



UNIVERSITAS
SANATA DHARMA
Y O G Y A K A R T A



PROCEEDINGS

The 6th Literary Studies Conference

Re-Imagining Difference and Extremism: Regional and Global Perspectives

11-12 October 2018

Hosted by
English Letters Department,
Graduate Program in English Language Studies
Universitas Sanata Dharma, Yogyakarta

in cooperation with



Ateneo de Manila University,
the Philippines

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- English Letters Department
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- Universitas Sanata Dharma, Yogyakarta, Indonesia

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Universitas Sanata Dharma Yogyakarta
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Greetings from the Chair

Difference and extremism are two separate concepts that often but not necessarily have causal relationship. The history of the world civilization, however, witnesses too many instances where difference leads to extremism instead of tolerance. The incomplete project of modernism, as envisioned by Jurgen Habermas, is partly due to the failure to contain difference so that the power of reason that was supposed to guide human from theocentric (blind and slavish obedience to religious precepts) to anthropocentric (enlightenment) paradigm has failed empirically. Instead of finding enlightened circumstances, human has to face unbearable sufferings: wars, ethnic cleansing, religious-motivated violence, authoritarianism, holocaust and colonialism. Habermas seems to believe that this commotion does not designate an end to the project of modernism but a temporary diversion. Difference and extremism are seen as a dialectic process that will eventually lead to equilibrium: the re-establishment of 'real' truth as some kind of synthesis.

The postmodernists, such as Francois Lyotard and Jean Baudrillard refuse the re-establishment the modernist project since for them this is merely another grand narrative that has been proven to be potentially oppressive and intolerant to difference. Accused by Habermas as renegades of modernism, Lyotard contends that fragmentation and difference are to be accepted as liberating phenomena. He argues that there is no need to find certainty and unity of narrative since what is at stake is not what to see but how to see it. The reality is not accessible anymore since sign has reached a stage where, according to Baudrillard, it hides the fact that it does not have any connection with reality anymore. Postmodernist outlook, unfortunately, tends to lead to a world without depth - a world of simulacra. Difference and extremism are seen simulation without reality - an argument hard to sustain, especially by those victimized by their causal relationship.

The conference topic for this 6th LSC is "Re-imagining difference and extremism: regional and global perspectives." It invites us to re-evaluate our taken for granted approaches in our discipline since stock answers are not sufficient when difference and extremism are more liquid in this digital age. It means that the discourse on difference and extremism needs different re-imagination and approach that are not always based on the existing observable phenomenon but, probably, our imagination of unforeseen futures. I hope to learn from you all, through your articles and discussion, new ways of imagining difference and extremism. Thank you very much for your participation in this conference.

Yogyakarta, 1 October 2018

Paulus Sarwoto, Ph.D.
Committee Chair

Welcome Note from the Rector

On behalf of Sanata Dharma University, I feel honored to welcome all speakers and participants of The 6th Literary Studies Conference (LSC). I also would like to extend my warmest regards to all of you. Let us first thank to Almighty God for the grace we have received in preparing this conference. I do hope this conference facilitates us an effective means to strengthen our role and improve our knowledge contribution as lecturers or researchers. I also wish that The 6th LSC conference facilitates a fruitful sharing and exchange of ideas related to the conference's theme on 'Re-Imagining Difference and Extremism: Regional and Global Perspectives'

Sanata Dharma University appreciates and supports this conference especially when it takes its theme on 'Different and Extremism' for at least two reasons. First, from globalization point of view being different has a lot of meanings and play a vital role. Globalization has made our world small as a village for everything tends to be the same or at least common. The most difficult to negotiate is the commonality toward life style, ideals, and its logics. Some critical thinkers and some marginalized groups might be difficult to compromise their life to this common orientation. This might explain why being different or even extremist is actually a natural response to the oppressing situation. However, this simple conclusion should be challenged and verified by rigorous research. This conference may provide an effective encounter to discuss and deepen our ideas as well as our related research findings.

