these speech situations, the boy is having his own conversation with the spider. The speech event here that involves the little boy is when he saves the spider from being crushed. The speech acts involved here include calling of names and apologizing. The spider calls the little boy crazy and silly because she is almost crushed, shaken, and fried on three separate occasions, and the little boy apologizes.

The little boy is the receiver of information and even of the names that the spider calls him because it is the little boy who brings the spider to America, albeit accidental. Here, different from the other stories, the boy becomes the receiver because he forgets.

The story shows the unlikely relationship between a child and a spider is shown in the story. This is different from the previously discussed stories where legitimate power is already possessed because of difference in age.

Using personification as the literary device, the spider is able to introduce herself (content) to the child protagonist, a little boy. The relationship is that of strangers, a child who does not know the spider and a spider who knows the child pretty well (relation). Gagamba, the spider, is angry at the boy because he has wronged her (subject position) by taking her to America. After learning about the information on how the spider ends up in America with and because of the boy, the boy becomes guilty. This makes the spider become dominant over the boy, making the boy follow the spider's command. The boy then decides that he will find a way to take her home.

The child then thinks of an idea to take the spider home, which he tells her (content). However, even if the child is the one who shared information about how he plans to accomplish the task given to him, he is answered with a threat ("This better work, bata"; subject position). Information does not necessarily empower the child, probably still because this is his own fault in the first place.

Gagamba then calls the little boy "crazy bata" and "silly boy" when she is almost crushed because of the boy's plan (content), which the boy answers with an apology. Again, the boy has done something terrible to the spider, thus making the spider call him so and demand that she be taken home (subject position). The boy says that he will find a way.

Later on, the child, who has put the spider on his father's shoe only to realize that the spider may be fried upon passing through the detecting machine, shouts to warn (content) his father. Even if the father is older than the boy and should not naturally follow orders from his son (relation), the father still becomes the follower and the child is the commander (subject position) because the child shouts the command out, surprising the father.

In the end, even if the child is not able to grant the spider's command after numerous attempts, they would smile at each other (content). There is no power struggle anymore (subject position) because they have both moved on and have decided to reconcile.

The spider is more dominant in the story because she triggers the child into actions, but this power relation is brought about by the child's own fault of bringing Gagamba to America by mistake. However, when the mistake is forgotten and they both have moved on, the power differential is blurred as well. With regard to the father, the legitimate power is broken because of the child's delivery of the command that startles Tatay, along with Nanay and Kuya.

Death as Departure

What is more difficult than being left behind due to shift from one location to another is being left behind in this world, on which the next story is largely hinged.

Mister World and his Magical Box is the story of Mien and his father, who is a seafarer and would come home with different greetings and stories from across the world. Throughout the story, Mien tells how his father would bring home different things from different countries, all kept in his magical box. His father Minggo would also show them different currencies, which Mien's little sister Tsetsen would not care about and would just toss the bills away. According to Mien, there was "no Mister World to fix the leak in the roof, to help [him] repair [his] bike, to be funny and make Tsetsen stop crying when she scraped her knees." Their father was not around during their birthdays or even Father's Day, but they are contented with occasional phone calls and visits. However, one summer, father's ship was taken hostage by pirates, resulting to his death. Mien, Tsetsen, and their mother Mona cried and cried, but one day, a box containing gifts from Minggo's co-seafarers comes to bring them cheer. All the gifts remind them of their father, who was kind to his co-workers. Mien says that his father, Mister World, had ties a string around the world and brought the string to them. "Now, his many friends around the world had brought him home."

The greater part of the story does not contain conversations because the child protagonist tells stories about his father. The speaking lines are mostly one way, coming from his father. On the other hand, towards the end of the story, the speech community is identified to be the community where the family belongs. The speech situation that happened in this speech community is household conversations.

One of the speech events that happened under such is the receiving of the bad news, i.e., that the father did not survive. Here the speech act is crying, which becomes a joint experience among Mien, Tsetsen, and their mother.

Another speech event happening in the household is the receiving of the big box, which are goods from their deceased father's friends. The speech acts that happened here are gasping, pointing, identifying, and crying. Their mother gasps when she sees a canister of macadamia nuts, which brings memories of her husband and made her cry. Mien points out what he notices to be an envelope filled with paper bills, the currencies of which Tsetsen identified.

Shared experience is noticeable in the story. It can be said that, when participants in the speech community have shared emotions or have been through the same situation, in this case losing a loved one, they perform similar activities without one being the source and the other being the receiver.

The story revolved around the story of Mien's father, whom they call Mister World. Told in the perspective of Mien, he does not have lines in the dialogue, aside from one ("Oh Mother, look!")

Mien talks about loss when they heard that their father did not survive a pirate attack at sea (content). Together with his mother and sister (relation), they "cried and cried" and they felt heavy every day. Here, because of the shared experience of losing a loved one, they are all in a vulnerable position, rendering them all powerless because of the received information (subject position).

It goes to show that people who have the same relationship towards a person are all weakened when they receive the same information or news. There is no power struggle because they are all the receivers of the bad news.

Invasion: Arrival as a Kind of Departure

While invasion denotes arrival and not departure, somehow, cultures and national identity depart from the invaded. Invasion disrupts the normalcy and peace of the present, takes away lives, and tears families apart.

A Thousand Paper Cranes is the story of Tina set during the Japanese era. Tina's father was one day summoned by military forces to join the war, and the only thing he told Tina was "never to forget the secret of the cranes." It is said that, when you fold a thousand paper cranes, your wish will be granted. At school, Tina would teach her classmates how to fold paper cranes, but one classmate asks her one day if his father is a Japanese spy, which makes all her classmates look at her with judgment, the way other people look at her and her mother. Her mother helps in sewing thicker uniforms for soldiers of the 74th regiment. Soon enough, Japan surrenders, but Tina's father is never coming back, which pains her mother. After learning such, Tina runs away and does not answer her mother's shouts, because she has "a thousand paper cranes to hurl at the sky."

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Withholding information is evident in some parts of the story. Power in voice and tone, as well as resistance, is also noticed.

Tina's mother commands her to help her (content), and since her mother has the referent power for being her mother (relation), Tina has to become the follower (subject position). She also follows because her mother shouts at her ("FAUSTINA! Please stop staring at the sky and help me finish this jacket!") The imaginative attribute of Tina as she makes sense of her community is disturbed by the shouts of her mother, disempowering the child. Her mother furthermore uses her voice to reinforce power and force the child to act.

When Tina asks if they will still go back to their big house (content), her mother (relation) who has the information shares it with her, saying that they will be able to return when the war returns and the Japanese are gone, although it "takes her awhile to respond." Her mother is the source of information and shares it to the child (subject position). However, when Tina asks if they will still see their father, her mother "pretends not to hear" her question (content). Either her mother knows the answer and cannot accept it, or she does not have any idea if her husband will return. Still, this time, if she indeed knows the answer, she opts to withhold it. If she does not know the answer herself, she does not confide her not knowing the information to the child, thus still withholding it. The source of information has the power of control over it and the power that comes along. The child, who does not know it, is powerless (subject position).

Tina then remembers a flashback involving his father and her. When her father (relation) is drafted to join the war, she asks him where he is going (content). Her father kneels at her, which seems to show lowering his power because he reaches for her, and moves forward to comforting her. However, this is to divert the child so that the father needs not to answer the question, the answer of which saddens him as well. He has the information as to his whereabouts, but he chooses to withhold it (subject position).

During this goodbye scene, Tina's father (relation) told her to remember "the secret of the cranes" (content). This sharing of information is equivalent to sharing of power (subject position).

"With a hint of worry," Tina's mother (relation) asks her if she liked the gift she has given her (content). Since the mother is the one asking, the information will come from Tina, the child (subject position). Furthermore, the child has the power since she gives her mother reassurance to answer her worries ("Of course, Mama. It's...different. I cheerfully assure her"), through a cheerful tone. However, noticeable in the ellipsis in her statement is a hint that she is withholding something, which is supported by the next line ("Just like you, I think but do not say aloud").

During class, Enrique Fort, Tina's classmate (relation), asks her to confirm from her if her father is a Japanese spy (content). Since Enrique asked the question "in a loud and mean voice that made everyone else look at [Tina]," even if Enrique does not have the information, i.e., confirmation of his accusation, the way of asking so has already made him dominant already (subject position). Even if Tina nullified the accusation ("My father is a businessman. He owns a tailoring shop"), Enrique's delivery in a way that he is implying something has already compromised the face of Tina, since her other classmates "look at [her] with hatred," "started to whisper and glare at her," and "crumpled paper into rocks and pelted [her] with them." Tina is disempowered by the dominant Enrique who influences their classmates.

Tiyay Amparo comes shouting that Japan surrendered (content), which is heard by the neighbors, including Tina (relation). Tiyay Amparo is the source of information, which affects the neighborhood, which is confirmed by Tiyoy Evaristo with a smile (subject position). The rest of Barangay Poblacion, including Tina's mother and therefore Tina as well, are affected as they are going out of their houses and go "whooping for joy."

Tina's mother has the information about Tina's father after reading the letter, i.e., that he is not coming back (content). She then shares this with her daughter (relation). Even if the mother is the source of information, she shows vulnerability and has become powerless because of pain (subject position).

On the other hand, it is also this information and the pain that comes with it that empowers Tina, who runs away after hearing the news. When her mother (relation) tells her to come back by shouting ("WHERE ON EARTH ARE YOU GOING, FAUSTINA?! YOU COME BACK THIS INSTANT"; content), Tina does not answer, and she does not follow her mother's orders even if her mother has legitimate power. Tina asserts her own power, which came from the pain of losing his father (subject position).

Withholding information has been shown in the story, which is done by Tina, her mother, and her father on separate occasions. It can be noticed that information is controlled and withheld so that pain will be avoided. Tina withheld how she really feels about the gift because she does not want to hurt her mother. Her mother withholds information because she is too hurt to say it. Tina's father withholds information because he does not want Tina to get hurt and because leaving pains him as well. Thus, information is controlled by the powerful source so that they will not become weak and powerless.

The loudness and tone of voice also show power, the way Enrique uses them to mock Tina and the way Tina's mother uses them to command her daughter. However, an empowered child, albeit because of the greater emotional effect of pain, tends to assert her own power despite both the age of her mother and the loudness of her voice.

Forms of Empowerment in Departure

At this point, the forms of child empowerment present in the short stories for children are categorized by virtue of Labov's Variation Analysis. While the previous discussions focused on the conversations present in the stories, i.e., the exchange of messages between and among participants in the short stories, as well as the narratives that provide the nonverbal cues as response to statements, in this part, those without speaking lines, as well as the attributes of the characters explicitly or implicitly shown in the stories are considered.

At the same time, disempowerment and subversion of power are considered in this discussion.

The Knowledgeable Child: Information is Power

The short stories show how power is present to the bearer of information. The children who have information or expertise already become dominant in the conversation, as they can share, control, and withhold information.

In *Tom Yum*, Myla explains what her classmates fail to understand, both about the taste of the lime that they use in cooking tomyum and why Myla's father is almost never home. It is information that empowers her to enlighten other characters about the same age as her about the things that they do not understand, and understanding things can somehow enable those who cannot understand.

In *Tatay, Through the Winds and Waves*, after Emilio learns everything from his father, he becomes the source of information that he now shares with his little brother Alon. His power from information of his father's lessons and whereabouts has made him become viable as Alon's guide and teacher.

Meanwhile, Emilio, after the information given to him by his father, from his father's whereabouts and knowledge in various activities by the sea to his father's promises and emotions, becomes the responsible father to Alon. Here, sharing of information also leads to sharing and even transfer of power.

In *Gagamba, the Spider from the Islands*, the little boy forgot that it is because of him that Gagamba is brought to America, when Gagamba shares him this information, he is empowered to act and do what it takes to bring the spider home. Knowing the reason drives him to act, while this is also partly because of guilt that he knows that he is the reason behind the fault.

In *A Thousand Paper Cranes*, Tina is the source of information on how paper cranes are made, which she shares with her classmates. This information is Tina's saving grace in terms of social acceptance in the classroom. Tina mentions in the narrative told on her perspective, "My classmates at Silay Elementary School never thought much of me except when I fold the cranes." Her skill in folding paper cranes is taught by her father; thus, in the transfer of information, power also transcends. Tina also withholds information when she does not say out loud how her mother seems different already.

However, shared information leads to disempowerment in the case of Mien and Tina. In *Mister World and his Magical Box*, when Mien, Tsetsen, and their mother learned about what happened to Mister World, i.e., Mien's father, this shared emotion has made them all cry in pain and longing.

In Tina's case, when she and her mother learn that Tina's father will not return, the shared information also becomes a source of pain for the two of them. The only difference this time is that, while Tina's mother ends up powerless as she resorts to crying, Tina is empowered into action. She runs, ignores her mother's angry shouts, and attempts to use the paper cranes to try and save his father (by hurling the paper cranes to the sky to make a wish).

Thus, while information is power, the kind of information is also important in empowering and disempowering the child characters in the story. There is information that can make the bearer powerful in accepting identities, realities, and situations. There is information that can enable the child bearer to become the source of information that can teach and affect other characters in the story. There is information that can weaken those who are given it.

The Gifted Child: Power in Child's Capabilities

The child characters in the stories have various talents and capabilities that made them empowered in the short stories. These capabilities, which can be skills, intellectual capacities, and other talents and attributes, are instrumental in characterizing the children as special characters who are unique, and these also serve a function with regard to the plot of the respective stories.

Mien's father also tells his workmates of Mien's good performance in class and his dreams in the future. Mien is empowered since information about him is being shared, and the information is positive. Also, his good class performance is also the source of his father's pride.

Tina's skill with the paper cranes makes her classmates notice her. This is her source of social acceptance, and at the same time, she is able to share knowledge because of what she knows, making her powerful over those classmates who are not familiar with folding paper cranes.

The power of the senses is portrayed when little Emilio, as an infant, would already feel what his mother feels and responds to comfort her. This is also evident as Myla uses her keen sense of smell to make sense of differences both in the smell of the ingredients in tom yum and in the smell of her mother and their neighbor.

Myla is also in the process of continuously learning how to cook. In fact, she learns this year how to tie lemongrass in knots. Even if her advanced intellect is not mentioned in the story, the fact that she is a learner and is willing to learn is empowering already because she welcomes learning.

Thus, it is shown that the skills that the characters possess enable and empower them to affect others. These skills also make them become the center of attention, the source of both knowledge and new ideas, and the best among the rest.

The Responsible Child: Power in Independence, Leadership, and Assuming Roles

A child is powerful when s/he is able to accept responsibilities, act independently to perform duties, perform leadership tasks, and assume roles based on what the situation requires.

Myla helps her mother when cooking tom yum. Aside from the fact that this bonds them with his father, Myla does not simply join her mother when cooking. She understands and makes sense of the steps and ingredients. In fact, she relates them with the situations occurring around her, the way her grandmother is gingery like the lemongrass, hard on the outside and soft inside like a shrimp, and even the smell of kaffir lime leaves and lemongrass to Rosanna and her mother, respectively.

Emilio helps his mother with chores and accompanies her when walking to the beach since her husband is not around and it is only Emilio whom she has. When Emilio was young, his mother would explain to him his father's love through the winds and waves. After Emilio meets and bonds with his father, Emilio assumes that role when Alon is born. His father even tells him that he is the man of the house while the father is not around. This transfer of power also means transfer of responsibilities, which Emilio accepts and performs well.

The little boy also feels that he is responsible for the spider's fate of being in America. Because of this, he devises plans on his own to send the spider to the Philippines, which shows his independence as well.

Even if the plans fail, the fact that the little boy is able to think about plans and performs them is already a testament of his acceptance of the responsibility.

Tina also helps her mother in sewing thicker clothes for the soldiers. Even if her mother has to shout in order for her to help her, still, Tina performs her task well.

Thus, the child characters are empowered in the story for they are given responsibilities that they perform well and they contribute in the accomplishment of the tasks of the adults. Since the children have contributions in the tasks that need to be done, they are empowered characters who take part and assume roles.

The Sensitive Child: Power in Awareness, Acceptance, and Sensitivity

There is power in being sensitive of the world around the child characters and how they adjust their speaking styles and acts in favor of the situations that they face. If the child is aware of what is happening and what s/he should do with it and if the child sees what is happening and learns to accept things, then s/he is empowered because s/he sees the bigger picture and does not think of himself/herself alone.

Emilio is sensitive of his mother's emotions ever since he was conceived. He would feel as an infant if his mother is sad and would try to comfort her. The same is true as he grows up. He would accompany and support his mother. He is also aware that he might already be disturbing his mother ("He didn't want to bother Nanay with any more questions, so he kept them to himself"). He sympathizes with what his mother feels about his father. He also accepts that his father has to leave again as he takes the challenge of keeping his mother and brother company while his father is gone.

Myla accepts and understands that his father has to be away, and she is contented with their habit of having dinner together with their father through the phone. Instead of feeling bad about it, she enjoys every moment and focuses on the good side of it.

The little boy also sympathizes with Gagamba's emotions for being away from home ("I felt bad for Gagamba"). He is empowered for being able to understand another's emotions. Also, he accepts his mistakes and apologizes to the spider, which shows that an empowered child is the one who is not afraid to lower his power when he is the one who commits a mistake.

Emilio says that they are contented with the occasional phone calls that they had with their father. This somehow shows that he accepts their situation and is contented with the communication that the situation permits them to do. However, this is not to ignore the previous statement on how their father is not around to help them and even during birthdays and Father's Day. The story's last statement, which is a statement from Emilio since the story is told on his perspective, shows the courageous acceptance of the child character of his father's passing ("The world is round. And my father, Mister World, had tied a string around it, and brought it to us. Now, his many friends around the world had brought him home").

Tina is aware of her environment. Amid the war, she sees all things red: stains of blood, "puddle of scarlet beside a lifeless body," rose petals on coffins, and on her mother's face when she is scrutinized by others in the neighborhood. She is an active observer, making her powerful in the sense that she understands what is happening around her. Also, Tina is able to understand and sympathize with what her mother feels when she describes how her mother responds "in a voice that sounds more than a little sad." She also feels when she is no longer needed; she needs not to be told to leave ("She no longer needs my assistance").

Sensitivity, awareness, and acceptance empower the child characters because it is through these that they are able to develop as characters. At the same time, through these, they are able to perform reasonable actions based on how they understand and accept what is happening around them.

The Observant Child: Power in Keeness, Association, and Differentiation

While being observant is related to awareness, this form of power is separated because it can come in different forms. There is power in being keen to details, changes, and anything noticeable around the child character. A child who is able to observe characteristics, associate them with other things of the same attributes, and differentiate them as well is a powerful child because s/he can make sense his/her observations.

Myla is able to associate the characteristics of the ingredients and steps in cooking tom yum to the various situations that she confronts, which is the overall flow of the story. To her, the gingery lemongrass and hardness and softness of the shrimp are like her grandmother. Her temper, she says, is "like chili pepper sometimes." The smell of the kaffir lime leaves is like Rosanna's perfume, which she differentiates with the earthy and simple smell of the lemongrass that is similar to her mother's smell.

Emilio, when his father comes home, compares his mother's "slender, soft hand" with his stranger father's "giant, rough one," showcasing his power to differentiate and observe details. He also observes the difference between the slim and young father that he sees from photos from the older and fatter man that his father is at present. Also, when he smells his father, he relates it to the scent of soap and aftershave and to the warm smell of the sun and sea, which was the "first scent Emilio ever smelled" when he was born on a pile of his father's old by clean house clothes.