Second, as globalization become our norm and even amplified by the advanced of information technology, we should be able to critically understand its impacts as well as its consequences to the various aspects of our civilization and culture. Therefore, we should be able to offer some possible ideas and solutions for those who feels marginalized by global forces. Such solutions and ideas might be effectively proceed by re-imagining a better world to live.

Therefore, I position this conference as an appropriate and a timely response to the civilization's call to all of us in embracing one of the most challenging cultural problematization. I do hope the conference become a good avenue not only to conversate our research findings but also to facilitate a fruitful dialogue in which sharing knowledge, values and awareness on 'different and extremism' takes place with joy and respect to each other. It is through such an orientation that we can proactively contribute to shape up our problematic global society better. May the conference be successful and enjoyable, for God Almighty always bless our efforts. Thank you.

Yogyakarta, 5 October 2018

Johanes Eka Priyatma, Ph.D.
Rector, Universitas Sanata Dharma

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Higher Order Thinking (HOT) against Extremism: Promoting Students' Tolerance through Integrating Higher Order Thinking Skills (HOTs) in English Learning

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Abstract

Higher Order Thinking (HOT) as one of the agendas in Curriculum 2013 has been implemented in all subjects and proposed students to be a decision maker and problem solver. However, so far the learning outcome is not clearly indicated in the daily living practice since crimes, intolerance action, harassment, and bullying still happened at present. One of suspected factors was the teacher has not integrated HOTs to promote character building in English learning. Therefore, this paper presents research findings focusing on integrating HOT to promote students' tolerance, respect, and appreciations. A case study was utilized as a research design in which a class of seventh grade was involved as the participants of the study. Meanwhile, data were collected through two instruments namely classroom observation and interview with students and teacher. Classroom observation was conducted to capture some strategies done by the teacher and observe students' participations during classroom activities. To get in-depth information of the students' attitude of being tolerant, a semi-structured interview with the students and teacher as respondent was done by referring to a tolerance theory (Zaki, 2012). The findings showed that the teacher applied brainstorming of students' daily activities, storytelling, and role-playing to promote their HOT skills through analyzing, evaluating, and creating skill as a process before making decision to solve problem / cases they faced. In addition, the analysis result of the interview clearly referred that the students gained some exposures of becoming a tolerant, respectful, and appreciative person in their real life. Besides, they enjoyed their learning because they got good opportunity from the teacher to present their ideas think critically and not only one. It can be concluded that teaching students to be tolerant can be done through integrating HOTs in English learning.

Keywords: *Character Education, English Learning, Extremism, Higher Order Thinking Skills, Tolerance*

Introduction

Nowadays in the millennia time crimes among the youngsters can be found in many places in the country. Even, some criminal actions may be recognized as common cases in the present societies. They break the traffic rules as if they do not do anything, distract their friends through bullying, or have a less sympathy attitude toward their environment. It seems that the education process taken by the students does not significantly change the way students think and behave in their real life. Specifically, in Indonesia which has a diverse culture, place, language, race, and ethnic, being tolerant is one of the issues faced by the citizen. Tolerance is defined as an attitude of being willing to accept and get along with other people, and "not minding if they have opinions that we don't agree with" (Zakin, 2012).

One of the reasons for that condition is due to the practice of teaching and learning which mostly still focuses on mastering content knowledge but paying less attention on how students can realize and imply knowledge they have in their real life. It can be indicated through the result of Program for International Students Assessment (PISA, 2012) showing that practice of teaching and learning in Indonesia is still dominated by transmitting knowledge through lower order thinking level such as remembering and recalling materials given by teachers in classroom activities. This teaching practice considers students as an object of teaching who follow what the teachers ask them to do rather than to be an active meaning maker and decision maker throughout the learning process (Lengkanawati, 2015). Therefore, it is rarely investigated that the students are trained to develop their ideas, opinion, and choices during learning process aimed at improving their thinking capacity (Setyarini, 2018).

Regarding this notion, the government has tried to compose Curriculum 2013 which is expected to be able to accommodate those needs and prepare students achieving success either in their academic or in their social life. Many parties has realized that enabling students to have a good content mastery is not enough to make them to be a successful student in this millennial era but driving them to have a higher level of thinking as a life style may lead them to be a right decision maker in all aspect of their life (Puchta, 2012; Yen & Halili, 2015). It is then socialized and revealed in revised Curriculum 2013 that put Higher Order Thinking Skills (HOTs) as one of the agendas in educational purposes. An instruction for teachers to integrate HOT in their teaching practices is explicitly written in the curriculum. Furthermore, the administration of HOTs in teaching is also an effort to prepare students becoming a good citizen as people do analyzing, evaluating, synthesizing before deciding one action to do (Awan et al., 2018). As stated by King et al. (2010) that Higher Order Thinking Skills involve a complex judgmental thinking and other skills which are beyond the common thinking that require students to analyze, evaluate, and create.

However, although HOTs has been instructed officially by the government, many teachers are still unfamiliar with ways of implementing it in their teaching practices even the basic concepts of this model. Setyarini (2016) found that teachers cannot implement the model optimally in their classroom due to several reasons including lack of knowledge and experience in using HOTs. Furthermore, HOTs is not yet socialized well by the government through trainings or specific program to help teachers deal with the concept and its implementation in practice. As a result,

some teachers tend to rely on traditional teaching in which teaching process dominated by remembering, recalling, and understanding facts rather than activating their thinking ability toward analyzing, evaluating, until decision making and problem solving. Traditional education is characterized by methods of instruction that emphasize memorization and assessment schemes that value students’ ability to recall information. The same education system that failed to provide students with depth of understanding, an ability to interpret and apply information—about traditional curricular subjects from chemistry to literature—clearly lacked the capacity to convey to students anything as sophisticated or radical as the idea of a civil society founded upon the goals of openness, tolerance, and respect for the individual (Zaki, 2012).

Literature Review

Higher Order Thinking Skills

In educational context, Higher Order Thinking Skills involve a complex judgmental thinking and other skills which are beyond the common thinking that require students to analyze, evaluate, and create. It has been one of the modern issues in 21st century of education around the world and was believed that to train decisive, open-minded individual with fragmental qualities referred as activities for critical thinkers (Elder & Paul, 2008). This notion is supported by King, et al (2012) who claim that Higher Order Thinking Skills are grounded in lower order skills such as discriminations, simple application and analysis, and cognitive strategies which are then linked to the prior knowledge of subject matter contents (vocabulary, procedural knowledge, and reasoning patterns). Appropriate teaching strategies and learning environments facilitate the growth of Higher Order Thinking Skills as do student’s persistence, self-monitoring, and open-minded, flexible attitudes. Higher Order Thinking Skills have been defined variously depending on the subjects and contexts these terms are used. Some of them argue that HOTs deal with uncertainties, independencies, and flexibilities related to the context as quoted below:

The challenge of defining “thinking skills, reasoning, critical thought, and problem solving” has been referred to as a conceptual swamp in a study by Cuban (Lewis & Smith, 1993) and as “century old problem” for which there is no well-established taxonomy or typology. In addition, explanation of how learning occurs have been viewed as inadequate, with no single theory adequately explaining “how all learning takes place” (Crowl, Kaminsky & Podell, 1997, p.23)

Moreover, Lai (2011) mentions that HOTs have been identified as one of several skills necessary to prepare students for their secondary education. Higher Order Thinking Skills are also believed as a main tool for encountering education or daily lives. Meanwhile, Crowl et al. (1997) explain Higher Order Thinking Skills as part of the process of evaluating the evidence collected in problem solving or the results produced by thinking creatively. Considering several major concepts related to Higher Order Thinking Skills, overall there are three assumptions about thinking and learning. First, the levels of thinking cannot be unmeshed from the levels of learning; they involve interdependence, multiple components and levels. Second, whether thinking can be learned without subject matter content is only a theoretical point. In real life, students will learn content in both community and school experiences, no matter what theorists conclude, and the concepts and vocabulary they learn in the prior year will help them learn both Higher Order Thinking Skills and new content in the coming year. Third, Higher Order Thinking Skills involves a variety of thinking processes applied to complex situations and have multiple variables (King et al, 2012, p. 12).