Mien is the one who notices the envelope filled with paper bills, which makes her mother cry even more "when Tsetsen started identifying the different currencies," something that Tsetsen is said to ignore back when their father is alive. Mien's noticing of the envelope has brought memories, even if they are painful because of the recent news on their father's death.

As mentioned already, Tina's awareness of the environment is established as she relates what happens around her and what she observes with the color red. She also notices the blue sky when the war is over. The colors are symbolic to the happenstances in the story, and it is true Tina's observation and association of colors that these are established.

Being observant leads to curiosity, and curiosity is a power that children have. It is through curiosity that the children seek new adventures and learn new things. It is through curiosity that children start asking and making sense of the world where they belong. Association and differentiation also show how children understand characteristics and how they use these in order to become dominant in the conversations where they participate. Observing these characteristics even lead to the speech acts that they perform and how they would control the information that they have.

The Affective Child: Power in Emotions

The power of the child to affect others emotionally and be empowered through emotions should not be taken for granted. In fact, these can be the most powerful because being affective has a lot of emotional investment on it built upon relationships, friendships, and connections beyond the physical. The child character is powerful when s/he is able to induce an effect to another participant in terms of emotions, and in return, a child can also be empowered emotionally by other characters in the story.

Even as a baby, Emilio already has influenced his mother emotionally when he gave his mother "a big toothless smile," to which his mother "swells with joy." This is due to the bond that mothers have with their children. The child is empowered in this sense because he is able to make someone "swell with joy" even if he is a baby at that time. At the same time, Emilio is empowered by his father's love, making him stronger even if his father has to leave again. ("When Tatay said I love you, the words sounded close, steady, and permanent"). The child is left strong, loved, and hopeful.

Even if authorities have already said that Mien's father did not survive, Mien, along with his sister and mother, "waited with uncertainty for Mister World." Here, love empowers the child to hope even for the hopeless. Also, it is because of their love for their father and how this love is felt through his father's coworkers helped in their acceptance of the situation.

After hearing that her father will not return, Tina runs and ignores his mother's angry shouts. Here, love empowers the child to disobey and ignore the adult. It is also pain that affects Tina to do so.

It can be noticed that the power in emotion can affect the child and the other characters both ways and in a number of ways. The emotional aspects can also affect the decisions, sharing of information, resistance to power, and other forms of power discussed in this study.

The Strong Child: Power in Bravery and Power Differential

Of course, there is power in strength. Imposition of power differential and emphasis on strength are central in this form of child empowerment.

Myla, after being angered by a classmate who is saying that her father might have left her, said "something very mean in return." This implies that Myla is willing to fight for her father because she loves and trusts him.

Despite the sadness due to the fact that his father has to leave again, Emilio "felt brave." This empowers Emilio because he does not show vulnerability despite the departure of a loved one. Instead, he becomes strong and assumes the role of being the man of the house while his father is at sea.

The little boy, when the spider is about to be crushed at the airport, uses the power of his voice to insist power. He shouts and startles not only his father, mother, and brother but everyone else at the airport. He is empowered for being able to affect others that way, even for a brief moment.

Disempowerment through Dependence: Child vs. Adult

Child disempowerment can be further discussed in relation to the adult characters. For instance, Mien shows his dependence on his father, when he said that "most days, there was not Mister World to fix the leak in the roof, to help me repair my bike, to be funny and make Tsetsen stop crying when she scraped her knees." Fixing the roof and bike would require adult supervision because of physical constraints.

Tina is a follower to her mother, who commands her by shouting at her. In the first part, Tina follows, but when she is fueled by love and pain in the end, she ignores her mother's shouts, now showing her power.

In these instances, it could be noticed that adults would still have to give the children a little push for them to act on their own. There is still dependence on adults, from labor that requires an adult's strength, to ideas, decisions, affirmation, and life lessons that the stories pass through the adult characters.

Disempowerment through Power Struggle: Child vs. Child

The child protagonists' relationship with the other child characters being considered, there are instances when the other child characters are the source of disempowerment.

Myla is bullied by a classmate for saying that maybe her father has left them. Myla does not allow it to disempower her, so she responds to the bullying. Tina is also bullied, but she is not able to respond to the bullying the way Myla does.

In child-child dynamics, there is no legitimate power in the form of age or experience because they are all around the same age or grade level. It is the physical, social, and psychological attributes of the child protagonists that make them subvert the disempowerment induced to them by other child characters in the story.

Disempowerment through Vulnerability: Child vs. Self

The children's vulnerability, as well as other negative attributes and experiences, can disempower them in the short stories for children.

Guilt disempowers the little boy. It is his fault that Gagamba is not in her home. This guilt then empowers him to follow the spider's command, along with his concern for the spider. The child then becomes a follower to the spider, who calls him silly and stupid.

Mien seems to be materialistic in his story because he relates memories of his father with the material things that he gives them. Mien also becomes vulnerable when he cries with his family. However, again, there is power in showing vulnerability, and at the same time, there is no power struggle because they are all vulnerable at that moment.

Tina also shows vulnerability as she cries because of his father is not coming back.

It is shown that there are forms of disempowerment that are subverted, while others are left to make the child protagonists vulnerable. Disempowerment can also lead to empowerment when being disempowered pushes the child into action.

Conclusions

It can be said that the child protagonists in the short stories for children in English that won the Palanca Awards are mostly powerful in terms of their acquisition of expertise or knowledge of a certain field or of information that becomes available to them. This can lead to their being the bearer of information who can become dominant in the communication process and control the flow of communication. The child protagonists are also portrayed to have the capability to use their skills and talents in holding responsibilities, performing tasks, and affecting the emotions of others, and subverting disempowerment.

The study has shown how child empowerment is language in Palanca-winning short stories for children, especially for those who have left or who have been left behind. With the advent of contemporary short stories for children with radical themes, the child characters are also made radical in the sense that they do not just have biblical and moral virtues, but they are made more independent and with different attributes to which child readers can relate. Through empowering these child protagonists, the Filipino child readers are hoped to be empowered as well.

More than the stories of the *manunupot* and others that render children as naïve and gullible, stories for children can empower readers so that they can unleash their potentials. It is not only fear that these stories can be of use. The stories can inspire children to do great things not only when they grow up but also as they grow.

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Of People and Nature: Eco Education in Young Adult Literature from Asia⁸⁵

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Abstract

It is important to plant environmental awareness to children as early as possible through literature. Ecological issues appear in a variety of imaginative and creative writing intended for children but quite entertaining for adults as well. Written through the eyes of a child, many conservation stories not only empower the young minds, but they also help adults change their attitude to respect environment and, to echo Pope Francis, care for the world as our common home. This paper is to discuss such environmental stories as fables, folklores, short stories from Asia. The narrative strands found in 17 stories studied include (1) depleting earth and natural resources, (2) people's greed, and (3) preservation of the traditional wisdom. While animal stories dominate the narratives, it is the specific and philosophic depiction of and engagement with place and nature of the indigenous, Asian setting that give the stories their "Asian-ness" when dealing with the shared campaign to save our planet. In the light of Ecocriticism, this paper concludes that the call for environmental protection can be done through young adult literature in a non-condescending fashion. Some texts however, are still anthropocentric, hence providing no space to explore fully the human-nature relationship in a balanced way.

Keywords: *Ecocriticism, traditional wisdom, anthropocentric*

Introduction

While enjoyable to read, children's literature should reflect human conflicts, values and character education (Livo 2003), expand engagement and provide critical thinking (Wolf 2004), so as to challenge the patronizing motives and ideology that adults often infested in reading materials for children (Nodelman 2008). Contrary to the belief that children are innocent and should be protected from learning about harsh realities of life; and that children's literature should be simple, sweet and sugary, it is important that teachable lessons are present in the books young people read. Environmental degradation is now an impending tough reality that people including children have to face, hence the urgency to raise ecological awareness since the young age. Such messages as environmental conservation, respect for nature, care for all living things can be covered through fables, folklores and other narrative forms, because naturally children like to listen to stories. Children's literature can therefore be used as a medium for environmental education (Lindenpütz 2002).

However, problems may occur since books of this kind are often hard to find as shown by several studies on children's literature and ecology. Examining children's environmental literature, for example, the work of Gaard (2009) is an intersection of ecofeminism and studies on environmental justice with which she offers six criteria for an ecopedagogy of children's environmental literature. Her study reveals that most books do not meet the criteria.

Ramos and Ramos (2015) argue that children's literature may sometimes fail to promote knowledge and attitude toward ecological issues effectively, given the often simple, happy, and at times, magical solutions to problems of the world around them. Using Discourse Analysis, Ramos and Ramos look at recent children's literature in Portugal to claim that ecoliteracy may be advocated or devalued through the narratives of people's interaction with their social, physical, and cultural setting.

Meanwhile, Massey (2009) examines 19 picture books and 4 novels for children published in between 1999 and 2006 to conclude that fictional ecological subjects in the texts under study are constructed to cater to the contemporary state's ideology about environment which is understandably anthropocentric.

These studies have all contributed to not only new perspectives in studying children's literature (i.e. practical, therapeutic reading for pleasure v. critical and engaged reading), but also environmental discourse that has become increasingly important today. Lamentably, while useful, none of the studies above put Asia into the picture. Gaard, Ramos and Ramos and Massey explore children's literature in, respectively, Germany, Portugal and Australia. This article, therefore, attempts to discuss what and how environmental messages are carried in stories set in Asia.

⁸⁵ This paper is part of a larger research entitled *Green Literature: A Study on Works, Writers and Communities* funded by the Ministry of Research and Technology of the Republic of Indonesia 2016 (Year Two of the Fundamental Research Scheme).

Method of Study

Being part of a bigger project, this article is to present initial analysis on a number of texts (short stories, fables, folktales, songs, poems) that talk about nature and environment. The data source is mainly drawn from MacDonald's *Earth Care - World Folktales to Talk About* (1992) translated into Indonesian *Cerita-Cerita Pelestarian Lingkungan: Cerita Rakyat dari Berbagai Penjuru Dunia* (2003). Other materials include 3 (three) short stories published in children's section of *Kompas* Sunday edition. For the purpose of comparison and contrast analysis, this study also examines the trilogy of *Alamku, Sayang* by Prapta Diharja - prototype of environmental stories for young adult readers resulted from the research project. Ecocriticism and Papal Encyclical Letter are used as perspectives in reading the stories to answer the basic two questions:

- (1) In what ways do the stories depict the relationships between nature and human beings?
- (2) Is there domination over nature by people?

Textual analysis method applied in this article owes significantly to the previous studies cited herein especially postcolonial theory. The wealth of scholarships on children's literature (e.g. Nodelman 2008; Bradford 2007) has shown that relations of power and knowledge is clear in books for children as well as school textbooks in that Western imagination and interpretation continues to prevail. Postcolonial literary studies challenge this universalizing and colonizing reading by shifting the focus on the local, particular and indigenous narratives. If one agrees with Ashcroft and others (1989) about the trauma and impact of colonialism toward the postcolonial societies, any accounts on people and nature should address the power-relation significations. It is this counter-narrative reading that becomes the technique to analyze the texts (Marzec 2007; Massey 2009). Next, when dealing with the reading materials for young people, Shelby A. Wolf's concept of literary engagement (2004), in particular, is applied, focusing as it does on her notion of reading to learn vis-à-vis learning to read.

Reading Asian Eco Literature for Young Adults

The power of stories to touch human's heart is hard to deny, especially for the young people because generally they love to hear and tell stories. Through stories children learn about how things work (and do not work) and why we do what we do. Parkinson quotes Ben Okri about the transforming power of tales: "Stories are as ubiquitous as water or air and as essential. There is not a single person who is not touched by the silent present of stories" (2009: 15). The easiest way to teach children about hygiene, water consumption, recycling and other environmental lessons is through story-telling. Parkinson likens the children's learning process to that of smokers, alcoholics, gamblers, etc. when told straightforwardly to stop their compulsive bad habits. These unrepentant addicts, like children, are quick to resist the good advice and obstinately follow their own, wrong, ways. Tales, on the contrary, transform people. Pollution, animal rights, deforestation, global warming are such issues that may sound less daunting when conveyed through folktales, legends, short stories, etc.

O'Brien and Stoner (1987) define environmental education in terms of people who are knowledgeable about the world and the sustainable development thereof. As it is, measurements for ecoliteracy include awareness of (1) basic needs shared by people and wildlife, (2) interdependence of the living and nonliving elements, (3) people's affect to the environment and vice-versa, and (4) people's responsibility to protect the environment (O'Brien and Stoner 1987: 14). Teaching with the School of Education at California State University in San Bernardino, California, Kathy O'Brien and Darleen Stoner use mainly American books for children to use as either reading materials or discussions/activities related to environment.

While the two teachers' guidance is helpful here, stories with Asian contexts are important to document so that the universal concern of environmental protection can be more palpably shared especially in Asia and other parts of the world where global injustice as warned by Pope Francis is most real. In Encyclical No. 25 of *Laudato si'* released in 2015, the Pope mentions that the worst effects of global warming and climate change are profoundly felt by the developing countries, especially the poor and the marginalized. They are the most affected and disadvantaged, because their livelihood depends on nature reserves and ecosystem stability, such as agriculture, forestry, fisheries, and other bounty of nature. The poor people have no access to financial resources that allow them to adapt in the face of climate change or natural disasters. Neither do they obtain protection and adequate social service (See Dewi 2016).

Mindful of the ever present eco-injustice in Asia, this study seeks to find out how environmental issues appear in Asian writing. The texts discussed are listed below with some preliminary analysis through Ecocritical lenses. Used as guidelines are the two differing questions: (1) Does each narrative place people's interests over nature (anthropocentric), hence critically looking at the degradation of nature? (2) Does natural conservation become the primary concern in the narrative?

Table
Outline of Environmental Messages in Asian Stories

Title	Setting	Pro Nature	Pro People
The Farmer and His Crops	Hmong		√
Hold Tight and Stick Tight	Japan		√
The New Lake	China	√	
Fox Rules the Stream	Thailand	√	
The Mosquito Extermination Project	India		√
Gecko Cannot Sleep	Bali		√
Awaiyar's Rest	Tamil Nadu	√	
Hidden Divinity	India	√	
Love the Weeds	Iran	√	
The Useless Tree	China	√	
Sharing the Wine	China		√
In Your Hands	India		√
The Tamarind Tree	Thailand	√	
Don't Throw Stones from "Not Yours" to "Yours"	Israel		√
Princess Alor	Flores	√	
Planting Mangrove	Indonesia		√
The Inheritance of Mbah Amat	Indonesia		√

People-nature relationship is central to the texts in different levels of engagement seen from ecocritical and postcolonial perspectives. To begin with stories taken from MacDonald's, paratextual analysis is quick to claim that the narratives revolve around caring for the earth as indicative of the book's title. As a worldwide folklorist, story teller and children's book expert, MacDonald presents a story book with comprehensive notes on each story, clustered under different ecological themes. Each story is accompanied as closing by related proverb or quotation to highlight the message. She also provides a short bibliography of tale collections with ecological messages; source and notes of proverbs and tales cited; a list of good stories to tell. Instead of using MacDonald's thematic categorization of the tales shown in 13 (thirteen) chapter titles, this study is to classify the stories set in or originated from Asia and/or Asian culture into 5 (five) main themes.

The first theme is the need to care for our environment, i.e. forests, rivers, wetlands, etc. that give us life. Today's biggest problem is our marred connectivity with the natural world - we hurt the earth and we hurt ourselves. Our task is instead to preserve land well to pass it on to the next generation. That people have a choice to use or abuse nature is clear in "The Farmer and His Crops" and "In Your Hands". The first is a Hmong folktale on the origin of brief harvest time. A farmer is too lazy to work in his field letting weeds to grow. He too is reluctant to reap the crops. Corn and rice are said to go voluntarily to the farmer's house, and much to their disappointment, they find no barn built for them. Off they go back to the hill because they cannot stay long. From then on, farmers have to toil harder up and down the hill to gather their harvest. The second story, a legend from India, is of similar morality tale. Also said in different parts of the world, this legend has some Biblical ring thus: We reap what we sow. A smart-alecky young man attempts to challenge a reportedly wise man to ask if the bird in his hand is dead or alive. "If I say the bird is alive", answered the wise man calmly, "you will kill it; or let it fly away if I say it's dead", hence the title of the story. And so it is with the way we choose how to live and, accordingly, treat people and nature around us.

The second theme is impacts of each person's action to society as in the anecdote from China about wine sharing that ends up with a feast of water under the moon light because everyone decides to pour a jug of water into the barrel feeling sure that no one knows if one jug only is mixed into the wine. Problem of pollution starts when one is ignorant of others and lack of understanding that people need to work together to keep this earth planet alive. This pollution story is resonant in the Jewish story. The title of the story "Don't Throw Stones from 'Not Yours' to 'Yours'" does the work to reprimand readers about the bad, inconsiderate trashing habits. A once rich man keeps throwing out unwanted stones from the front yard of his big house onto the street. He hardly listens to any complains about his selfish littering. The table is turned when he is later broke. What a nuisance for him to find plenty of stones on the street in front of the neat and clean backyard of the house which is now no longer his property.

That all things are connected is the third message as shown by "Gecko Cannot Sleep" and "The Mosquito Extermination Project" about disturbance by the existence of others. The truth is that the absence of anyone disturbs chains of life for all. Feeling disturbed by Fireflies' blinking their lights on and off at night, a gecko goes to the Village Head to complain, receives chain explanation from different parties, understands and is back to sleep. Fireflies blink to light the road for people in order that they do not step on Buffalo's dunk. Buffalo fills the street holes that Rain washes out. Rain has to come so that Ponds won't dry up. If the ponds dry up, Mosquitoes will die and Gecko has nothing to live on. MacDonald explains that the Gecko story is told by her Balinese story-teller friend Made Taro (1999: 152). Notably, cycle-of-life-chain story is popular in Indonesia as proven by the similar storyline found in children's traditional song about the frogs by the river

calling for the rain to come for everyone's good. "The Mosquito Extermination Project", similarly, is also about how everything around us is linked to each other.

The fourth message is that nothing in this world is without value. "Love the Weeds" and "The Useless Tree" at first seem anthropocentric. People do not want to own anything that hardly benefits them straightaway. This theme overlaps with the stone-dumping-Jew-story. People want to get rid of plants or other creatures that seemingly of no use. Although on the surface these stories sound pro-people, it can be argued that ecocritical motif is clear here. "The New Lake", similarly, is a story of development blunder. The Chinese Prime Minister plans to clear a lake to make a way for bigger plot of land. Upon his confusion about where to throw away the water from the lake, his deputy says that he, too, would like to build a new lake of exactly the same size next to the old one, hence the doomed plan. Unnecessary manipulation of nature by people is no recommendation. Here, care for nature is also an idea shared by the two Indian/Tamil Nadu stories MacDonald put under the heading **Our Place in Earth's Sacred Place**, i.e. "Awaiyar's Rest" and "Hidden Divinity". Both stories talk about the sanctity of nature created by God. God is everywhere. In *Laudato si'*, Pope Francis says that people who do not love nature cannot love people; and thus to love God is impossible.