Character Education in Curriculum 2013

The integration of character education in learning process has been a targeted project in Curriculum 2013. It reveals to response some challenges in 21st century education that expect students to have good social skills especially to deal with problem solving and decision making in their real life (William, 2010). According to Setyarini (2018) the educational process should incorporate experiences that engage students in developing decision making that enhance their ability to make judgments in a proper way. In character education, achieving decision skill needs to involve both cognitive and affective process (William, 2010). Unfortunately, many educators still believe that affective and cognitive are two separated skills that should be taught to students whereas it has a strong relationship that influences each other. It is also defined that successful learners are strong in both cognitive and affective processing (William, 2010). They are equipped to engage in cognitive processing such as analysis, synthesis, and evaluation but they have also refined affective skills such as receiving, responding, valuing, resolving conflict, and applying a value system to a situation (Covey 1989; Goleman 1995).

Being Tolerant in EFL Classroom

Tolerance is commonly believed as an issue in a nation with diversity like Indonesia. It should be underlined that since in a very young age, students are aware of differences such as skin color and language but they just do not put their attention much on it (Masko, 2005). Unfortunately, society around children such as parents and teachers also mostly less concern about this that they may think young students are free to comment on what they see from their own perspective only (Zaki, 2010). This kind of thinking is possibly fossilized in students’ mind and reflected in their attitude toward their surroundings. Regarding this, Jones (2004) and Masko (2005) suggest that the earlier the better to introduce students about diversity since they are less likely to internalize unspoken negative messages about differences as they grow older which can culminate in a learned hierarchy that is then enacted throughout their lives (Jones, 2004; Masko, 2005). It will help students to acknowledge and make sense of diversity so that they can begin to develop empathy for others rather than judging them for being different from themselves (Paley et al., 1998). In this case, school can be one of vital places for students to learn about diversity while their ability to accept difference is dependent on how their environment accepts it particularly from the teachers’ attitude (Hollingsworth,

Didelot, & Smith, 2003). However, discussion of controversial issues, such as diversity of skin color, is not a common occurrence even in the social studies classroom, an expected site of such exchanges (Nystrand, Gamoran, & Carbonaro, 1998).

Among different definitions of being tolerant, defining tolerance starts with recognition of one self in relation to others which is realized from beliefs, behaviors or characteristics of acceptance the difference and similarity (Vogt, 1983; Zakin, 2012). It means that the students are able to control their disagreement attitude by not judging others merely from their one point of view. To do so, students should be exposed to various and diverse point of views that is integrated in classroom learning. Students get a chance to deliver their opinions and also they have to listen what others say about a particular topic (Zakin, 2012).

Research Methodology

This research is a qualitative study with an ethnography design that employed some instruments to collect data namely classroom observation and interview with teacher. It was conducted for three months in the first semester of eight grade class in one of junior schools in Bandung. The researcher observed classroom practices done by a teacher who addressed herself using Higher Order thinking skills (HOTS) concept as a basic of her teaching practice. Meanwhile, interview with the teacher was also implemented to see a correlation between teacher's thoughts about teaching and its practice in classroom. To get deeper information about the learning process, the teacher was interviewed using a semi-structured interview so that the questions can be naturally elaborated during conversation and based on teacher's response. Data were then transcribed and coded referred to principles of HOTS that appeared during learning process. Furthermore, it also observed to what extend students are able to deliver their ideas and opinions and how they show their tolerance toward others' response during group discussion.

Findings and Discussion

Data obtained from classroom observation and interview show that the teacher used short story entitled "The True Story of the Three Little Pig" and "The ant and The Grasshoppers" to teach English and students' thinking skill. Some strategies were implemented by the teacher such as brainstorming, multiple-intelligences, role playing, guessing game and open-ended questions to exercise students' thinking skill. Each strategy gave students' opportunity to involve actively in learning process while the teacher acted out as a facilitator who stimulated students to think in a higher level. Regarding the use of strategies, teacher acknowledged in the interview that students' active involvement and independency were very important in creating HOTS learning process. Thus, the teacher attempted to select classroom activities that give students a chance to be independent in their thinking. Meanwhile, a spoon-feed method that requires students to remember, recall, or only comprehend the materials were extremely avoided by the teacher. It is in line with the principle of promoting HOTS in young adolescents classroom stated by Yang et al. (2016) that an active learning-environment is a strategic atmosphere to give students an access toward higher order thinking skills. By creating this environment, it stimulates students' engagement in classroom activities and they are encouraged to share their ideas, opinions, and arguments that they have in minds.

After giving the story, the teacher asked students to have a discussion within a group about the story. For students, a group discussion provides several benefits, those are to raise their speaking confidence in a group rather in a class, explore ideas, share opinions and motivate them to speak. The teacher believed that HOTS learning should bring students' prior knowledge and experience to the class and connect it with the materials, thus a grouping work will help them to explore their personal experience easier rather than in a big classroom. The teacher said:

It is important to connect what students' have including their personal experiences and knowledge with the material in classroom. However, some students may feel uncomfortable to speak in front of other students in classroom that's why I prefer students to work in group so they can get a closer engagement with their friends in a group and share what they have.

The short story was delivered through storytelling combined with role-playing by the teacher. As recorded from the observation, teacher involved some students to act out as characters in the story meanwhile the teacher functioned as a narrator. In addition, several pictures were also served on screen to improve students' understanding toward the story. By giving modeling through these techniques, students can understand the story better from some clues given in multiple modes such as teacher's mimic expression, their friends' gestures, and pictures. Students try to observe, analyze, and guess language meaning since the teacher fully used English in delivering the story. These activities were contradictive with traditional teaching in which teacher literally deliver all material to the students and ask them to remember or recall it (Lengkanawati, 2016).

In discussion time, students were asked about their opinion related to the story they were learning in the classroom. As many people thoughts, students put their positive judgment to the ant as a protagonist actor and negative judgments to the grasshopper based on their characteristics. When the students were asked about the ant's characterization most students agreed that the little ant was diligent, smart, kind, and hard worker. Meanwhile, in their point of view, the grasshopper was quite lazy, arrogant, and childish. To change this stereotype, the teacher used HOTS principle that allowed students to re-question any facts delivered in the story through analyzing, evaluating, comparing, and contrasting (Collin, 2014). In this case, the teacher applied some open-ended question to discuss more deeply about the text so that the students could think in different way. Some questions given by the teacher were *why, how, why if, how if, what if*. These questions provide students with the opportunity to express opinions, arguments, comments, reasonable reasons related to the story discussed.

Another set of questions were also distributed to observe the story from different perspectives. The teacher invited students to re-question some decisions made by the characters in the story either the ant or the grasshopper.

It was done to uncover reasons for their action and decision that may have never been discussed before through traditional teaching. The teacher’s questions can be seen in the following extracts:

- *Why does the grasshopper play the music?*
- *How do people feel when listening to the music? Are they happy?*
- *Do people know what happens before the grasshopper plays his music?*
- *What would you do if you were grasshopper?*

The purpose of using that kind of questions is to make students’ aware related to another perspective of someone’s decision before they judged people from their one point of view and categorize others to be in good or bad side. It is in line with, Setyarini (2018) who cited that open-ended questions can enhance various alternative and relative answers which are more encouraged and rewarded than single fixed answer. From the questions, the students could respond freely. It had created a space for them to see connections across their personal experiences, and explore the meaning of the text more deeply. In fact, they tried to leave the stereotype of the grasshopper and see the grasshopper from another positive side. They guessed some possibly answers that might be the reasons for the grasshopper to do his action. The students also learned how to give a solution for problems appeared without forcing their answer to be completely accepted.