Finally, the fifth message is destructive power of greed shown by those who never think that enough is enough as evident in the stories from Japan and Thailand. The Japanese story depicts the narrative in binary opposition - reward for the good character and punishment for the greedy one. The former is told to hold tight to the magical pine tree from which its sap turns into gold. The later wants to stick tight to the same tree as long as he wants only to find that its sap flushes into his entire body. The first of the stories from Thailand, "Fox Rules the Stream", is about the battle between the small and big animals. Driven by voracity, one sly fox uses its power to order big animals like pythons and elephants to bully small creatures living in the river with which the fox lives on. Thanks to the rabbit who mobilizes other small animals to combat the big ones. The second Thai story is softer in approaching the subject of greed. In "The Tamarind Tree", two friends set out their journey to make a better living and promise to each other to meet again after five years. One is successful because of her perseverance and thrift, the other is a failure due to her insatiable consumptions. The former then gives a shelter to the later in a small house at the backyard with a tamarind tree. The loser does not use this second chance but continues indulging herself by plucking the tamarind tree leaves to put into her meal for flavor, thus leaving the tree barren. The best friend comes again for rescue and lecture to make her realize her mistakes of recurrently wanting "just a little bit more". In both stories, no ecological moral lesson is clearer than Mahatma Gandhi oft-used quote being "Earth provides enough to satisfy people's need but not people's greed".

As for the three short stories appeared in the children's section of the Sunday's *Kompas*, all of them intend to raise ecological awareness to the readers with differing degree of success in the light of ecocriticism. "Menanam Bakau" [Growing Mangrove] and "Warisan Mbah Amat" [The Inheritance of Mbah Amat] speak of the need to save the earth for the next generation because people do not inherit nature from their ancestors to use at will. Blatant ecological message is clear in these stories set respectively in Medan and the village of Bantul, Yogyakarta about growing mangrove and planting seeds for the future descendants. On the contrary, set in Flores, "Putri Alor" [Princess Alor] does more justice to ecological and postcolonial interpretations in that this part of Indonesia is given due recognition. The Princess appreciates the wonder of green turtles on the coast of Alor island she plays with every day with disapproval first from her mother. The older one later realizes that the oft-forgotten treasures under the sea are in need of protection.

To sum up, most stories studied talk more about people and their interaction with nature. Only a few stories posit nature in central position. As reading materials for young adults, these texts are simple and honest about people's attitude toward nature, i.e. the good is rewarded, the bad, punished. The stories are also rich in Asian philosophies, particularly about good moral conducts. Albeit the pro-people approach in dealing with the environmental issues, the texts are appropriate to use as ecoeducation materials. The next section of this article is to discuss how ecological stories can be written with more emphasis on conservation of nature.

On Writing Green Stories for Young Readers

It must be mentioned here that the larger research project upon which this article is based explores works, authors and green literature communities. The nature of the research itself combines textual analysis of text and their contextualization with R & D type of research. *Alamku, Sayang* [O, Nature of Mine] is a labour of love by Prapta Diharja, a Jesuit Priest, writer and keen gardener in his residence at St. Bellarmine's Chapel, Mrican, Yogyakarta and, occasionally, in his hometown, Wedhi, Klaten, Central Java. Meant as a prototype for green writing, that is, literature about ecology, the *Alamku, Sayang* series consists of three books entitled *Menyambut Mentari* [Welcoming the Sun], *Kering Kemarau* [Dry Season] and *Pesta Menyambut Hujan* [Feast for the Rain].

To review briefly each book, *Menyambut Mentari* tells of a fertile village inhabited by animals and plants that help each other and depend on each other. The lesson-learned herein is that we must make the slightest into major changes that will help make our environment healthier now and in the future. To be healthy we have to live in healthy environment. The sweltering earth is the message delivered in *Kering Kemarau*. This book is the second part of the series to remind readers that all life on the planet has the basic necessities. Every being is unique and special. We all need to materialize each other's basic needs instead of

fighting with one another. We can do so by respecting and accepting differences, taking care of and supporting each other. The third book, *Pesta Menyambut Hujan* is a conservation story. "Save the chain of life and be grateful for the mercy of nature" is the message. Every creature must look after not destroy each other. Furthermore, people are essential to maintain the balance of nature. Pollution and trash culture is a systematic destruction of nature by living creatures called human beings.

Writing books for children or young adults is more difficult than for the general readers because the use of language and contents of the book are to suit the children's level of development. Children's literature is a blend of imagination, emotion, vision and mission if the task thereof is to grow wholesome individuals and good citizens. Revealing the ugly realities in books for children is not always easy, but doing otherwise will only create escapist society that ignores responsibility and human dignity. Thus, the writing project achieves this end by paying attention to (1) target readers, (2) narrative technique and (3) presentation of the book.

The first is to whom the book is addressed. The *Harry Potter* books, widely-read by adults and children alike, to quote Perry Nodelman, are "perhaps the only children's literature adults can read without shame [making] them unlike other children's books—but also unlike other adult books" (2008: 339). Similarly, in terms of target readership, Prapta Diharja's books fall into the same category, i.e. written to please as well as awaken the mind of the young readers as well as adults about the world they live in. Set in supposedly a region in Indonesia (using Javanese-sound-name like "Sumberejo" or source of wealth), the series send ecological message across to the readers that the country is indeed a storehouse of species, carbon, water storage, to say nothing of the vast mineral resources, but is now under threat. Such an issue is neither "quite for children" nor "quite for adults". Environmental conservation is not an adult-only-topic. Knowledge about human actions that cause illegal loggings, deforestations, floods, landslides and other calamities is nowadays general truth. People young and old understand and admit the problem of natural resources in Indonesia. Pope Francis' call for ecological justice is all the more relevant in Indonesia. Only small number of local residents has thus far taken advantage of the country's wealth of biodiversity that are sold out, often at low price, for export. This is to say that environmental issues are significant to discuss by all with varying degrees of depth from science, social culture, economy and politics to everyday lifestyles such as energy saving and use of plastic bags. As it is, the series can serve as supplementary materials for extensive reading at school levels.

The second is how such concerns are told to the readers. Animals are common characters in any accounts about environment. Not only do animal characters enrich and broaden imagination, they also reduce stereotyping and patronizing tendency. Birds of different colours and feathers, for example, are present in *Pesta Menyambut Hujan* so as to help us imagine the company of great variety of living creatures around us. That these animals could talk, again, helps stretch our imagination that they too, similar to human beings, have the rights to live without harm. When such characters look selfish, nonchalant or simply ignorant like Bangau (crane) who later befriends with Keong (snail) in *Menyambut Mentari*, for example, nobody is hurt for being told about the folly of greed. Besides, books for children are peopled with cats, dogs, rabbits, elephants, etc. because they are funny and help the young mind to learn about care and compassion.

Human characters in the series are a few - they are Pak Tani, Bu Tani and Pak Kadus. None of them play significant roles as they become minor characters in the animal kingdom. The farmers in *Kering Kemarau*, we are told by the animals gathering by the small pond for their regular morning discussion, experience difficulties during the dry season because the prolonged drought fails their harvest. The village head in *Pesta Menyambut Hujan*, nonetheless, is important because this character, upon witnessing the depletion of natural resource via the story of Monyet (monkey) takes action by holding a *selamatan* (Javanese thanksgiving ceremony) to appease all living creatures. Pak Kadus is there in the story to get the events going.

Thus, the use of personification or anthropomorphism as a literary device in the series helps the author to convey moral lessons without moralizing. No finger-pointing at the real life actors in illegal logging, shameless polluters, greedy developers and corrupt leaders is necessary here because these crimes are seen "only" through the eyes of the animals - the far wiser and more ecologically conscious characters than people.

The third technique used by Prapta Diharja is the unusual way the series are presented. Each of *Alamku*, *Sayang* series contains story, questions for discussion, eco trivia and reflection-action component. Each nicely coloured illustrated book is a finished story, but given the similar setting, the books that consecutively come later can be seen as sequels. Unlike ordinary story books, the series have interaction components for the readers. While the 10-questions for discussion and did-you-know-information are added after the end of the story are meant to assess the readers' cognitive understanding, the reflection and action part is for real life applications of the knowledge. Most young people today spend hours immersing in activities that involve engaging themselves in social media, playing video games, watching television and videos, surfing the Internet, etc. In short, today's people in the formative years are over-exposed to senseless violence in real life as depicted in social media, thus becoming insensible of their physical and social environments. The suggested activities for reflection and action are provided in the serials in the hope to break such ecological ignorance.

Conclusion

This study has shown that all texts discussed are not fully ecological stories because many of them are morality tales that touch on environmental issues. Accordingly, most stories are human-centered and serve the interests of people to use and rule nature only to abuse it in the end.

It has also been shown here that the use of animal characters is dominant in the narratives. Given the often one-sided nature of animal characters be it positive (futuristic, thrifty, considerate, etc.) or negative (sly, naughty, selfish, etc.), there is a danger that such characters can be easily accepted without seeming weird. Animal characterization is less intricate when compared to possible complexities found in human characters. However, a story with animal characters has the advantage of offering make-believe accounts in objective and non-patronizing mode. This narrative technique is well-suited with the goal to achieve in environmental education for young people by making use of storytelling, despite the anthropocentric inclination it entails. As such, the use of animal characters with more roles and involvedness is attempted in the writing project.

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(Re)Seeing Shadows: Eyes, Mirrors, and Education in Three Work of Ray Bradbury

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Abstract

This paper will initially describe mirrors through the eyes of main characters argued by Genette (1988) and Bal (2008) in three works of Ray Bradbury—Fahrenheit 451 (1953), The Martian Chronicles (1950), and S is for Space (1966). The eyes and mirrors which the characters used to examine self and others are argued by using McGiveron (2008), Mellard (1991), and Jackson (1981) who reread Lacan's mirror stage which is compared to Benito, Manzanos, & Simal (2009). Connor (2008) which links Plato's Allegory of the Cave and Fahrenheit 451 will be used to indicate the need of main character seeking knowledge and leaving his conformist society which is later argued by using Gilbert and Gubar (2000). Those ideas will be connected to the issues of America in 1950s—Cold War, witch hunt, atomic bomb, and rising of televisions—by using Booker (2001), Zipes (2008), and Hoskinson (1995). The education reflected in the works will be compared to history of America in 1950s described by Patai (2013) and Mc Donald (2007). Therefore, this paper will not only describe the projection of 1950s American that was conformist, apathetic, and anti-intellectual but also (re)see and define the role of science-fiction as a genre of children and young adult literature in our society.

Keywords: *eyes, mirrors, education, science-fiction*

Synopsis

This paper describes the projection of 1950s American society which is similar to Indonesian society nowadays in three works of Ray Bradbury—Fahrenheit 451 (1953), The Martian Chronicles (1950), and S is for Space (1966). This paper will not only describe the projection of 1950s American that was conformist, apathetic, and anti-intellectual but also (re)see and define the role of science fiction as a genre of children and young adult literature in our society.

Introduction

"They're like us," I said. "For in the first place, do you suppose such men would have seen anything of themselves and one another other than the shadows cast by the fire on the side of the cave facing them?" (Plato, *The Republic*:515a).

Line above is the opening part of Book VII in Plato's Republic which is possibly able to describe conformist Indonesian society nowadays. In the story, Plato starts by questioning Glaucon to visualize a cave in which people have been trapped since childhood. They were seeing only shadows on the wall casted by fire and controlled by puppeteers. Both of fire and puppeteers are invisible located behind them. Now, let imagine our young generation in Indonesia have similar condition. We, since child, only see screens, which comes from television, gadget, internet, produced by invisible people. The problem is, we believe what written in the screens and sometimes share the link which we do not even understand what they say. We see many things --movies, series, news, advertisements--which click off our thinking; we cannot think when we see things bombarding us like that. They bombard people with sensation. That substitutes for thinking. In end, we have forgotten our nation dream written on the opening of UUD 1945, mencerdaskan kehidupan bangsa.

Literature, then, at this point, science fiction, provide an approach to enlighten the life of our nation. Science fiction as stated by James Gunn "offers the opportunity to stretch the imagination as well as exercise the mind; it can dramatize contemporary problems and consider other ways of existing, behaving, organizing, perceiving, thinking. It is a literature of ideas and a literature of change --it can be a literature of education" (Inside Science Fiction: Essays on Fantastic Literature:14). This paper therefore, will discuss how Bradbury's works can be used to educate and enlighten our young generation. The paper also describes the projection of America in 1950s which was similar to our situation nowadays. In addition, this paper will also answer the role of science fiction as a literary genre for our society and future generations.

Previous Researches

Bradbury's works have got numerous critics from scholars. Most of the critics probably are arranged in one book edited by Harold Bloom entitled "Ray Bradbury's Fahrenheit 451 (Bloom's Modern Critical Interpretations)" published in 2008. Most of them, such as Zipes (2008) and Hoskinson (1995), focused on the issues that change people caused by technology at Cold War era. Mc Giveron (2008) has analyzed how the

main character use other characters as mirrors to identify himself. Although his analysis lack in narrative technique, his ideas and sources, I admit, give a large contribution to my study. In addition, two of Bradbury scholars, Connor (2008) and Kagle (2008), are very important because their works shows the root of Bradbury's narrative. This paper thereupon, will never be finished without their contribution.

Learning through Eyes

In Bradbury's short story, "Pillar of Fire", *S is for Space*, William Lantry, the main character, was a dead man rebirth from his old world. The first thing he touched and saw was his own tombstone written:

"WILLIAM LANTRY"
"BORN 1898-DIED 1933"
(Bradbury, *S is for Space*: 28)

The narrative at this moment tries to project what the character saw entirely. The font type and size was arranged so that the spectator could see what Lantry see. This process of seeing which Bal said entirely mimesis is used to bring the invisible focalizer to front when the focalizer has the same place as the character. At the next sentence, the level of focalization changed. Lantry questioned about his revival. He wondered the year of his rebirth. Instead of asking to the person around him, "[h]e glared at the sky...[and] read the tilings of centuries in those stars" (Bradbury, *S is for Space*: 28). Lantry studies the position of the stars—Orion, Aurega, and Taurus—and "[h]is eyes narrowed." The movement of his eyes indicated that Lantry thinks. He knew that the year was 2349. The process, then, again, is used by Lantry to know his environment. "He looked at the graveyard. It was cold and empty. All of the stones had been ripped up and piled like so many flat bricks, one atop another, in the far corner by the wrought iron fence." At this view, he saw that the other graveyard had gone. He understands that he "stood trembling[ly], in the last cemetery of Earth" (Bradbury, *S is for Space*:29). The story then raised the next question which also asked by Lantry, "What happened to dead people?" (Bradbury, *S is for Space*:29, author's emphasized). By following the pattern above, we would know that the question will be answered by Lantry's eyes. At the next vision, "William Lantry looked at the top of the gigantic pistol shoving at the stars. A small pennant of smoke issued from the top" (Bradbury, *S is for Space*:30). Lantry looked to Incinerator, the pillar of fire, which burned corpses. After seeing all the signs, William Lantry realizes that he was the last dead man on earth. He talked to himself.

"You're the last one, the rare item, the last dead man. All the other graveyards of Earth have been blasted up. This is the last graveyard of Earth and you're the last dead man from the centuries. These people don't believe in having dead people about, much less walking dead people. Everything that can't be used goes up like matchstick. Superstitions right along with it!" (Bradbury, *S is for Space*:30).

Lantry at this moment, use what he saw to understand his situation. Because the focalizer focuses on Lantry and know what Lantry thought, according to Genette, the focalization is internal. Therefore, all of the information which deliver to spectators or readers come from Lantry's eyes.

Jackson said that fantasy fictions served mirror, glass, reflection, and eye to show problems in seeing (1981:43). By using mirror, eyes could be blurred or distorted to distract focus. Therefore, fantasy fictions could give transformation effect from familiar to unfamiliar. For Jackson, in a culture which made eyes as the most dominant organs than others, the real is visible while the unreal is invisible. "The unreal can only have a subversive function in relation to an epistemological and metaphysical system which makes 'I see' synonymous with 'I understand.'" (Fantasy: the literature of subversion:45). Knowledge, comprehension, and reason are created through eyes so that subject 'Lantry' could understand his situation by seeing his surrounding. Because of the internal focalization, spectators only see and understand the event from Lantry's perspective.

Possibly, to realize what Lantry sees and what he understands, now, we should agree with Jackson's idea that "[s]uch marvellous narratives [science-fiction] have a tangential relation to the 'real', interrogating its value only retrospectively or allegorically" (Fantasy: the literature of subversion:43). Most of Bradbury's scholars--Mogen (1986), Watt (1980, (2000), Mc Nelly (1980), Mengeling (1980), Wolfe (1980), Mc Giveron (1996), and Sisario (1970)—also agree that metaphor is most analyzed aspect in Bradbury's works (Connor, *Spelunking with Ray Bradbury: The Allegory of the Cave in Fahrenheit 451*:82) because "metaphor is not merely a figure of speech, it is a vital concept, a method he [Bradbury] uses for comprehending one reality and expressing it in terms of another; it permits the reader to perceive what the author is saying" (Mc Nelly in Connor, *Spelunking with Ray Bradbury: The Allegory of the Cave in Fahrenheit 451*:82). Connor have written an article connecting Plato's Allegory of the Cave with one of Bradbury's work, *Fahrenheit 451*. However, the allegory seems not fit for "Pillar of Fire" in *S is for Space*. The fittest allegory, possibly, is another Pillar of Fire which was one of the manifestations of the presence of the God (Theophany) of Israel in the Torah, the five books of Moses which emerged at the opening of the Old Testament Bible. The pillar accompanied the Children of Israel on their way through the desert (Lie ber, Pillar of Cloud and Pillar of Fire). According to Exodus, "[a]nd the LORD went before them by day in a pillar of cloud, to lead them the way; and by night in a pillar of fire, to give them light; that they might go by day and by night. the pillar of cloud by day, and the

pillar of fire by night, departed not from before the people" (Driver, *The Book of Exodus*:13:21-22). The pillar of fire provided light so that the Israelites could travel by night during the Exodus from Egypt. In 'Pillar of Fire', the Incinerator burned horror books and death people so that the living could live healthy without fearing his body and mind being sick. Therefore, people on the earth never felt fear and did not understand why Lantry kill other people.

However, the way that he was alone understanding himself, seeing only from his eyes, is different from the way main character in another work sees. Montag who is the main character in *Fahrenheit 451*—uses Clarisse who is his new neighbor to identify himself and his society as stated by McGiveron (2008). In *Fahrenheit 451*, initially, the focalization is also internal.

"It was a special pleasure to see things eaten, to see things blackened and changed" (Bradbury, *Fahrenheit 451*:3, my emphasized).

The quote above is the first line in *Fahrenheit 451*. At this point, the novel describes the initial situation through the eyes of the invisible focalizer. What the focalizer sees gives the spectator plenty information. We know that there is something eaten, blackened, and changed because the focalizer sees the things. However, the word "a special pleasure" shows that someone felt them. It is not the main character—Montag—because the next sentence shows that the focalizer sees Montag "[w]ith his symbolic helmet numbered 451 on his stolid head, and his eyes all orange flame" (Bradbury, *Fahrenheit 451*:3). However, the focalization is not zero because the word "a special pleasure" indicates that the focalizer knows the feeling of the character. The focalizer, therefore, possibly, is another fireman who burned books and in narrative purpose seeing Montag. It is internal focalization according to Genette and at the first level of focalizing, according to Bal (Bal, *Narrative theory*: 279).

Then, the level changes when the focalizer sees what Montag sees. Shortly after the beginning of the novel, we discover the following sentence;

He knew that when he returned to the firehouse, he might wink at himself, a minstrel man, burnt-corked, in the mirror. Later, going to sleep, he would feel the fiery smile still gripped by his face muscles, in the dark. It never went away, that smile, it never ever went away, as long as he remembered (Bradbury, *Fahrenheit 451*:4, my emphasized).

Interestingly, Montag was alone at this moment so that the focalizer was peeking Montag seeing himself in the mirror. Then, the level changes when Montag saw the mirror in the fire station mirror letting the spectator see what he sees. According to Bal, this second level of focalizing is the most mimetic view in narration. "The focalizer assumes the character's view" (Bal, *Narrative theory*:280) so that the spectator sees at the same time that the character sees it. At this level—internal focalization according to Genette—what spectator sees is Montag's self reflected in the mirror. According to Lacan, when a child sees him/herself in the mirror, he doesn't see himself but the other made by the image of his mother in the imaginary phase (Mellard, *Using Lacan, reading fiction*:10-1). What Montag sees which is defined as himself is the other constructed by the language of his surrounding. His smile therefore, indicates the acceptance of himself as fireman. According to McGiveron, "his [Montag's] gaze is merely one of self-satisfaction" because "the situation, the surroundings, and even the mirror itself are too familiar [so that] he does not see himself as he really is" ('To Build a Mirror Factory': The Mirror and Self-Examination in Ray Bradbury's 'Fahrenheit 451':64).

Then, the level of focalization changes again when Montag met with his new neighbor named Clarisse Mc Clellan who was a sixteen years old girl. This passage above bears that out;

He saw himself in her eyes, suspended in two shining drops of bright water, himself dark and tiny, in fine detail, the lines about his mouth, everything there, as if her eyes were two miraculous bits of violet amber that might capture and hold him intact. Her face, turned to him now, was fragile milk crystal with a soft and constant light in it (Bradbury, *Fahrenheit 451*:7, my emphasized).

At this level, Montag saw himself in the mirror of Clarisse. However, what Montag sees is what Clarisse sees and also what spectator sees. By showing what Montag see to the spectator, the focalizer seems want to show the different way of seeing. From the next line, we know that Clarisse's face is bright while Montag's face as book burner is dark. By seeing Clarisse's face which is different with his face, Montag can relate it to himself to identify it.

Nevertheless, it seems that seeing is not enough. Montag sees but don't understand. He needs to imagine himself. After meeting with Clarisse, Montag looked at a black wall and

[t]he girl's face was there, really quite beautiful in memory: astonishing, in fact. She had a very thin face like the dial of a small clock seen faintly in a dark room in the middle of a night when you waken to see the time and see the clock telling you the hour and the minute and the second, with a white silence and a glowing, all certainty and knowing what it has to tell of the night passing swiftly on toward further darkensses but moving also toward a new sun (Bradbury, *Fahrenheit 451*:10, my emphasized).

In this state, Montag sees his reflection in the wall. However, what he sees is not his face but Clarisse's face. The face is unreal and the part of his imagination. It seems that focalizer displays what Montag imagines in his memory when looking to the wall to show that Montag thinks Clarisse. According to Lacan, in the imaginary phase, when a child—at the age when he/she starts to be able to talk—sees him/herself in the mirror, the child imagines that the image of his body locate in his/her m[other]. In other words, looking at the mirror, the child seeing the m[other] in it (Mellard, *Using Lacan, reading fiction*:10-1). The imaginary process is important because at the time, child starts to learn the connection between his/her place and her mother which is illuminating. In *Fahrenheit 451*, Montag at this point, also starts to learn his place, Clarisse, and his society which also foreshadowing by the novel stated "all certainty and knowing what it has to tell of the night passing swiftly on toward further darkneses but moving also toward a new sun." This vision predicted the future of Montag who will not only lead him to danger but also lead him to truth.

Clarisse said that "they [people] name a lot of cars or clothes or swimming pools mostly and say how swell! But they all say the same things and nobody says anything different from anyone else" (Bradbury, 1953:31). Montag had seen it but he never realized them. Montag was blind because the surrounding was too similar with him. By seeing Clarisse who talk[s] about how strange the world is" (Bradbury, *Fahrenheit 451*:29), Montag understood that "everyone... is either shouting or dancing around like wild or beating up one another" (Bradbury, *Fahrenheit 451*:30). Therefore, McGiveron said that Clarisse is a mirror. She not only gave information about American society but also "she is so mirror-like in her informing" (*To Build a Mirror Factory: The Mirror and Self- Examination in Ray Bradbury's 'Fahrenheit 451*:65).

Nevertheless, there is something lack in McGiveron that Clarisse is not a faithful mirror. She cannot embrace every small visual element as a mirror truly does. In her information, Clarisse reproduces the reality of American people which trigger or enlighten what Montag sees. The act of reproducing reality named mimesis, according to Benito, Manzanar, & Simal, cannot represent the reality because mimesis "is always going to alter the original" (*Uncertain Mirror: Magical Realisms in US Ethnic Literatures*:9). Clarisse sees the reality and then reproduce the reality as words. Words function however, is completely different from mirrors because words has to select and order which means something has to come first. Somehow, the selection and ordering will always entail the beliefs and view of the describer (Morris in Benito, Manzanar, & Simal, *Uncertain Mirror: Magical Realisms in US Ethnic Literatures*:9). Therefore, instead of becoming a faithful mirror, Clarisse is a distorting mirror. She emphasizes and focuses the issue in the society which other people do not reflect. In addition, Clarisse does not only reflect his society but also strengthening and deepening the moral understanding of the reality. Her mimesis does not only indicate what has happened in the society, but also what would happen. Therefore, seeing himself in the distorting mirror of Clarisse, Montag realizes that he merely wears "his happiness like a mask and the girl had run off across the lawn with the mask and there was no way of going to knock on her door and ask for it back" (Bradbury, *Fahrenheit 451*:12).

However, this politic of seeing is different to Lantry in "Pillar of Fire". Lantry sees and he understands while Montag has seen his society but he cannot understand. He needs Clarisse to reflect the condition. Feasibly, we should borrow Connor's idea in his article to understand and answer the different between those politics. In short, Connor (2008) discusses how Bradbury's *Fahrenheit 451* repeats six-part divisions of Plato's Allegory of the Cave which focus specifically on the cave's inhabitants: those who are bound in the cave; the cave's puppeteers; the madman; those who escape from the cave; those who help the escapees; and those who would return to the cave. His idea come from Morson who "suggest that Plato's Allegory, as well as the counterplots of 'the madman' and 'escape,' provide the 'masterplot' for the entire genre of utopian fiction. He [Morson] maintains 'most utopias' describe a similar journey from darkness to light, followed by a real or imagined return" (in Connor, 2008:83). Intertextuality is shown clearly when Montag hoped that his people could get out from stupidity, "maybe the books can get us half out the cave" (Bradbury, *Fahrenheit 451*:74). In the allegory, caveman is people who were trapped inside the cave since child. Their hands and necks were bound so that they could only see shadow casted by fire behind them (Connor, *Spelunking with Ray Bradbury: The Allegory of the Cave in Fahrenheit 451*:84). In *Fahrenheit 451*, American people only held information from fireman books because the others books burned and destroyed.

By borrowing the idea, Connor said that Montag is similar to caveman while Clarisse is similar to madman who already saw sun, grass, tree, and animal. Clarisse had knowledge about the world outside. When walking with Montag to home, Clarisse said that "drivers don't know what grass is, or flowers, because they never see them slowly" (Bradbury, *Fahrenheit 451*:9). Clarisse known that green is grass, pink is rose, white is home, brown is cow, and there is people in moon. Clarisse let rain drop to her face because "[t]he rain feels good. I love to walk in it" (Bradbury, *Fahrenheit 451*:21). Clarisse also "smelled old leaves" (Bradbury, *Fahrenheit 451*:29). Therefore, Montag said that Clarisse had seen everything while "[h]e hadn't looked for a long time" (Bradbury, *Fahrenheit 451*:9). In this sense, as a madman, Clarisse functions to show Montag as caveman the outside world and drag him out of the cave. Borrowing Connor's idea, Lantry in 'Pillar of Fire' is not caveman because he does not come from the future world. Some people in the story believed that he was the man who returned from Mars. Lantry is a madman similar to Clarisse so that he understands his world when seeing it. Both of them fulfilled their duty as madman by dragging people out of the cave although both of them was died in the end of the story. Montag therefore, could be the critic for Plato's Allegory because he was a caveman who turned into a madman and still alive killing his Captain and escaping from mechanic all hound out of the city. In this sense, 'Pillar of Fire' tried to project American issues from alien perspective while *Fahrenheit 451* tried to show American issues from inside.

However, according to Gilbert and Gubar who cited Diner, "all knowledge of Fate comes from the

female depths; none of the surface powers knows it. Whoever wants to know about Fate must go down to the woman, meaning the Great Mother, the Weaver Woman who weaves" (The Madwoman in the Attic:95). In this sense, the one who lives in the cave is Clarisse. Montag should go inside the cave to get the knowledge. Clarisse was a mad[wo]man because she had knowledge about the world outside. However, although every woman is related to the cave and her power to annihilate, her dark knowledge buried in caves, it is the man who knows the cave and analyzes its meaning and its language (Gilbert and Gubar, The Madwoman in the Attic:96). Montag consequently, should interpret what he sees in Clarisse in order to learn about the knowledge of Fate. These two concept, Plato's Allegory of the Cave and the Madwoman in the Attic are resonated each other so that the word "all certainty and knowing what it has to tell of the night passing swiftly on toward further darkneses but moving also toward a new sun" cited previously makes sense. Montag was going to the cave and at the same time seeking for the sun.

Getting a new way of seeing from Clarisse, Montag could see American society when looking his wife named Mildred.

Late in the night he looked over at Mildred. She was awake, there was a tiny dance of melody in the air, her Seashell was tamped in her ear again, and she was listening to far people in far places, her eyes wide and staring at the fathoms of blackness above her in the ceiling (Bradbury, Fahrenheit451:42, my emphasized).

The level of focalization changes at this vision. Different from the previous vision in which focalizer peeks Montag or sees what Montag sees, in this level, Mildred is focalized from without or from Montag eyes. In other words, the focalization is external through Montag's eyes. What focalizer sees through Montag's eyes is that Mildred used two technologies. The first is Seashell she wore which is "thimble radios tamped tight" (Bradbury, Fahrenheit451:12). The second is three walls television which she was staring. What I emphasized is the word 'again' which shows that Mildred uses it often even later described that she used it when asleep. His wife seems to succumb to both of the technology. In further sentence, Mildred asked Montag to buy a new television which was very expensive although he already bought a new television last month. Furthermore, Mildred often drove her car all night long feeling good hitting rabbit and cat. She also was hard to sleep so that she overdoses consuming sleeping pills.

In this sense, Mildred who is the part of American society in the novel, only sees and listens the shadow of fire which is the technology--Seashell and television--casted by far people in far place. Socrates said that "such men would hold that the truth is nothing than the shadows of artificial things" (Plato, The Reoublic:515c). Because Mildred always uses the technology, she will believe what she sees, as Jackson (1981) said, 'I see' synonymous with 'I understand.' McGiveron said that Mildred is also a mirror which reflected "the superficiality and emptiness of the novel's society" ('To Build a Mirror Factory': The Mirror and Self-Examination in Ray Bradbury's 'Fahrenheit 451':65). Because Mildred in the novel is similar to other people, Mildred could possibly represent the society. Because Mildred is mirror, Montag sees himself and her as "a silly empty woman near a silly empty woman, while the hungrysnake made her still more empty" (Bradbury, Fahrenheit 451:44). Thus, after seeing Mildred, Montag is "so mad [he] could spit!" (Bradbury, Fahrenheit 451:44). Because the focalization is internal, all of the information is seen through Montag's eyes. Thus, it is not only the information which focalizer see but also Montag's mind or what Montag think when seeing. What Montag sees and thinks reflects the politic of the novel itself. In this sense, Bradbury criticizes American society 1950s who succumb to technology. People who forgot to see other people became stupid. Bradbury emphasizes that seeing was important to get knowledge shown by Montag who tried to understand Clarisse. By seeing Clarisse, Montag realized that he was unhappy. He was married but he did not have child. He did not love his wife and did not understand why he burned books. Bradbury warned masses through education so they are able to exit from cave.

In the context of 1950s America, conformist American families in the society was married and able to buy television at home. Mc Donald said that in 1946, there were only 6000 televisions produced in America, but seven years later these number was increased to seven million (American literature and culture, 1900-1960:188). Then, in 1950, nine percent of American family had television and the number increased to 64 percent in the middle of 50s. In 1960, the number increased to 87 percent (Patai, Ray Bradbury and the Assault on Free Thought:42). For Mc Donald, the number showed the way American lived has changed from dominating through weapon and war to domestic conformity. Besides, most of Americans were married. Mc Donald said that American wife was happy cleaning kitchen and cooking while American husband smoked cigarettes, brought bag, and worked in office. Children was naughty but they had good attitudes. These pictures were the result of American Dream. The way they live represented American self in 1950s (American literature and culture, 1900-1960:188). In this sense, Clarisse therefore, asked not only Montag's self but also American's self about industry in America. Bradbury indicates that the root of the problems in America is conformity (Zipes, Mass Degradation of Humanity and Massive Contradictions in Bradbury's Vision of America in Fahrenheit 451:6). Bradbury shows that state and industry have contributed in producing television, sport gambling, recreation park, and advertisement. All of those blocked self reflection and another way of living which is different from the way most people lived. Furthermore, according to Patai, television in Fahrenheit 451 is not like television in Orwell's 1984 which is used to served fear as a strategy to control society. For Patai, Bradbury uses television to create "a quiescent population lulled by a kind of non-thinking awareness combined with bodily comfort and soothing sounds" (Ray Bradbury and the Assault on Free Thought:42). In other words, watching television can create a stupid society.

Those situation is similar to Indonesian people nowadays. Almost every family in Indonesia has television. According to Nielsen Audience Measurement, a company which surveys television watchers in Indonesia, in 2014, 95% of Indonesian people watch television followed by another media, Internet (33%), Radio (20%), Newspaper (12%), Tabloid (6%) and Magazine (5%) (Konsumsi Media Lebih Tinggi di Luar Jawa). However, most of the television programs seems did not have good quality. According to Komisi Penyiaran Indonesia, most of the program Indonesian watched in 2015 was drama and variety show. Both types of the programs are lack in quality index. KPI said that the index of the programs was still below standard, 2 from 4 (KPI, Handout Hasil Survei Indeks Kualitas Program Siaran Televisi Maret-April 2015:27).

Although 1950s America has been told as the developing era and everything seems great, David Caute, in his survey, told that 1950s America is the decade of The Great Fear (in Booker, Monsters, mushroom clouds, and the Cold War: American science fiction and the roots of postmodernism, 1946-1964:5). Caute emphasized that this decade is full by the fear of communism and terror because there were witch hunt army who hunted communist. However, the issue just realized half decade later. Strangely, most of 1950s American people saw 1950s as the decade of peace and prosperity because the rapid development of American economy (Booker, Monsters, mushroom clouds, and the Cold War: American science fiction and the roots of postmodernism, 1946-1964:5). According to Hoskinson (1995), the fear of communism is caused by the development of nuclear technology. In 1949, Uni Soviet had succeeded in developing nuclear weapon named ICBM (Intercontinental Ballistic Missile). This therefore, ended American monopoly in nuclear technology but then raised an assumption that there were spies in US Government. Senator Joseph McCarthy accused there were communist working in Ministry of Foreign Affairs without any proof. This lack of seeing and understanding caused three million civil servants in government were investigated and 200 of them had fired while thousands of them had resigned. For Hoskinson, this is a politic government used to maintain their society still conform and similar (The Martian Chronicles and Fahrenheit 451: Ray Bradbury's Cold War Novels:346). This kind politic Zipes sees is an act of keeping tradition which will degrade society (2008:3). This reality has been reproducing in Fahrenheit 451 and 'Pillar of Fire' in form of burning books. Both of society in the works burned books because they thought books were dangerous and could infect people.

However, there were no book burning in 1950s or even book censorship. In fact, according to Zipes, "Books are not being burned with "1984" around the corner. Books are proliferating and being distributed on a massive scale. They are being received and used in manifold ways just as are the mass media such as television, film, radio, video—and not by a solid mass of cattle" (Mass Degradation of Humanity and Massive Contradictions in Bradbury's Vision of America in Fahrenheit 451:17). In this sense, the problem that Bradbury concerns is not book burning, but American's will of reading. When the books is there, is the society read them? If we read them, do we read a proper book? Therefore, according to Mogen who cited Reid, on the whole, Bradbury's works never rejects technology. He is belonging to science fiction tradition --H.G. Wells, Aldous Huxley, Frederick Pohl, and Ursula K. Leguin--which warn society the bad impact of using technology and question whether technology is always good for humanity (Ray Bradbury:10). Therefore, Bradbury is similar to Melville and Hawthorne. Instead of blaming technology, they criticize people believe in using technology which makes society far away from thinking (Kagle, 2008:26).

However, this vision is argued in Bradbury's *The Martian Chronicles*. The last story, entitled 'October 2026: The Million-Year Picnic', Timothy and his family are going to Mars. The first line of the story was focalized through Timothy eyes;

Somehow the idea was brought up by mom that perhaps the whole family would enjoy a fishing trip. But they weren't Mom's words; Timothy knew that. They were Dad's words, and Mom used them for him somehow (Bradbury, *The Martian Chronicles*:229, my emphasized).

Through Timothy mind, "Timothy knew that", spectator is given the idea that this picnic to Mars is not really a picnic. Although his dad said that they came to Mars for fishing, what Timothy see later describe that he did not understand. When the boat went up-canal, Timothy saw a funny look in Dad's eyes and the focalizer gave a comment that the face is "[a] look that Timothy couldn't figure. It was made of strong light and maybe a sort of relief. It made the deep wrinkles laugh instead of worry or cry" (Bradbury, *The Martian Chronicles*:229). Although the focalizer is internal through Timothy eyes, the vision gave a peek or a foreshadowing for the next event. This pattern of focalization is similar to *Fahrenheit 451*.

However, the pattern starts being different after Timothy seeing Earth in the deep ocean sky which give spectators plenty information although Timothy saw nothing. He tried "to see Earth and the war and the ruined cities and the men killing each other since the day he was born" (Bradbury, *The Martian Chronicles*:230). When Timothy did not see anything, somehow, the spectator is given information about the reason their family left Earth. Timothy did not understand what he sees while his Dad knew something but not yet informed by the focalizer. Then, what he did is seeing his mom. At this level, Mom is focalized through Timothy's eyes while keeping information same as Timothy. In other words, the focalization became external to his mom. At his vision,

She [Mom] kept looking ahead to see what was there, and not being able to see it clearly enough, she looked backward toward her husband, and through his eyes, reflected then, she saw what was ahead; and since he added part of himself to this reflection, a determined firmness, her face relaxed and she accepted it and she turned back, knowing suddenly what to look for (Bradbury, *The Martian Chronicles*:232).