The small group discussion also benefits students from being confident to share their opinion although they found it different with their friends. Negation process among students also can be found when the group had to come to one decision. They listened to their friends’ answer and reasons behind that. Generally, students displayed an increase in being tolerant, particularly when they came to give negative judgment to others. Through HOTS strategies applied in classroom, students are encouraged to observe, analyze, evaluate before they come a decision making and problem solving.

Conclusion

Considering the findings above, integrating HOTS in EFL classroom may promote students’ awareness of being tolerant, particularly using short stories. The result revealed that delivering stories through using several strategies namely brainstorming, role playing, and giving open-ended questions is effective to exercise students’ thinking process. By doing so, students also learn to re-question stereotype by analyzing, comparing, and evaluating before making a comment or judge to others. In addition, the analysis result of the interview clearly referred that the students gained some exposures of becoming a tolerant, respectful, and appreciative person in their real life. Besides, they enjoyed their learning because they got good opportunity from the teacher to present their ideas think critically and not only one. It can be concluded that teaching students to be tolerant can be done through integrating HOTS in English learning.

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Tracing the Abuse of Political Power in Indonesia through Wiji Thukul's "Catatan '97"

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Abstract

Power is capacity to rule and reserve rights to parties that have less powerful status. It determines how strong one's authorization is. In its practice, power is often used to set barrier between those ruling and the ruled parties, limiting the movement, spirit, and even ideology of the oppressed ones. Due to this unbalance authorization for the sake of ordained hierarchy, the resulting action of power at certain times leads to the abuse of power. Through a poem entitled "Catatan '97" by Wiji Thukul, a clear depiction of abuse from the oppressing government towards common citizen will be presented. As one of the famous Indonesian's poets, Wiji Thukul voices the opposition against injustice through his poems. The defiance towards authorities unfortunately makes him not only a famous poet, but also the most wanted fugitive in the past history of Indonesia. "Catatan '97" which tells the story of his escape becomes a genuine proof of Indonesia's grievous history during the end of Soeharto's government. This study aims to reveal how power, more specifically political power, could bring harm to citizens whose rights are equal to those ruling parties. Government might be representatives of citizens, but they abuse their power and capacity to rule for the sake of certain parties. The relation between the poem and the abuse of power during Soeharto's era in the past history will be the main topic of this paper.

Keywords: *abuse, government, history, politics, power*

Introduction

Power, politics, and government will always be interconnected and are all related throughout time. The government rules society with power to keep the political system stable. They become a figure who should protect and give assurance of security to the society. Suppose that the government chooses to protect themselves by applying their power for the sake of maintaining their high authorization, the society will be the one who runs into a loss. Society will be subjugated by the representatives they choose on their own. At that time, the right of society becomes very limited and restricted. Besides, the society itself inevitably has to obey the rule that is made by the government. Some people are willingly obey the rule, but some people don't. In this case, Wiji Thukul, an Indonesian poet, bravely fights the authoritative government through his poems such as "Aku Ingin Jadi Peluru", "Nyanyian Akar Rumput", and "Peringatan".

Wiji Thukul's masterpieces have always been alive in Indonesia. It is proven through the fact that his poems are spread all around Indonesia throughout time. His work always becomes an interesting topic that discusses about rights and humanity value. The first proof is seen from the movie produced by Limaenam Films, Yayasan Muara, Partisipasi Indonesia, and KawanKawan Film. They produce a film entitled *Istirahatlah Kata-Kata in 2017* which visualizes the struggle of Wiji Thukul during New Order. This film is ranked 6 out of 15 films as a mostly seen movie in 2017. This is a sign which symbolizes that this generation also has a high interest in Wiji Thukul's life. The second proof can be seen from a talk show such as *Mata Najwa* with a special topic *Catatan Perlawanan* which informs the rebellion of Wiji Thukul over the oppressive government. The third proof can be seen from dozens of articles and news of Wiji Thukul written by Tempo magazine up until now.