Timothy only saw the direction of what his Mom see, but he did not see what his Mom see. However, in the next line when Timothy looked to same direction, the spectator see what Timothy sees--"a straight pencil line of canal going violet through a wide shallow valley penned by low, eroded hills, and on until it fell over the sky's edge" (Bradbury, *The Martian Chronicles*:232-3). Because what Timothy saw has same direction to what Mom saw, what he saw is possibly same with his Mom. However, differ from his Mom, Timothy did not understand what the scenery and his Dad reflects. He only realized after his father burning all books he bought from earth. When Timothy saw "all the papers were gone except one", he realized that "[a]ll the laws and beliefs of Earth were burnt into small hot ashes which soon would be carried off in a wind" (Bradbury, *The Martian Chronicles*:240). Their family burned books so that they could start their life as a Martian free from Earth, free from technology, to gain freedom of mind.

The real problem of American society in the novel is not technology but education. Through Clarisse, Bradbury criticizes education system in America. Clarisse described that her class always used mass media and sport so that there was not critical discussion. Besides, Clarisse, told that American young generations experienced stress. The young generations killed each other and destroyed cars. Dad also said that the main purpose of going to Mars is to educate his children. He said, "Your mother and I will try to teach you. Perhaps we'll fail. I hope not. We've had a good lot to see and learn from" (Bradbury, *The Martian Chronicles*:240-1) They had planned it before their children were born and still will be done whether War had come. Bradbury emphasizes this issue in his interview, "[n]ot for a moment. The main problem is education, not politics. The teachers of our country have to taught to start teaching and reading and writing in kindergarden and first grade... However, the teachers were all poor [at the time]" (Bradbury, *Fahrenheit 451*:182-3). Although he said that the teachers is poor, the problem is that teachers does not love what they are doing. "It has nothing to do with pay" (Bradbury, *Fahrenheit 451*:183).

Therefore, Bradbury uses science fiction as his writing media. If his writing only reproduced American reality, it would be a history. If his writing is only something unreal, it would be a fantasy. Through science fiction, Bradbury will be able to reproduce American problems and imagine its solution as stated by Mc Kitterick

Perhaps SF's purpose is to urge us on toward important things, toward a future in which we can survive; it certainly urges us toward the stars. SF, as functional art, helps men and women dream great dreams—and recognize great nightmares before they happen, so we can stop them. 'Nothing is impossible if man wants to do it'. But without dreams, there is no future (*How You Can Save the World, Build Utopias, Make Children Smarter, and Maybe Plant a Few Trees*).

In conclusion, Bradbury's *Fahrenheit 451* shows that the real problem of American society in 1950s is not conformity, communism, technology, book burner, but stupidity. American people become anti-intellectual. People are afraid of thought and laugh at those who learn and read books. By seeing, Bradbury reminds American people that knowledge and education are very important. Besides, Bradbury's *Fahrenheit 451* is a distorting mirror of America 1950s. By reproducing parts of 1950s American reality, Bradbury tried to project issues in 1950s so that people can see and identify their future problems and think its solution. In other words, he warned Americans to learn from past and see the future because people who refuse to learn history are condemned to repeat it, as he said being interviewed by David Mogen in 1980. "The *Martian Chronicles* and *Fahrenheit 451* come from the same period in my life, when I was warning people, I was preventing futures" (Ray Bradbury: 83). Probably, by learning through our eyes, our young generation can prevent calamity and create better futures too.

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Teaching Reading through Children's Literature: The Impact and Process of Save the Children's Literacy Boost Program

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Abstract

Access of children to children's literature remains a major concern in the Philippines. According to the National Library of the Philippines, there are only 1,396 public libraries when there should be 43,000. Commercial book stores are also concentrated in Metro Manila, leaving other children across the archipelago with minimal access to children's literature. To increase the access of children to quality children's literature and help ensure that children learn to read by the end of 3rd Grade, Save the Children implements its Literacy Boost Program. Literacy Boost is an innovative and evidence-based program that ensures quality literacy education inside and outside formal school settings through children assessment, teacher training, and community action. In the program's community action component, there are learner-centered activities that allow children to enhance their literacy skills in fun but educational ways. It uses best practices from existing research on how to teach children to read through local and developmentally appropriate children's literature and play-based activities. The paper will present the integration of children's literature and teaching reading skills in the context of Literacy Boost Program. It will outline how the program model contribute towards improvement of children's literacy habits and practices, in school and household level where interventions are being implemented. It analyzes what factors are associated with greatest change in children's literacy habits and practices, and correlate reading scores and school performance in the target communities. Further, the presentation will highlight context-specific similarities and differences in urban and rural settings.

Keywords: *reading, literacy, Literacy Boost, Save the Children, literacy program, teaching reading*

Introduction

When teaching learners how to read, access to and consistent exposure to reading materials are very important. In fact, access to reading materials is one aspect of building a literacy-rich environment. A learning environment considered as "literacy-rich" emphasizes the importance of speaking, reading, and writing in the process of learning. Such kind of environment may be found in school classrooms, at homes, or in community centers and is typically comprised of print, reading, and writing materials, opportunities for literacy learning and adults who model the functional use or purpose of print, reading, and writing (Center for Early Literacy Learning). Ideally, all learners regularly experience a literacy-rich environment to facilitate the swift development of language and literacy. However, due to scant resources, outmoded paradigm and/or community systems, the learning environments established may be lacking or skewed in certain areas, and the quality may warrant major improvement.

Recognizing the importance of establishing literacy-rich environments to promote language and literacy development, Save the Children has developed the Literacy Boost Program. The Literacy Boost Program intends to promote a culture of reading and improve literacy outcomes. The program is innovative and mobile, employing research-backed instructional strategies in teaching reading among hard to reach and impoverished areas. The program utilizes a multipronged approach that taps into the capacities of various community members and mobilizes them to maximize children's learning and love for reading. It is currently being implemented in more than 12 countries in Africa, Asia, Latin America, and the Caribbean.

The State of Literacy

Worldwide, the focus on education was access to learning over educational quality, producing what United Nations Educational, Scientific and Cultural Organization (UNESCO) and other agencies call a 'global learning crisis'. "This crisis has meant that 250 million children are left behind, 130 million of whom cannot read despite completing four years of education" (Save the Children 6).

In the Philippines, the Education for All⁸⁶: 2015 Review Report state improvements in Basic and

⁸⁶ The Education for All (EFA) movement is a global commitment to provide quality basic education for all children, youth and adults. The movement was launched at the World Conference on Education for All where participants endorsed an 'expanded vision of learning' and pledged to universalize primary education and massively reduce illiteracy by the end of 2015.

Functional Literacy Rates, as seen on Figure 1 below. The 2008 FLEMMS⁸⁷ cited in the report showed that the 86.4 percent national functional literacy⁸⁸ rate exceeded the initial 84.59 percent target set. Improvements may also be observed in Basic literacy rates from 2003 to 2008. These results indicate a step forward towards achieving higher functional literacy rate for everyone in 2015, which is the country’s overall Education for All objective.

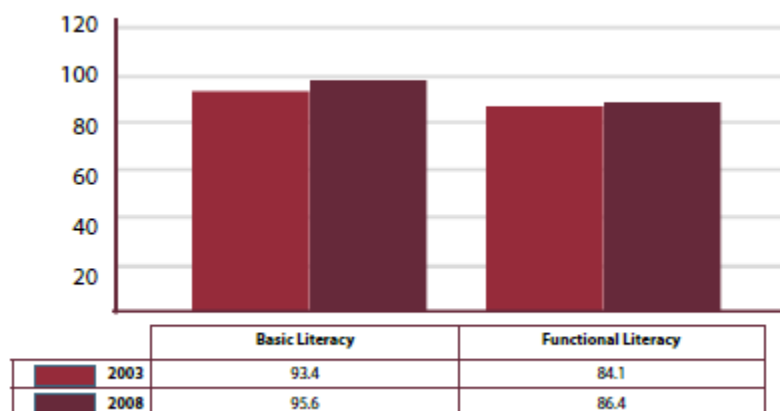


Figure 1: Basic and Functional Literacy Rates, 2003 and 2008 (Department of Education, *Education for All 2015 National Review Report: Philippines*; Web; 30 September 2016)

While the country’s Basic and Functional literacy rates have improved, the absolute number of illiterate Filipinos was still significant. FLEMMS 2003 survey report it at 4.1 million. Further, from “10 to 64 years old, around 3.8 million do not know how to read and write, and a total of 9.2 million were not functionally literate or unable to compute and lacked numeracy skills. The functional literacy rate among females was higher than males” (Department of Education 24).

Probing into the status of children in school, the Department of Education also reported fluctuating figures on students who completed elementary and high school education. “As of SY 2012-2013, there were around 26 percent of pupils who did not finish their six years of elementary, while around 25 percent of the students did not complete their four years of high school” (Department of Education 24).

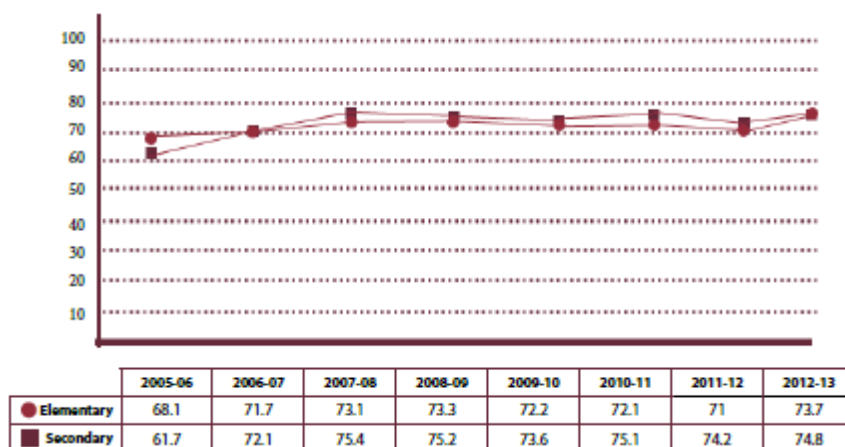


Figure 2: Completion Rates, Elementary and Secondary, SY 2005-2006 to 2012-2013 (Department of Education, *Education for All 2015 National Review Report: Philippines*; Web; 30 September 2016)

The Department of Education (DepEd) also monitored enrollees at the start of the school year and whether they completed their current grade level/academic school year. The eight year period covered revealed an initial increase in cohort survival rates followed by a fluctuating pattern. The DepEd report states that around 6% pupils in elementary leave school.

⁸⁷ Functional Literacy, Education and Mass Media Survey (FLEMMS), is administered by the government through the National Statistics Office (NSO). The FLEMMS is a national survey that gathers information on basic and functional literacy, the educational skills and qualifications and exposure of the population to mass media.

⁸⁸ Basic or simple literacy is defined as having the ability to read and write and understand a simple message while Functional literacy is defined as a higher level of literacy which include reading, writing and numeracy skills. These skills enable individuals to efficiently participate in everyday activities in the society.

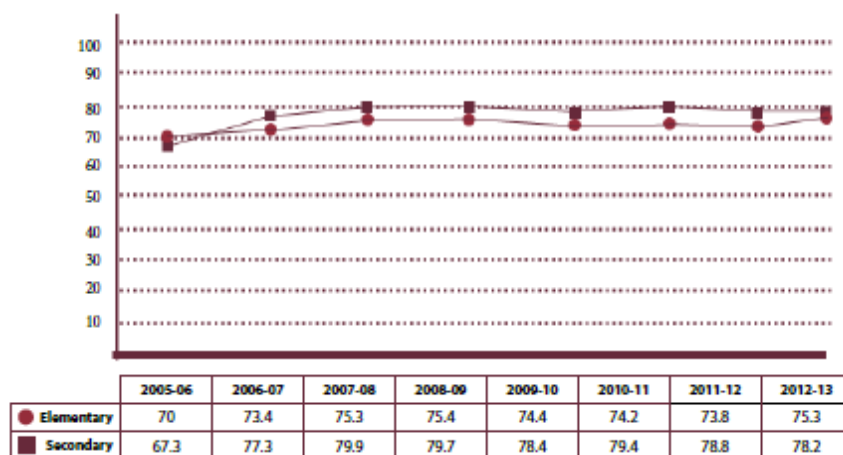


Figure 3: Cohort Survival Rates, Elementary and Secondary, SY 2005-2006 to 2012-2013 (Department of Education, *Education for All 2015 National Review Report: Philippines*; Web; 30 September 2016)

Both Completion Rates and Cohort Survival Rates reveal that a significant number of children leave school, thereby limiting their access to education and literacy development. “Most of the leavers and repeaters were in the lowest grade levels from grades 1 to 3. About 13.04 percent of students, in fact, left Grade 1 in SY 2011-2012. The number was lower for Grades 2 and 3 at 4.78 percent and 3.30 percent, respectively” (Department of Education 25). The early grades are fundamental in children’s language acquisition and development of literacy skills. Laying the groundwork on literacy development transpires during Kindergarten and Early Grades - grade one, two and three. Children who leave school at such a young age are deprived of the foundation in education and literacy, thus, assistance on learning and practicing these skills must be provided whenever possible.

Children’s Access to Reading Materials

Whether in school settings, households or other areas, access to reading materials is important in developing children’s literacy skills and inculcating the love for reading. The establishment of literacy-rich environments in household, schools and communities highlights that education and literacy are given priority. However, in some cases, even if mechanisms are in place to promote literacy development, the lack of resource pose a great challenge in implementing and sustaining initial endeavors. This scenario is particularly evident in areas with low resource and poor access to reading materials. Access to textbooks, teacher guides and reading books is especially important for learning in low resource and print-poor settings. But comparative data on their availability is scant and unsystematic (UNESCO 212). For children without reading materials at home, it is crucial to access reading materials through other means such as reading centers, libraries and book stores where reading materials are available for children.

In the Philippines, an existing law mandates local government units to establish libraries and reading centers. Republic Act 7743 states:

“This is an Act providing for the establishment of congressional, city and municipal libraries and barangay reading centers throughout the Philippines, appropriating the necessary funds therefore and for other purposes.”

Reading centers and libraries remain scant in the country. As the National Library reports, “As of December 2014, there are 59 provincial libraries, out of the 81 provinces, 107 city libraries out of 144 cities, 600 municipal libraries out of the 1,490 municipalities, 613 barangay libraries out of more than 42,000 barangays, 4 congressional districts out of 229 districts and 1 regional library out of 17 regions.” This scenario is attributed to poor resources and poor local government unit leadership.

Book stores are also concentrated in the National Capital Region, with the majority of book stores clustered in the country capital Metro Manila. “The clustering of bookstores in the National Capital Region ensures that its population of over 11 million has access to books despite the increasing amount of store space dedicated to non-book materials. However, the rest of the population, especially those located in rural areas, do not have the same level of access” (Book Development Association of the Philippines 86-88). Children from poor settings in urban and rural areas are also disadvantaged since they don’t have the purchasing power to acquire from book stores. Hence, children’s exposure to reading materials are limited to what is introduced in schools, which are in the form of textbooks. Textbooks, intended for instructional purposes and didactic in nature, may not provide the same literary and enjoyable experience that children’s literature offer.

Literacy Boost Program

To help address the crisis in literacy, improve literacy outcomes and children’s limited exposure to literacy

rich environments, Save the Children has developed and implemented the Literacy Boost Program. This program help ensure that children learn to read by the time they finish third grade and that children have access to quality literacy education inside and outside formal school settings. The program is intended for all kinds of children, regardless of their literacy skill level. It follows a three-pronged approach that taps into and mobilizes resources in the child's immediate environment - assessment, teacher training, and community action.

Assessment

An assessment is conducted to collect the background information of participants and establish reading skill levels before and after program intervention. In partnerships with schools, results of assessment would help Literacy Boost teachers and school teachers track student performance and develop additional reading intervention when needed.

Teacher Training

The 'teachers' in the program are comprised of community volunteers, parents, high school and college students, working professionals, and retirees with or without teaching background. The trainings are conducted over the course of a year, so that teachers can practice each individual skill in the classroom between training sessions and reflect on its application. Literacy Boost teacher training sessions are not intended to replace government curricula. Rather, the sessions are designed to enhance literacy instruction by using the government curricula.

Community Action

Parental involvement and the immediate environment are crucial in children's education and literacy development. Mobilizing the community to initiate efforts on improving literacy are key to program success and sustainability. Children's language and literacy development is not the sole responsibility of educators and schools. Further, "Family engagement is a shared responsibility of families, schools, and communities for student learning and achievement; it is continuous from birth to young adulthood; and it occurs across multiple settings where children learn" (Weiss, Lopez and Rosenberg 3). Considering this framework, the Literacy Boost Community Action program is comprised of activities that seek assistance from various community members.

Parent Education Sessions. Workshops and discussions are held with parents to highlight the importance of parental support in children's learning and development. These sessions emphasize that everyone can help promote children's reading skills and oral language development regardless of their own reading ability. The program emphasizes that everyday activities have the potential to boost children's learning of letters, sounds and words, and develop children's knowledge of the world around them.

Book Banks. Providing communities with a variety of reading materials is another essential part of Literacy Boost. Children borrow materials from these community-based Book Banks, and use them to practice independent reading.

Reading Buddies. One on one reading sessions with peers are conducted to help children read. In this set-up, a beginning/struggling reader is assisted by a peer who is relatively more advanced in reading.

Reading Camps. This is where children come to interact with literacy in fun but educational ways. Reading Camps are intended to encourage children to see reading as a fun and engaging activity that is useful in all situations; that reading is experienced everywhere and not just in school. Reading Camp sessions intend to complement other components of the Literacy Boost program.

The Reading Camp curriculum focuses on five literacy domains or skills: phonological awareness, letter phonics and word decoding, fluency, vocabulary development, and comprehension. The literacy domains or skills are integrated in every session's pre-reading, during reading, and post reading activities. These activities are play-based and designed in such a way that pique children's interest. Further, the Reading Camp curriculum is aligned with Department of Education's K to 12 Mother Tongue Based-Multilingual curriculum which provides initial exposure to children's Mother Tongue and eventually to Filipino and English.

Stories selected for Reading Camp are from the roster of commercially available reading materials that passed the requirements for the Literacy Boost program. When selecting stories for Book Banks and Reading Camps, the storybooks must adhere to the suitable length, number of words, illustration, book organization, topic, vocabulary, and format. Content, delivery and portrayal on the following topics are also taken into consideration: community cooperation, diversity, gender equality, disaster risk reduction, child empowerment and participation, child protection, poverty, livelihoods, environment, health and nutrition, love for reading and education, history and nationalism, peace promotion and conflict resolution. The stories not only serve as a platform for teaching literacy lessons but also represent key messages from the organization.

There is a total of 21 Reading Camp Sessions, held weekly for 2-4 hours. Sessions may be held outside

the four corners of the classroom, in any learning space where the class is safe and can easily interact with each other. Each session essentially go through the following elements: (1) Free Play or Sign in - Children’s free time where they get to read books, play with toys doodle and write on the attendance sheet while waiting for the arrival of their classmates, (2) Song Time - An activity that calls children’s attention and sets the tone of the class; it signals that the class is about to start, (3) Agenda - Outlines the activities of children and lets them know what to expect for the session, (4) Story Time - Exposes children to the world of books and print as the Camp Teacher read the selected story, (5) Activity Time - Activities related to the story or the literacy domains targeted for the session, (6) Make and Take - Basic reading materials and games that children take home to continue their practice and development of literacy skills, and (7) Journaling - Children reflect on what transpired in the session through a prompt question which they answer by drawing or writing their thoughts. All Reading Camp components are integrated to simulate a classroom experience. However, in these sessions, the emphasis is on experiencing fun and enjoyment in learning and literacy development.