The works of Wiji Thukul are clear, brave, and fierce. They always become the weapon for Wiji Thukul to fight the inequality and the abuse from the government. He tells his readers what he wants to speak up for current things that is going on, more specifically during the New Order. His aims are not only limited to narrate his own experience, but also to evoke the spirit to fight against Soeharto and his people; to fight not to hide, to speak not to be silent, to be brave, to be a great human being with dignity.

Political Background during the End of Soeharto's Regime

Power, according to Foucault, is productive as it lives in the cycle of all levels of society and within all social relationships (In Barker, 2004, p.162). Power is naturally rooted within society and people are permitted to experience the operation of power. Without its existence, the life of society will not circulate the way it should be. People might have exactly the same position and competency to rule over one another. There will be no limits within the communities. However, Barker states the definition of power the other way round. According to him, power means a force used by individuals or groups to achieve their own aims or interests over and against the will of others (2004, p.162). Power determines the boundaries between the ruling and ruled parties and inevitably lives in the basest life of people of all hierarchies. One dominates the others over social, cultural, economic, or even political values. In its practices, the application of power from the dominating party to the powerless party does not always result to a positive outcome. Refer to the definition of power by Barker, power might be a force instead of a natural act of taking control. Some irresponsible authoritative, in attempting to seize their own desire, might arbitrarily use

their capability and position to subtract the rights of people under power. As a result, the movement of the dominated will become more confined.

In political sphere, the practice of power is remarkably prominent as it is regulated in the law. Haugaard (2010) in *Democracy, Political Power, and Authority* states:

Political power is power that is routed through authority, which constitutes a performative act. Authority presupposes a democratic subject who interprets the world in a highly differentiated way, is disciplined, and therefore accountable, relative to norms of equality and impartiality. (p. 1049)

The high officials are given authority to preside and supervise the citizens. All the more, functionaries are personally selected by the citizens to be their representatives. Therefore the elements of equality and impartiality in political power are exceedingly important for both the citizens and government. In Indonesia, the incumbency of president and the vice president, the People's Consultative Assembly, the People's Representative Council, the ministers, and all officials are regulated in The 1945 Constitution of the Republic of Indonesia. Certainly by this law, the limitation of power over citizens becomes blatantly transparent.

The transparent and equitable ordinance does not really apply under the thirty two year's regime of Soeharto. Holding the office as the second president of Indonesia from 1967 until 1998, Soeharto who is also known as Father of Development turns out to be torment for his citizens. His military supremacy brings restlessness to the citizens as he brutally castigates the ones opposing him and exterminates the people whom he believed as a part of Communist Party of Indonesia. This is proven in the collection of articles written by Jakarta Post which inform Soeharto's involvement in many human rights abuses such as the Tanjung Priok massacre in early 1984, the 1989 Talangsari incident in Lampung, as well as the May 1998 riots between citizens and the military that resulted many deaths and injuries. Other than this tragic event, Soeharto ordered a series of mysterious shootings between 1982 and 1985 which killed 2,000 people across the country, with the Indonesian Military (TNI) and The National Police deemed responsible for the killings.

The other evidence that shows the abuse of power by Soeharto is that during the New Order regime, Soeharto releases Presidential Instruction No. 14 of 1967 to limit any activities made by the Chinese, which confined Chinese New Year celebrations to temples and private homes. Decorations had to be kept inside, while cultural performances, such as *barongsai* (lion dance) and *wayang potehi* (glove puppetry), were only allowed to be shown in closed spaces to members of the Chinese community. The Chinese in Indonesia is also forced ordered to change their names to Indonesian. All of these efforts were part of an attempt to assimilate Chinese Indonesians into the *pribumi* culture, which means native or indigenous - a term that usually causes heated debate.

Suryadinata mentions that under authoritarian rule, the power of the Indonesian state was strong, and it was concentrated in the hands of Soeharto (p.112). No one dares to against him as his power dominates all over the country. Even the media, during his reign, is manipulated by the government to show only the good sides of Soeharto. The uprising from mass media will only result to its own destruction; financial ruin, unemployment, imprisonment, or even death (Harsono, 2013, p. 81). Before his era collapses, monetary crisis attacks Indonesia and the citizens demand Soeharto to resign from his position. Riots occur in nation-wide. Demonstrators who first come from the university students expand to all social stratum of Indonesia. Laborers, officers, even a part of officials are united to oppose Soeharto. With the support of military forces of Indonesia, he refuses to step down from his chair and promises to solve the crisis. As a result of this strong military support, killings and kidnapping take place not only in the capital city but also in other cities. Indonesia is in its lowest point in its history.