Among all the components of the Reading Camp, a study reveals that Story Time is the favorite among children. See figure below for more details.



Figure 4. Percentage of Children who reported each activity as their favorite part of Reading Camp (Reading Beyond School Walls: Literacy Boost Reading Camps, Evaluation Study on Children who attended Reading Camps in South Central Mindanao and National Capital Region, 2016; June 2016).

During Story Time, the facilitator asks the students questions in three instances: before, during, and after the story is read. Prior to storytelling, difficult words are unlocked in a manner that young children can understand. This may be done through the use of pictures, demonstrations, and contextual clues in a sentence. Sometimes the story itself unlocks new vocabulary through the text and the pictures. Another important part of pre-reading is tapping into children’s background knowledge and experience so they can relate to the upcoming story. The session guides use varied forms of tapping the learner’s experience through questions, semantic webs, venn diagrams, guessing charts, among others. Questions are also posed to children during storytelling so that children can be active thinkers. Pauses are made at strategic moments to help children track the story development and clarify misconceptions about it.

Post reading activities include posing questions and individual and group activities that are related to the story and literacy competencies. Asking children questions after storytelling keeps them engaged in the story and helps them build connections and comprehension skills. It also encourages many children to share their ideas. Integrated post reading activities would also hone children’s literacy skills with the story in mind. This helps create an encouraging and playful atmosphere so that children will have fun and rewarding experiences.

Impact of the Literacy Boost Program

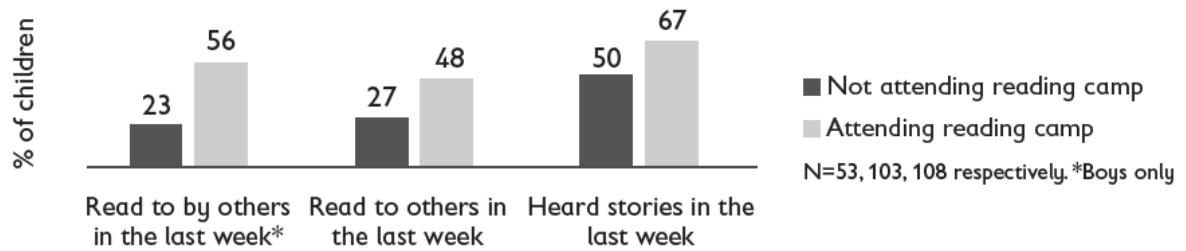
In the last quarter of 2015, a study was commissioned by Save the Children Philippines and Save the Children US through the SC-University Partnership for Education Research (SUPER) Program with the University of Toronto, Canada. The study, led by SUPER fellow Margaret Dunlop, focused on the impact of Reading Camps, the home literacy habits, and attitudes among families and communities in selected Save the Children areas in urban areas, represented by Metro Manila, National Capital Region and rural areas, represented by South Central Mindanao.

For Manila, the research zeroed in on 175 randomly selected participants in Quezon City. The community is suburban, highly populated, and its population is of relatively low income and socioeconomic status. Participants in Mindanao were selected from a wide geographical area within Sultan Kudarat and South Cotabato, focusing on 132 randomly selected participants. The majority of communities are rural and some are very remote; communities include indigenous tribal groups and immigrant-descended groups.

The research reveals that the Literacy Boost Reading Camp model significantly contributed to the improvement of children’s literacy habits as compared to those who did not attend the Reading Camps. Highlights of the research results are the following:

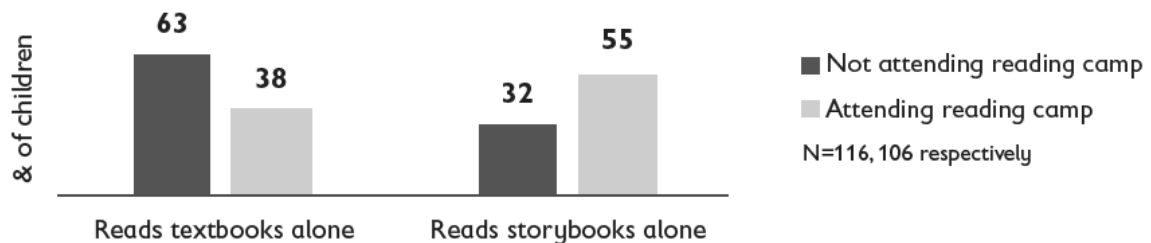
Participation in Reading Camps result to positive literacy habits. Research reveals that children who attend Reading Camps enjoy being read to, reading to others and listening to stories. Boys attending Reading Camp sessions in Manila enjoy being read to. In the same area, boys and girls enjoy reading to others and

most likely heard stories in the last week. No consistent differences were observed among children in Mindanao.

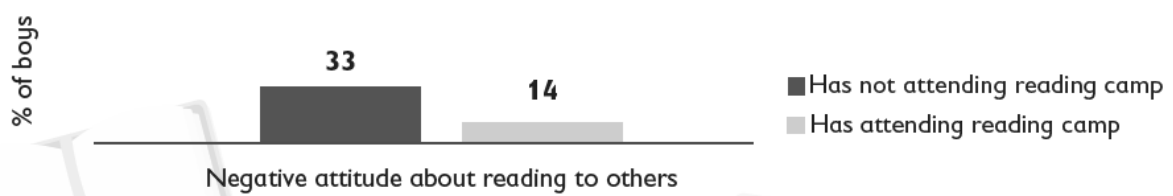


Children in Reading Camps are more likely to read books and study textbooks compared to those not attending Reading Camps. As for their preference in reading materials, children who attend Reading Camps prefer reading storybooks to textbooks. In Manila, when given a chance, boys and girls opted to read storybooks over textbooks for independent reading. No consistent differences were observed among children in Mindanao.

Textbooks are prescribed in classes and in some cases, the only reading material available in schools. Preferring storybook materials signify exposure to other types of reading materials and indicate enjoyment from the Storytime activities in Reading Camps.



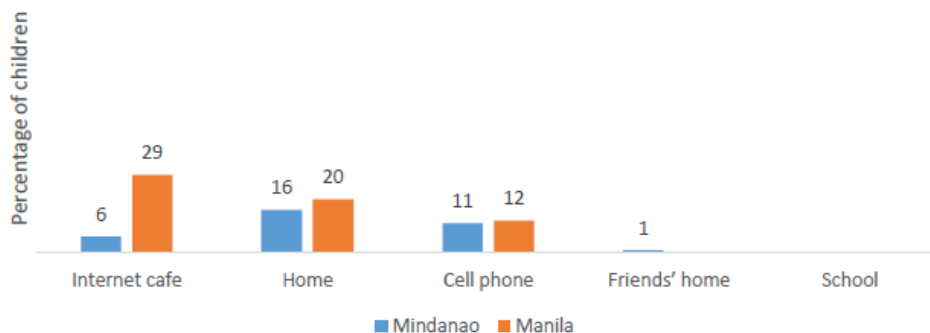
Boys who attend Reading Camps are more positive towards reading to others. For boys in Manila and Mindanao, those who attended Reading Camps were significantly less likely to feel negatively about reading to others. No consistent differences were observed among girls.



Children mostly do literacy activities with peers and with women. Mothers engage in literacy activities by talking, telling stories and reading to children. Teachers, which are predominantly female, read and tell stories to children. Peers and younger siblings are read to while older sisters tend to read to children. Peers engage in book exchange, games, singing and reading to each other. Fathers and older brothers do less of abovementioned. These findings were evident for children in Manila and Mindanao.

Children in Mindanao may rely on school more to learn to read. In total, 57 percent of children in Mindanao reported learning to read mainly at school compared to 46 percent in Manila. One possible explanation for this finding is that literacy levels among caregivers are lower in Mindanao.

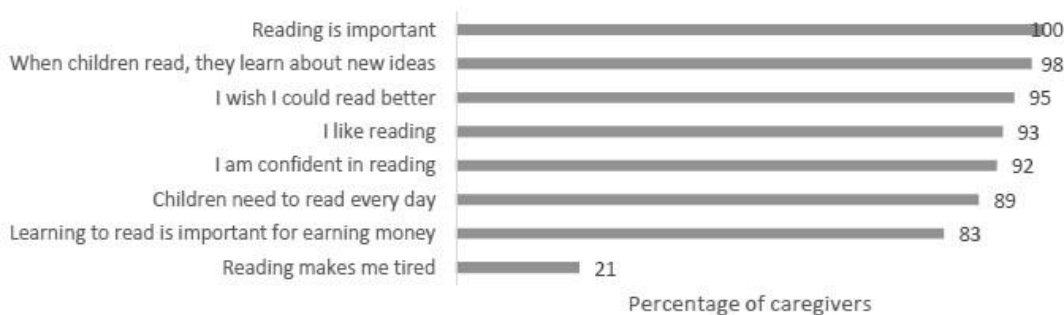
Children are increasing gaining online access. About half of children (57 percent) can get online in Manila while around one quarter of children (27 percent) can get online in Mindanao. Figure below indicates the location where children access the internet. When they do get online, children mostly play games.



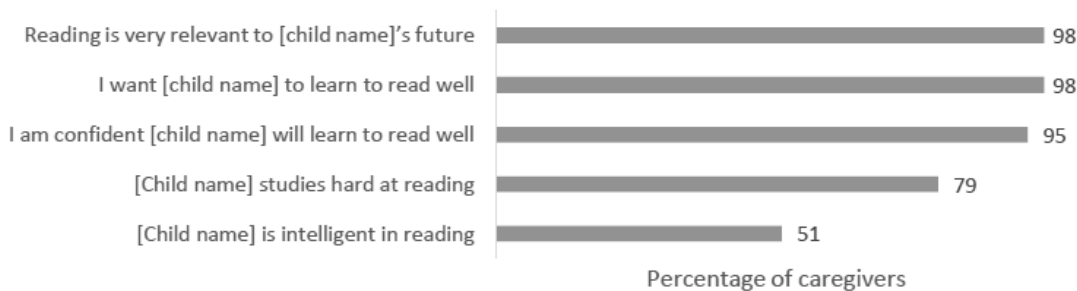
Currently, the Literacy Boost Program does not have an online component. The research delved into this matter to gauge children’s access to internet and gauge whether it substantially contributes to literacy development. Findings show that internet usage is primarily for games and that access remains limited, particularly in Mindanao, a rural area.

Children, Reading Camp Teachers, Parents and Caregivers view reading as ‘reading the words’. Another finding from the study is that respondents believe that reading is mostly comprised of reading the words in the text. Reading the words or decoding is one literacy component. It is different from ‘reading to understand’ which denotes comprehending the text, a higher and more complex literacy skill. Once comprehension is achieved, readers can apply other higher order thinking skills which include analysis, inference and critical thinking, among others.

Families highly value reading and want their children to read. Almost all respondents felt that reading is important (100 percent), that children learn new ideas when they read (98 percent), and that children need to read every day (89 percent). Furthermore, caregivers themselves wished they could read better (95 percent), majority reportedly enjoyed reading (93 percent) and are confident in reading (92 percent). A large number (87 percent) of caregivers find reading relaxing while 21 percent said that it made them feel tired. Most caregivers believed that learning to read is important for earning money (83 percent).

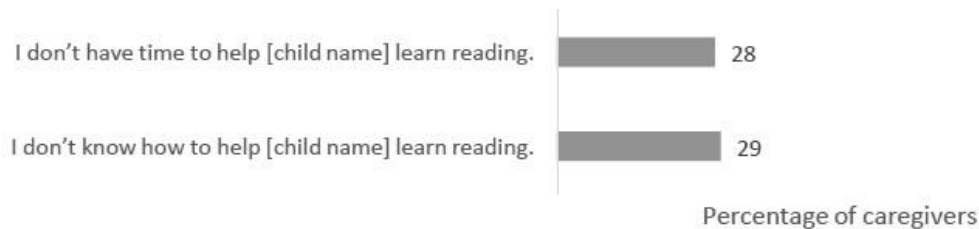


Families have high expectations on their children’s reading success. While parents and caregivers emphasize the importance of reading and want their children to learn how to read, they subsequently have high expectations for their children. Majority of respondents believe that their child would learn to read well (95 percent) while most also believe that their child studies hard at reading (79 percent). The evaluation study reports that such beliefs are a common phenomenon among parents and caregivers residing in populations with low reading achievement.



Moreover, the study found that parents and caregivers have higher expectations for female children than male children. Majority of respondents (61 percent) report that daughters were allegedly intelligent at reading while others (41 percent) report that sons were intelligent in reading.

Parents and caregivers struggle to find time to support children’s reading at home. Although parents and caregivers expressed the importance of learning how to read, respondents from Manila and Mindanao said that they had no time to help children learn how to read and that they weren’t sure how to help them. Those who felt that they were struggling to help their children were more likely from Mindanao. This was to be expected since literacy rates even for adults were low in Mindanao.



As the study noted, parents and caregivers are faced with high demands on their time as they are responsible in sustaining the family economically, raising the children, and managing the household. With external circumstances limiting their actions, parents and caregivers place great trust in the school to teach reading.

Moving Forward: Sustaining the Literacy Boost Program

Creating a reading culture is not an overnight process. It would take a paradigm shift and sustained efforts from families, educators, government officials and other community members to uphold the reading culture and promote literacy outcomes. The evaluation study has demonstrated gains from the Literacy Boost Program. The positive correlation between attendance to Reading Camp sessions and children’s literacy habits is particularly beneficial to families from lower socioeconomic statuses, which have minimal exposure to literacy practices and literacy-rich environments. However, much has to be done to instill the value of ‘reading for understanding’, reading for enjoyment and to recognize the shared responsibility of families, schools and communities in literacy development.

Children’s literacy development is not the sole responsibility of teachers and schools. Children, Reading Camp facilitators/teachers, school teachers, caregivers, parents, and local government officials all contribute to literacy outcomes and the reinforcement of reading culture. The Literacy Boost team is working on inculcating the right mindset and attitude towards learning how to read. For adults that live with children at home, their role is underscored. “Positive parenting—including engagement in children’s play, shared book reading, showing high expectations, and having conversations about a student’s occupational and educational aspirations—is linked to improved academic and behavioral outcomes” (Weiss, Lopez and Rosenberg 5). The Literacy Boost evaluation study revealed that parents support literacy development by reminding children to study hard, supervising schoolwork and supervising reading. There were not a lot of instances when parents read to children or embody literacy practices for children. Although literacy is limited for some parents and they may not feel confident enough with the literacy skill they possess, it was observed in the study that their literacy skills were sufficient enough to engage in texts appropriate to children’s levels (Dunlop 35). Should lack of time be an issue, promoting greater awareness on school standards and reading benchmarks will help informed parents/caregivers in “ensuring accountability from school systems and seeking alternatives for their children should the school system fail to respond to their concerns” (Dunlop 26).

The Literacy Boost team is also advocating for fathers and older brothers to be open on bonding with children through literacy activities. Gender differences in teaching reading and learning to read should not be an issue; expectations for girls and boys should be the same.

Further, when it comes to dealing with children who fail to read well or struggle in reading, adult respondents (particularly those in Mindanao) believe that people are born with intelligence and abilities that help them learn a skill or hinder them from learning it faster. More important than in-born abilities however, are the attitudes on hard work and persistence; that when problems are encountered when learning a skills, adults and learners will not give up but persevere in learning. In fact, when children struggle in reading and/or learning, the reason is due to external factors and not because of intrinsic moral or intelligence problems (Dunlop 35).

At a broader scale, the insights and learnings from Literacy Boost Program is linked to the eight principles in literacy identified by Save the Children International. The study, *Lessons in Literacy: Eight Principles to Ensure Every Last Child can Read*, outlines the reasons why programs are successful in promoting literacy outcomes. The engagement of parents and communities help children maximize literacy practices outside the formal schools. Further, continuous practice allow children to hone their skills regardless of their literacy skill level and intrinsic abilities. Repeated practice of any skill results to positive outcomes. In relation to this is maximizing children’s exposure to literacy-rich environments. Literacy Boost program contributes

through Book Banks which allow children to read independently in Reading Camp sessions or in their homes. The Lessons in Literacy study confirmed that "availability of high quality, age-appropriate reading materials is essential to improve literacy outcomes" (8).

Quality school education combined with home and community engagement has been proven to boost literacy skills and children's overall learning and development. Only by doing these things will we have a real chance at creating immediate and lasting impact in their lives. As an old adage states, "It takes a village to raise a child." We couldn't agree more.

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Myth To Build Imagination: Short Remarks on Children's Literature

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Abstract

Children's Literature is a distinctive genre in the world of literature, and even nowadays has a very specific position there. On the other hand, it denotes the complicated problem dealing with authorship and readership in the context of its relationship with literatures for mature readers. It is certainly because of the canonical paradigm applied to children's literature due for the mature readers' sake. Therefore, a gap happens between the two genres, more focusing on the perspective of maturity since children's literature should be the tool for educating children. By this paradigm the era of being children is the chance or opportunity to learn and exercise to walk on the good and true tracks in anticipating to become the constructed mature people. Interestingly, *Omeros*, an epic from Caribbean, has criticized this phenomenon by delivering it through the story of a child who lost the relationship with the parent or ancestor but willingly tried to rebuild again despite being in vain. The depiction is just actually a cut from the whole narrative stories of the epic. Obviously, *Omeros* seems to provide a challenge dealing with the significant role of child in the frame of human developing civilization, as uplifted by the epic. The missing relation which provides a certain miserable consequence for a child in facing the future gradually prepares an option for the child in building the imagination for the next steps of development. This fact suggests the reality that the existence of child is prominent for an epic which as a matter of fact is considered as myth to build human civilization of society.

Keywords: *child, identity, ancestor, epic, Caribbean*

Introduction

Here is an extract, from *Omeros*, the Caribbean epic written by Derek Walcott,⁸⁹ and it narrates a child's concern for identity.

AFOLABE

Achille. What does the name mean? I have forgotten the one that I gave you. But it was, it seems, many years ago. What does it mean?

ACHILLE

Well, I too have forgotten. Everything was forgotten. You also. I do not know. The deaf sea has changed around every name that you gave us; tree, men, we yearn for a sound that is missing.

AFOLABE

A name means something. The qualities desired in a son, and even a girl-child; so even the shadow who called you expected one virtue, since every name is a blessing, since I am remembering the hope I had for you as a child. Unless the sound means nothing. Then you would be nothing. Did they think you were nothing in that other kingdom?

.....

then I am not Afolabe, your father, and you look through my body as the light looks through a leaf. I am not here or a shadow. And you, nameless son, are only the ghost of a name. Why did I never miss you until you returned? Why haven't I missed you, my son, until you were lost? Are you the smoke from a fire that never burned? There was no answer to this, as in life. Achille nodded, the tears glazing his eyes, where the past was reflected as well as the future. The white foam lowered its head.

(OMEROS: BOOK 3, Ch. XXV: III)

⁸⁹ Derek Walcott is a Caribbean writer, publishing many postcolonial Caribbean literatures, and won the Nobel Prize in Literature in 1999.

It is the talk between a child, named Achille, and his ancestor or father, Afolabe, and the talk refers to the conflict of confusion related to their past relationship. Their relationship now seems to halt in an ambiguity since there has been a gap which the two, i.e. the child and the father, could not overcome. The child in fact desired to rebuild the relation but the father might not be able to satisfy it because he had some requirements that the child did not know how to fulfill. This resulted in ambiguity which covers a question whether the relation has disappeared or has never existed. The child's instinctiveness started an offer to solve their conflict, but the father's awareness made the gap wider. Even, it might be a new gap which would be over for good between the child and the father.

This phenomenon brought by *Omeros*, especially through the above extract, is worth discussing in, at least, two aspects, such as the existence of a child which is prominent for the conflict and the genre of the text *Omeros*, which is an epic. The extract is taken from *Omeros*, which covers 7 Books completed by LXIV chapters and each chapter has 3 parts and each part is composed by some stanzas of three lines, called terza rima stanza (Hamner, 1997: 5). As an epic *Omeros* narrates the idea and ideology due to the process of establishing identity undergone by Caribbean people. How the start of the civilization is attractively presented through the events moulding its imaginative stories. Even, many deconstructive moments are also uplifted in order to create Caribbean as the significant phenomenon in the world of postcolonialism. Some can be the examples, such as the appearance of the very past heroes, who were originally Greek, like Achille, Philoctete, Helen, Hector, and so on. Those characters are combined with the others, coming from the very present era. The event, depicted by the above extract, is also the example of the deconstruction. Here, there is a story about a child who wanted to find the family root, and it was about the journey from Caribbean to Africa by a canoe. It is deconstructive since it was the child who had the first notion to rebuild the relation with the family while the father seemed not to bother by the condition of being no relation at all between him and the child. This moment was emphasized by the the story that the child underwent it by a canoe in following a river from Caribbean to Africa. The story about a child is likely prominent regarding the context of an epic's binding stories. Therefore, by this such a perspective the following discussion delivers the role and position of a child in an epic, which is commonly considered as the important element in human civilization's tradition.

In the context of children's literature the existence of child is absolutely prominent, either in the perspective of its readership or of its authorship. By this paradigm, the gap between children and mature people is obvious. However, the text *Omeros*, as an epic, seems not to be trapped by the paradigm because it positions the existence of child in the very specific arena and era in order readers would acknowledge its significance. It means the split between two distinctive genres, i.e. literature for adult and that for non-adult, is unaplicable to *Omeros*. The epic covers and accomodates those all significances in order to avoid any attempts of stereotyping literature genres. On the other hand, by the reality suggested in the discussed extract *Omeros* emphasizes the eternal failure of bridging the arena and era belonging to children and mature people. Interestingly, the failure shows the comparative authorities and powers, in which those belonging to the mature people are more dominant and superior than those belonging to the children.

Discussion

a. Child Existence

By referring to the story context, the conflict between the child and the father, especially about their gap due to the missing relationship, surely started when the child desired to trace back his reality. The metaphor of mangroves is used at the beginning of Chapter XXV which narratively depicted the routes undergone by the child. This kind of plant is obviously imposed to the readers' perception to start the condition of the child. As one of the river's properties, the plant of mangroves has its lower parts and roots deeply hiding under the water. If the condition of the water is clear and clean, those parts can be easily seen. However, usually the normal condition of river water is dirty and dark that those parts are not clearly seen. The fact of being unseen does not identify the plant of not having those lower parts, since it's impossible for a plant to live without those parts. In other words, the existence of the living upper parts of plant defines also the function of the lower parts to support. It might be interpreted also as the relation of the present with the past. Therefore, from the beginning of the narration about the talk of a child and the father the readers of *Omeros* have been directed into the awareness against the reality of the phenomenon. At least, this awareness is the tool of self reflection that an existence is just part of other existences, and a further interesting notion suggested there is that it needs efforts to view the other existences.

The swift, racing its browner shadow, screeched, then veered/into a dark inlet (B. 3; Ch. XXV: 1, line 2-3).⁹⁰ These lines complete the previous imagery dealing with the notion of the relation between the present and the past, and here is the beginning of viewing the other parts of the present. Physical and spritual powers are the prominent requirements to undergo it. The talented Walcott brilliantly applied the dictions, "screeched," "veered," and "dark inlet," to emphasize the efforts which are both physical and spiritual. It means the efforts need the total strenght of the doer for the sake of his/her fulfilment in viewing the other parts of his/her life. The verb "screech" connotes a sign that there would be unpleasant conditions as the consequence in undergoing all the steps involved in the process. Meanwhile, the phrase "veered into a dark

⁹⁰ Since the extract is in lines, to split a line from the previous there is a symbol "/" used.

inlet" may suggest the undesired possibilities which drive the doer into the unpredictable places or arena because the first turn of the track is in darkness. By this understanding, at least the readers have had the token, provided by the dictions of those lines, that the gap between the upper part and lower part is real, despite it is connected.

The beginning, stated by those lines, to start the narration about Achille's efforts to rebuild relationship with his ancestor or father, is interesting and inspiring. It is the name "Achille" which is emphasized, but not the name "Afolabe" because this narration indeed is the story dealing with Achille's notion or desire in rebuilding his possibly missing relation with the past. This phenomenon stimulates an annoying question against Achille's capability and authority in commencing the deed. It could likely refer to the nature of child, who has no burden in exposing and expressing any desires, since s/he is still in the area of total freedom. Even, a child has the right to find and to have the condition and position that s/he deserves, such as the ancestor or parents and also the information about the past. However, in the event of Achille viewing the past, the nature of the child is specific since this character is presented not as a totally innocent child, but Achille is a child who has been aware of his existence. Therefore, when he wants to rebuild the relationship Achilles is in the condition of an individual who knows why and what for he wants to find the past. Nevertheless, surely his position as a child brings the notion of proactiveness to start the action. The depiction that he had to undergo the journey in order to meet the ancestor shows his quality as the subject of the conflict or problem. It means he does not want just to wait but he intentionally starts the idea, and this is surely to show his refusal of being the object, which has only a passive position and no freedom in exposing an idea.

However, as it is previously delivered in the opening of Book 3, through the above narrative lines, the consequence seems unpredictable and even gloomy. *Achille. What does the name mean? I have forgotten the one/that I gave you* (B. 3; Ch. XXV: III). On his first encounter with the father, Achille found the condition unpleasant. His existence was considered as strange and foreign because the father didn't recognize his name. In his father's conception, there is nothing in the name of "Achille," and even he felt that the name was not given by him. Further, the father emphasized that he had forgotten whether he gave the child a name or not, and it possibly means that he would not acknowledge Achille as the son. It might be a deep pain for him since the existence was valued and judged by superficial thing, i.e. his name. The pain later is obviously delivered at the last lines of the extract which depicts Achille's tears. *Achille nodded, /the tears glazing his eyes*. It seems for Afolabe, the father, name is an important part of someone's existence. *A name means something*. Achille's failure in interpreting the meaning of his name resulted in the father's refusal. This phenomenon uplifts the reality happening between the two, i.e. the gap of relationship.

If in the opening, the gap is only a prediction since "the water is never clean and clear," in this event the gap is real. It seems Afolabe to stand in a certain area and while Achille in the other area different from the father's. The incapability of Achille in perceiving the world belonging to his father creates the gap. Certainly, by the different perspective it is the father who creates a distinctive gap against Achille who is alien for the father and community. However, at least there is gap between the two. The gap that Achille wanted to minimize, by rebuilding the missing relationship, at first is just blurred, and by the conviction, as the metaphor of the plant of mangroves, Achille has had the first idea to bridge the gap. Unfortunately, the gap finally becomes obvious that there is really a wide and deep gap because of the different perspectives or paradigms between Achille and the father, Afolabe. Even, Achille should accept the shocking statements given by the father, as the refusal of his existence, *then I am not Afolabe, your father,.... /... And you, nameless son, are only the ghost /of a name*.

Ironically, at the very start of minimizing the gap Achille stands as the subject of the deed but at the end he is still trapped in the position of being the object of the reality. As the subject Achille had the control to his condition and position, but as the object he had to comply with the control beyond his authority. *Are you the smoke from a fire that never burned?* This rude and hard blow from the father finally destroyed Achille's attitude and will to stand as the subject for his own existence. Unfortunately, the text *Omeros* does not provide further extracts to depict Achille's behavior against the father's statements of refusal, but to end the event the text delivers a gloomy atmosphere for the final condition of Achille after his encounter with the father. *There was no answer to this, as in life. Achille nodded, /the tears glazing his eyes, where the past was reflected /as well as the future*.

b. Child and Epic

The second focus to discuss is about the position of child in an epic. As a matter of fact the existence of Achille in the epic is not as a child, who is still in young age and also innocent or ignorant to common knowledges and experiences. He is one of the prominent characters to compose the main pillars of idea and discussion in Walcott's *Omeros*. Even, his name spontaneously would drive the readers into an old story which was Greek. Beside the name of Achille, there are also some names functioning the similar way, such as Helen, Philoctete, and also Hector. It seems Walcott intentionally adopted those name into *Omeros* in order to deconstruct an old Greek epic, such as *Odyssey*. However, the deconstruction likely has the purpose of his creation of an epic for Caribbean, since some canonical requirements for an epic are satisfied in *Omeros*.⁹¹ Even, Hamner (1997) explicitly stated that Walcott's *Omeros* is an epic of the dispossessed. In other words,

⁹¹ Adeline Johns-Putra (2006) suggested that epic usually defined as a long heroic poem narrating great deeds, sometimes of national or cultural importance.

as an epic *Omeros* provides the text for Caribbean in reconstructing its identity and history, regarding that Caribbean was still young in the context of postcolonialism world.

Achille's prominent character is also on his position as child in rebuilding relationship with his father or ancestor. This position is significant in the perspective of a complete epic, because an epic is also united stories important to reconstruct an identity for a certain society. In this case, *Omeros* is important for the Caribbean people. There, the stories about the past dealing with the existing heroes and myths are necessary for the people belonging to the society or community. As Stuart Hall (2003) suggested owing to identity, one shared history may identify one identity. Therefore, what Walcott attempted to reconstruct Caribbean identity by uplifting *Omeros* as an epic is actually about his effort to provide postcoloniality for the Caribbean society. One important event emphasized by him is concerned with the idea of tracing back the ancestor.

In fact, the past of Caribbean people was in accordance with the misery of triangle, when the system of slavery was still conducted by many European traders. The inferior position of many African slaves defined the next Caribbean society because there were many black slaves were transported to the area. After the era of decolonization, Caribbean appeared into some communities, but the more or less similar identity was applicable, i.e. their ancestors were black Africans. Therefore, in Book 3, the text *Omeros* tried to recollect again the memory of many Caribbeans against the past reality noted by history. Interestingly, Caribbean was represented as a child who wanted to understand the reality from the past, and the above extract depicts the story. At least there are two messages drawn from it. The first is about the denial given by Afolabe to Achille. This perspective may be viewed as the condition of the established society in having authority to give the position to the other one. Deeper, the position is about the placement of young society as the inferiority by the established society. However, on the other hand, the phenomenon of denial can be viewed as the postcoloniality of Caribbean in reconstructing a new identity different from those belonging to the past history of slavery. In this context Caribbean emphasizes that they are not part of the black people from Africa, since they have their own identity. This is a phenomenon of the "New World" in postcolonialism.

Conclusion

The text *Omeros*, as the text of postcoloniality for Caribbean, is in fact also applicable to the phenomenon of children's literature in gaining its identity. The dispute of readership and authorship is always trapped by the idea of children's literature which is the tool to educate and anticipate any children to grow to become mature people. This such condition of being mature as a matter of fact is intentionally constructed by the present mature people. They need their children to own the similar characteristics that they have established. The children are not allowed to undergo any traces different from the parents, or otherwise those children would be denied their existence.

On the other perspective, *Omeros* provided also a notion that the existence of children is in fact important to build a certain myth for human civilization. By this perspective *Omeros* suggests that the era of children is the era of imagination, where children need freedom to expose and express it without the disruptions given by their own parents and ancestors.

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Rene O. Villanueva, the Father of Modern Children's Literature in the Philippines

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Abstract

Rene O. Villanueva (1954-2007) was a Filipino multi-awarded writer (children's story writer, playwright, essayist) and regarded by some Philippine scholars as "The Father of Modern Children's Literature in the Philippines". He was one of the first writers of the *Aklat Adarna* series of then Children's Communication Center, founded in the late 1970's. He also became known then as the head writer of the popular children's television program in the Philippines titled *Batibot* in the 1980-1990's. In his three decades of writing for children, he often writes or tackles about myths, legends, lives of heroes and historical events, etc. as his topics. Because of his dedication in the field of Children's Literature, he was nominated in the Hans Christian Andersen Award in 2002.

Villanueva has written more or less than a hundred storybooks, children's poems and young adult novels in the span of thirty years. Almost a decade after his death, his extant works have not given any attention to be collected/archived for safekeeping and further studies. Copies of his works are scattered in different university libraries in Manila and some are in the possession of his family.

In this paper, author wishes to introduce Rene O. Villanueva as writer and a legend the field of children's literature in the Philippines and give a preview of his works in the said field. A sample of his works compared to some Indonesian folktales and children's stories will also be featured to show parallelism and some common themes between literature for children written in the Philippines and Indonesia.

This study attempts to contribute to the field of children's literature in the Philippines and Southeast Asia as well.

Keywords: *Rene O. Villanueva, children's literature, Philippines*

Introduction

This paper aims to introduce the life and works of a Filipino writer named Renato O. Villanueva, popularly known in the Philippines as Rene O. Villanueva. As already mentioned in the abstract, he is considered by literature scholars as "The Father of Modern Children's Literature in the Philippines."

This is an ongoing research interest of the researcher for four years now, which started as his undergraduate thesis in 2012-2013 and topics featuring his work in children's literature have been presented in local and international conferences in the Philippines.

This attempt at biography is a consolidation of different extant articles about Rene Villanueva, Villanueva's two non-fiction books that contains essays about his childhood and different phases in life, interview with family members and friends and some information and excerpts from his own children's story and storybooks.

Leaning on these sources, Rene O. Villanueva's life can be wound up and categorized into three: First, his vibrant and colorful memories of childhood in La Loma; his enigmatic life as a successful and popular writer; and his last years of solitary life and demise.

1954-1980: From Reny to Rene

It All Started in La Loma

Rene O. Villanueva was born almost a decade after World War 2 in the Philippines -- September 22, 1954 --- as the first born of Francisco 'Kiko' Villanueva and Vicenta Ocampo. We can have a glimpse of Rene O. Villanueva's world even before he was born. His first essay on his first non-fiction book about his childhood until as young adult, entitled *Personal: Mga Sanaysay sa Lupalop ng Gunita*, was the moment when his parents first met. They met in a month of May, where the people of La Loma (a district in Quezon City, Philippines) celebrate in honor of their patron saint, St. Isidore the Laborer. It was a tradition of the men in their district to hold a parade around walking while wearing girl's clothes. Vicenta was unaware that her future husband was in that parade that she was watching.

Both Kiko and Vicenta came from poor families, and haven't finished their studies. They started their family having menial and unprofessional jobs (according to Villanueva). The older Villanueva works as a street cleaner employed by the city government and Mrs. Villanueva was a tailor. When ROV was studying in elementary or primary school, he would put in different forms or directories -- 'government employee' and 'seamstress' -- as his parent's job out of shame.

Rene O. Villanueva was originally named Renato, Reny for short. He was born in the part of La Loma where a cemetery, cockfighting pit and lines of lechon stalls are located. This is where he would grow as an adolescent and as an adult. This is where he spent his childhood.

The Villanueva family has seven members (his parents Kiko and Vicenta, Rene, and four siblings named Remedios, Rosario, Rosalinda at Rodelio). As firstborn, he was expected to help their household doing different chores like going to the market, fetching water, cooking food among others. He also helped his mom to sew clothes, sell foodstuffs to his neighbors and even do manual jobs just to give his share to the family's finances. When the Villanueva family is broke and has nothing to eat, the young Renato is always instructed to go around and to borrow money or food for everyone; or to pawn the radio they own for a bit of money.

To give another description the status how ROV's family lives, we can derive something on a sentence from one of his storybook: "Kasama niya ang kanyang totoong tatay na walang trabaho, at totoong kapatid na ang ingay-ingay sa isang masikip, makipot, at tagpi-tagging totoong bahay."⁹² (He lives with his jobless father and noisy siblings in a small crowded shanty" Rene O. Villanueva's family transferred their 'home' eight times around the different streets of La Loma. They don't have a real house and were just living as tenants in different places. To quote from his essay found in Personal:

Bahay ang tawag ko sa tinitirahan namin na sa katotohana'y kuwarta lamang. Sa loob ng maraming taon, ako lang saka sina Tatay at Nanay ang magkakasama. Sina Remy at Rose, pangalawa at pangatlo kong kapatid, ay sa Pasay nakatira mula nang gawing anak-anakan nina Tiya Lucring at Tiyo Turing. Hindi pa noon ipinapanganak sina Lynn at Rodel.⁹³

(I call the rooms where our family live in as our "home". For many years, only Dad and Mom and I are living together. Both Rose and Remy, my second and third siblings, were living in Pasay with Aunt Lucring and Uncle Turing. Lynn and Rodel were not yet born then.)

Villanueva also notes that: "Hindi ko maipagmamalaki ang mga lugar na kinalakihan ko sa La Loma... Ikinahihiya ko ang lahat ng miserableng kuwartong kumalinga sa akin... Maraming taon pa ang lilipas bago ko matantong isang malaking kalaspastanganan iyon..."⁹⁴ (I'm not proud of the places I grew up in La Loma ... All the miserable rooms I have been ashamed of... Many years will pass before I realize that it what I did was wrong...")

The Villanuevas live a simple life but it became worse when Mang Kiko, his father, suffered a stroke (due to excessive drinking and unhealthy eating). He became paralyzed and later died. To make ends meet, even his sister Remy was forced to sell make-up and other beauty products. Rene O. Villanueva lived through these kind of experiences that shaped what he will become in the coming years

Rene grew up like his father - small and dark skinned. Because of this, he was often teased and bullied by his friends. He acquired a number of nicknames from his childhood until college. He was called as "Ladle" (for his chin seems to protrude), Babalu, Kapitan Buko, etc. Because of this, he grew up with many insecurities and low self-esteem. To quote:

Mula pagkabata, umiiwas ako sa away o basag-ulo. Mula pagkabata, takot ako sa multo at ayaw kong nakikipagkuwentuhan tungkol sa mga aswang at maligno.

Nagugulat ako kahit sa lagabag ng pinto o di-inaasahang tapik sa balikat mula sa likuran. Hindi ko nakasanayang tumawid sa highway o maluluwang na kalsada na maraming sasakyang dumaraan. Ayoko ng madidilim at tahimik na lugar. Hinding-hindi ako mapapapunta sa sementeryo kung gabi. Kapag nag-iisa ako, kahit sariling anino'y pinaghihinalaan ko.

...
Ang kawalan ko ng tiwala sa sarili ay nagbunga ng labis kong pagkamahiyain, Dahil sa pagkamahiyain ko, naging ugali ko ang kausapin nang kausapin ang sarili ko.⁹⁵

(When I was a child, I shy away from fistfights or altercations. I was afraid of ghosts and I do not want talking about the ghost and ghouls. I easily get startled even on a loud banging of the door or an unexpected pat on the shoulder from behind. I'm not used to cross the highway or road with vehicles passing by. I do not like dark and quiet places. I will not go for the cemetery at night. When I was alone, I suspect even my own shadow.

...

92 Villanueva, Rene O., *Nemo, ang Batang Papel* (Quezon City: Adarna House, 1994), p.5.

93 Villanueva, Rene O., "Bahay", in *Personal: Mga Sanaysay sa Lupalop ng Gunita* (Pasig: Anvil Publishing, Inc., 1999), p. 46.

94 Ibid. p 59.

95 Villanueva, Rene O., *(Im)Personal: Gabay sa Panulat at Pagkamanunulat* (Pasig: Anvil Publishing, 2006), p. 10.11

My lack of confidence has led to my excessive shyness. Then, I made a habit to talk to myself.)⁹⁶

Even as an adult, his insecurities easily comes out, especially if he can't express an idea clearly. He clearly blames his early life he spent in La Loma:

...pagdududahan ko ang aking talino. Sisisihin ko ang aking kabataan at pamilya/uring pinagmulan. Kung maaga at malawak sana ang naging karanasan ko sa pagbabasa. Kung palaaral at propesyonal sana ang mga kaanak ko. Kung kasintalino sana ako ni Ganoon at Ganire. Kung lumaki sana ako sa ganitong klase ng probinsiya at environment, at hindi sa La Loma na wala kang matanaw na bundok o dagat kundi bubong, bubong, puro luma, kalawanging yerong bubong. Kung hindi sana ako sa isang public school lamang nag-aral at ang mga naging kklase ay hindi mga anak ng mga nagtitinda ng pabunot at hiwa-hiwang manggang hilaw. Kung mas nutritious sana ang mga kinain ko noong bata pa ako; at hindi laging pandesal at kape lang sa almusal.⁹⁷

(... I doubt my intelligence. I blame my youth, my family, and social origin. If only I could have read extensively. If only there was scholars and professionals in my family. If only I was as bright as other people. If only I grew up in the province, unlike La Loma where it has no horizon, mountains or sea but the rusting tin roof of the neighbors. If I had not only studied in a public school and had sons of poor merchants as classmates. I wish ate more nutritious food when I was young; and not just bread and coffee for breakfast.)

Since he was young, he idolized many people. He loved to admire the character of his idol. For example, like Frank, a handsome man from La Loma who came from a well off family and was good in sports (it seems exactly the opposite of the character of the young Villanueva). He even made an essay about him on *Personal*. He also became a great fan of celebrities of his time. In the field of literature, he considers Virgilio Almario and other popular and award-winning writers as his idols.

Rene O. Villanueva, as mentioned in an essay in *Personal*, considers his childhood inspiration to literature the magazines his father likes to read and he grew up with, like *Liwayway*, *Bulaklak*, *Sampaguita* and *Tagumpay*. He was also fascinated with comics like *Hiwaga*, *Espesyal*, *Pilipino Klasiks*, and *Lagim*, citing famous comic writers Mars Ravelo and Francisco Coching his idols. He likes to watch parades, circus and town performances. He also remembers the radio dramas he listens to together with his grandfather. Later on, he shifted his attention on watching movies and television shows and idolizing actors and actresses.

Reny despises physical activities. He's stubborn and lazy. He prefers to think of different things, imagining that he is the protagonist of a story that he remembered from scenes he had read from comic books or have watched in television and movies. He has an active mind. When he learned to read, he preferred to read quietly and alone. When he plays with his friends, he gathers them around and tells adventure stories from scenes he remembered from the radio or comics. This routine seems to have served as Reny's training in the on-the-spot storytelling contest of Children's Museum and Library, Inc. in 1971 where he won third prize.

His education in La Loma was not so special either. Informally, he had his 'pre-school' learning from a neighbor whose name he cannot remember. But he remembers the stories they listen to were from the weekly period called *Liwayway*. That was when he encountered his first literary heroes, the characters Tekla and Engot. He then went to public schools for his elementary (Ramon Magsaysay Elementary School, 1960-1966) and high school (Eulogio Rodriguez Jr. High School, 1966 to 1971⁹⁸). He was an ordinary student, not negligent with his studies but very enthusiastic in learning. His mother to be does now want him to hang out with his cousin who were out of school and became bullies of La Loma.

It was in high school where ROV would find his interest in writing. He was an active campus journalist for their school papers. He became the staff of *The Heights* (English-language organ) and later become editor-in-chief of *The Light* (school organ in Filipino) in his fourth year in high school in ERJHS. It was where his skill in writing was first recognized that he won several times at the national and regional press conferences in different categories. He remembered his name being written on a blackboard in curve-shaped style using different colors of chalk. This simple recognition of Reny's talent is a step in his dreams to become great and famous.

Writing makes Reny happy. According to Villanueva, writing makes his thoughts organized. Moreover, because of writing, he said: "I started to run away with my messy and scary real world; and back, I take refuge in the world I create and can control. In writing, I have given myself courage, strength and power."

⁹⁶ Ibid, p.128.

⁹⁷ Ibid, p.117.

⁹⁸ The typical length of studying in high school is four years. Different sources attest that Rene O. Villanueva graduating high school in 1975. It is not certain if ROV skipped a year from school. Also, he did not mentioned anything about this issue in his autobiographical essays in *Personal* and *[Im]Personal*.

Although he has a talent in writing, he was not allowed by his father to take courses related to it, saying there's no money in that profession. He went to college taking up AB History at the Lyceum of the Philippines in Intramuros. He also took the education units at the Philippine Normal College. He dreamed to be a skilled teacher and historian like Teodoro Agoncillo. The young Villanueva walks from La Loma to Intramuros everyday for his classes just to save money. He persevered and finished college as a full scholar.

Rene avoided joining their school newspaper when he was in college. The only opportunity he has to show his skill in writing was when they had to write essays in his subjects. He tried to obey his father but he could not avoid the charm in writing. When he was a senior, there was a play festival in their school he was chosen to be a representative. There he wrote the play *Lalayo, Lalayo si Emy* (1975), a drama about leaving a place that seemed to reflect his wish to go away from La Loma. It was written in Tagalog and was liked by the viewers. Soon, he was included in other production plays in their school. It is where he would meet Anna Marie A. Hilado, a student at the Lyceum from Makati. Rene courted her and soon they became together. They became engaged for a few years and they decided to get married on February 14, 1978. Their first born, Xerex (pronounced Ceres) Yasmin, was born in the same year. Rene and Ann had three other daughters (both having Xerex as the first name), Paula, Tanya and Patricia.⁹⁹

Bata pa ako, mga siyam o sampung taon siguro, hindi ko na gusto ang tunay na pangalan ko. Ang Renato kasi ay madalas kong iugnay sa isang di-sikat na supporting actor sa pelikula. At naiinis ako dahil isang maliit na artista lamang ang kapangalan ko; gayon ang pangarap ko, ang maging isang sikat na matinee idol, gaya ni Romeo Vasquez!

...

Isang araw natuklasan kong Pranses pala ang pangalang Rene. Parang White Rabbit na pinagulong-gulong ko sa dila ang tunog ng pangalang Rene. Kahit hindi pa rin gaanong madulas, pakiramdam ko'y hamak na may dating kaysa Renato, na parang pangalan ng latero, o Reny, na tunog ng isang di-makabasag pinggan.

...

Mula noon, ipinasya kong Rene na ang pangalang gagamitin ko. Makikilala ako sa isang pangalang galing sa Paris; isang pangalang may pahiwatig ng Eiffel Tower tuwing bibigkasin ng kahit kanino... Isang pangalang malayo sa mga imburnal ng La Loma; isang pangalang hindi amoy-tuyo!¹⁰⁰

(When I was nine or ten year old, I do not want my real name [Renato]. The name Renato is often associated to an unpopular supporting actor in the films. I that my namesake is for small actors only; It is my dream to be a popular matinee idol, like Romeo Vasquez.

...

One day I discovered the French name Rene. I tried to say the name 'Rene' repeatedly. Although still less slippery, I felt better than Renato, who is like a name of a laborer, or Reny, which seems so gentle. From then on, I decided that the name Rene I use.

...

From then on, I decided to use the name Rene. My name is like I am someone from a Paris; suggestive of the Eiffel Tower when pronounced by anyone... A name far beyond the sewers of La Loma; a name that sounds good!

The passage above is the origin of his decision to name himself as 'Rene O. Villanueva'. When he became known in the field of literature, he realized that the key to success is not to have a good name but to exert a great effort to improve and be remembered, such as winning literary contests and being published.

After graduating college in 1975, Rene tried to get a job immediately by being an insurance agent but he failed. He decided to back to school, now at the University of the Philippines. In the same university, he got a job as a writer and reporter for the UP Newsletter.

Because of working in UP, ROV became more involved with writers and in writing. In 1976, Rene's assignment from the Newsletter was to report the events of the UP Writers' Workshop held at the Kalayaan Residence Hall in University of the Philippines Diliman. He was included in the Secretariat of the workshop. In this event, he would get acquainted with writers such as National Artists Virgilio Almario and Bienvenido Lumbera, Jun Cruz Reyes, Reuel Molina Aguila, Amelia Lapeña-Bonifacio and others. ROV recalls that these writers had a major influence in his life. A poetry reading was held in the event, and ROV volunteered to perform. Instead of reading a poem, he actually read a one-act play that he wrote. It was long and ugly but enough to catch the attention of Virgilio Almario. Almario then invited him to join the *Galian sa Arte* at Tula or GAT and take part in its workshops and other activities.

Later on, ROV would become the associate editor of *Diliman Review* from 1977 to 1982. During his stint here, he was acquainted and worked with writers like Bienvenido Lumbera, Herminio Beltran etc. and

⁹⁹ Interview with Mrs. Ann Villanueva. February 15, 2013.

¹⁰⁰ Villanueva, [Im]Personal, p. 9-10.

his skills as a writer would further grow. He became socially aware with social ills in the Philippines. Meanwhile, because of his affiliation with GAT, he became close with Virgilio Almario, Lamberto Antonio, Fidel Rillo, and other Filipino writers. Here he will learn more about literature -- literary history and theory, did poetry readings and much more. He later became the president of the said group, heading different activities and writing in their newsletter. Still, his poetry never got accepted by his peers. It turned out that he is better in writing for theater. He discovered his talent for writing drama. He became a fellow of Palihang Aurelio Tolentino of the Philippine Educational Theater Association (PETA). ROV became known as a popular playwright. He won in different writing awards like in the Palanca Awards, etc. With more than three decades he has written more than fifty plays.

Although he is starting to be known as an excellent writer for the theater, it never got in his head and he never got selfish when sharing his skills to young writers. In 1983, the TELON Writer's Pool was established with his students Romulo Baquiran, Ma. Luna Sicat Nicholas Pichay, Rolando dela Cruz, Elmer Gatchalian, Jun Lana, Aureus Solito at iba pa. He became a mentor to these writers who are also successful in their fields.

Rene O. Villanueva's versatility in writing will be shown when he will start to venture in the field of children's literature. In 1978, the Nutrition Center of the Philippines (NCP) Publishing Corporation, the precursor of Aklat Adarna, a premiere publishing house for children's literature in the Philippines, was founded. NCP Publishing established a workshop to train writers to write for children's storybooks and Villanueva was invited. After the workshop, Virgilio Almario recalls that ROV went to his house to further develop his ideas. The result of this mentoring was ROV's first two storybooks *Emang Engkantada* at Ang Tatlong Haragan and *Ang Pag-Ibig ni Mariang Makiling*. By the end of the 1970's, the 'modern' era of children's literature in the Philippines starts.

1980-2000: Ang Paghagilap sa Gitna ng Maningning na Karera

This time period can be considered the golden years of Rene O. Villanueva's career as a writer. He was already known as a talented playwright and writer for children. He was very prolific in his literary production and in winning of accolades. Understanding his life makes him an enigma. He was very different compared to his fond memories of his childhood. Some bits or vignettes of his adult life are found in *[Im]Personal* (considered as sequel of *Personal*) but it will not be as colorful during the first twenty years of his life (the scope of *Personal*).

To fill these gaps, the researcher had to rely on primary sources to reconstruct this time of ROV's life. Interviews with his wife, (Ann H. Villanueva) and friends (Professor Romulo Baquiran, Dr. Luna Sicat-Cleto, Propesor Virgilio Almario at Dr. Jun Cruz Reyes) were done to obtain additional data. Another fact to consider in this biography was there are some information in these interviews that was requested by Mrs. Villanueva to not be included in this paper. Despite all of this, it is still an arduous task to make a reconstruction of this part of the writer's life.

Rene Villanueva, now an accomplished writer, is now different from the boy who grew up in La Loma as was discussed earlier in this paper. He was cheerful, intelligent and talkative. He is small, stout and have loud laugh. He became very straightforward yet full of wit and jest, likes to make fun with his friend. Furthermore, he said: "...mapunahin ako at palapintas, kahit hindi kailangan, upang pagtibayin ang sarili kong inseguridad."¹⁰¹ (... I am always critical of other people (even of I don't have to), in order to hide my insecurities.)

ROV is fondly remembered by his friends and coworkers. According to Romulo Baquiran, Rene was "Walang tigil ang pag-aaral niya sa drama... [at] children's literature. Dun ako hanga sa kanya... Yung commitment niya sa arts, talagang todo-todo. Buong buhay na niya yun..."¹⁰² (He committed his whole life in the arts. He never stopped studying theater and children's story. I admire him because of that.)

Meanwhile, Luna Cleto, describes Rene as: "Very sharp... Napakatalas... Romantikong tao yan. Laging in love. Passionate siya sa pagtratabaho niya. Lagi yan may ginagawa. Laging may proyekto. Hindi yan naubusan ng sinusulat..."¹⁰³ (Very sharp... A very romantic person, always in love. Passionate about his work... Always busy about a project. He never runs out of ideas.)

Virgilio Almario remembers ROV's work ethic: "Wala kang ipipintas kay Rene. Expansive ang kanyang talino... Para siyang sponge... Bawat ma-encounter na karanasan nagiging aral sa kanya. Ang bilis mag-adapt..."¹⁰⁴ (I have no criticism for Rene. He has expansive knowledge... He was like a sponge... Each encounter he could experience becomes a lesson to him. He easily adapt...)

During this time (1980-2000) Rene taught history and/or literature in different universities in Manila like the Ateneo de Manila University, Trinity College, Centro Escolar University and St. Scholastica's College. He also became an assistant professor in the Filipino Department at the University of the Philippines Diliman.

ROV once said, as interviewed by Professor Ligaya Tiamson-Rubin in the *Diliman Review*: "Ako ang pinakahuling manunulat na maiisip kong magsulat ng panitikang pambata!"¹⁰⁵ (As a writer, I never imagined

¹⁰¹ Ibid, 68.

¹⁰² Personal Interview with Propesor Romulo Baquiran Jr. February 13, 2013.

¹⁰³ Personal Interview with Sicat-Cleto, Luna. February 13, 2013.

¹⁰⁴ Personal Interview Almario, Virgilio. February 15, 2013.

¹⁰⁵ Tiamson-Rubin, Ligaya, "Rene O. Villanueva: Tagpi-tagping Kabanata sa Buhay ng Isang Premyadong Manunulat" nasa *Diliman Review* 51 (3) 2004, 26.

writing for children!) His perseverance and hardwork has been his key to become an accomplished writer in children's literature.

While writing dozens of children's storybooks to different publishers, another highlight of Villanueva's accomplishments in children's literature was becoming the head writer of the children's show called *Batibot* for fifteen years. *Batibot* was the first and popular children's television show in the Philippines. *Batibot* was on TV from May 14, 1984 until June 30, 2002. In addition to this, he was still active in writing for TV, movies, and theater.

In recognition of his superb writing, ROV is recognized by the Don Carlos Palanca Memorial Awards for Literature (DCPMAL) as its one of the first Hall of Famers. He won a total of 29 times in DCPMAL, a record in the said award that is still unbroken.

It was through this period that Rene O. Villanueva garnered many awards inside and outside of the Philippines like the Ten Outstanding Young Men (TOYM), Ten Outstanding Person in the World and the Prix Jeunesse prize. A milestone of ROV's contribution in children's literature in the Philippines was when the Philippine Board on Books for Young People (PBBY) nominated him in the Hans Christian Andersen Award.

At the dawn of the new millennium, ROV kept on doing his projects. He was devoted in his chosen field and genre.

2000-2007: Mga Huling Taon

Basing on his autobiographical essays as basis (*Personal* and *[Im]Personal*), we can observe on the last 8 years of Rene O. Villanueva's life that there has a surge of essays again discussing about his personal life. His life was full of hardships and loneliness but still devoted to his craft chosen profession. He was a teacher, playwright, storybook writer, and an essayist until he died.

ROV remembers and considers the year 2001 to be his luckiest year. He narrated it in his book *[Im]Personal*, it was during this year that he has been through two life-changing events. First, his discovery that he has diabetes. Second was he was victim in a robbery incident. He was shot in the face and needed to have surgery. His friends look back in these years describing Rene to have his "death wish". In his essays, he sometimes mentions in his essays that he is still drinking and smoking despite his sickness, thus worsening his condition. Since he got sick, he often comments about himself that he won't live long and he is going to die. He also suffering from chronic depression.

During these years, he was living alone, away from his family. We can assume that Rene and Ann have separated. The reason how and why is still a mystery when this research was done. An excerpt from *[Im]Personal* carefully describes the status of his family life.

...nitong mga huling taon ay malaki na ang guwang sa pagitan namin ng aking mga anak. Hindi kami halos nagkikita o nagkakausap; ni hindi kami nagkikibuan ng panganay ko.¹⁰⁶

(... these past few years the gap between my children has grown. We barely see or talk to each other. My firstborn does not even talk to me.)

Upon further investigation, we can derive this statement from the Preface of *[Im]Personal*: "...kina Ann, Yasmin, Paula, Tanya at Patricia, na pinagsisikapan kong mahal in hindi ko man natutuhang magmahal nang lubos." (To Ann, Yasmin, Paula, Tanya and Patricia, whom I strived to love though I haven't learned to love fully."

Being a true writer, he still held on to his craft. He published *[Im]Personal*, a collection of plays for children. Three months before his death (September-November), even at the hospital, ROV made a blog. An entry for Nobyembre 18, 2007 entitled, "Ano pa'ng mga Pangarap Mo?" (What is Your Dream?), nabanggit niya sa dulo ng entry ay: "Ang totoo, kung may malaki at tiyak na pangarap pa akong natitira, iyon ay ang sana'y lubusan na akong mapahinga." (The truth is, if I still have a dream to be granted left, I wish that I could finally take a rest.)

And on Nobyembre 20, 2007:

Kaya tanggap ko na. Anytime, pwede na akong mamatay. Wala naman tayong magagawa; tiyak na darating 'yon. e di wag na lang labanan. Sana lang, wag na ako'ng maghirap o ang pamilya ko.

(I accept that I could die anytime. I can't do anything about it; it is inevitable. I just hope that me or my family won't suffer")

December 5, 2007, because of complication of his diabetes, Rene O. Villanueva passed away. He was only 53 years old then. The death of ROV, considered one of the most prolific and influential writers in the

¹⁰⁶ Villanueva, "Burol ni Mamang", nasa *[Im]Personal*, p. 137

last thirty years, is a great loss to children's literature and Philippine literature in general. He left children's literature in a vigorous state that continues to strive and develop for the sake of children to come. ##

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