Wiji Thukul's "Catatan '97"

One opposition near the end of Soeharto's regime comes from the famous poet Wiji Thukul. Born in Solo, 26 August 1963, he becomes one tangible proof of the bitter history of Indonesia. Derks states that:

It goes without saying that in New Order Indonesia which featured the development a national culture as a key state policy, such as emphasis on allegiance to a regional culture was a political act of resistance that required all kinds of feints, ambiguities, silences and other strategic forms of concealment, the consequences of such resistance could be far-reaching. How far-reaching was illustrated by the fate of the Solonese poet Wiji Thukul, a central figure in *Kelompok Tanggap* (Response Group), one of the many literary clubs in present-day Solo, Central Java (2002, p. 341).

Following his connection with *Kerusuhan Dua Puluh Tujuh Juli* in 1996 in Jakarta and the People's Democratic Party (*Partai Rakyat Demokratik*) which is believed as the part of Communist Party of Indonesia, he moves from Jakarta, Yogyakarta, and also Kalimantan to escape from the police and government. Unfortunately, in the end he is officially announced as one of the missing activists in 1998. During his hiding, he writes a number of poems which voice the injustice and the abuse of Soeharto's power.

Even though he has been missing for 20 years, his poems remain a strong remembrance for Indonesia. One popular quotation 'There is only one word: fight!' taken from his poem entitled "Peringatan" becomes the most identical line of Wiji Thukul that lives in the heart of society up until this present time. He inspires people from all kind of classes and statuses with his words. In the poems such as "Nyanyian Akar Rumput" and "Rumput Ilalang" he directly states the disappointment and blame towards the fascist regime. The abuse of power is clearly seen through his choice of words that straightly points out the brutality of government towards him, his organization, and all citizens of Indonesia.

One poem that he writes during his hiding is "Catatan '97". Through this poem, he outpours his own story during his escape and tells how difficult it is to become a father, a husband, and an activist under the reign of an

authoritative power. In order to analyze this poem, a historical-biographical approach is used. This approach sees a literary work as a reflection of its author's life and times or the life and times of the characters in the work (Guerin, 2011, p. 51). Since the character in the poem "Catatan '97" is Wiji Thukul himself, his life and the history that encompasses his life will be clearly seen in the poem. Guerin also mentions that poets even from the earliest times have been the historians, the interpreters of contemporary culture, and the prophets of their people (2011, p. 53). Therefore, the truth in the poem can also be considered as a part of history of particular community. "Catatan '97" becomes the actual evidence that a literary work can arouse understanding from the readers through the life of the writer itself. The readers can comprehend the social and cultural context surrounding the biography and milieu of the writer (Kennedy, 1999, p. 1942).

Wiji Thukul loses his right not only as a citizen but also as a human. His opposition towards the powerful authority only brings him to the destruction, all the more to the probability of death. Through this poem as well, the transparency of officials' incumbency regulated in the law seems meaningless. Being on the verge between life and death, he desperately tells the injustice he bears through "Catatan '97". His grievance is poured in the stanza:

*gerimis menderas tengah malam ini
dingin dari telapak kaki hingga ke sendi-dendi
dalam sunyi hati menggigit lagi (stanza 1, line 1-3)*

(The rain pours heavy tonight
Cold creeps from my feet to my joints
In silence my heart splits)

Because of his works and his courage in delivering his opinions, the government becomes frightened. His movement then becomes more limited and restricted. Especially after the riot in 27 July 1996, he becomes one of the most wanted fugitives in Indonesia. He has to leave his family and his house. During the distressing escape, he cannot avoid living in a poor condition. Observing from the stanza, the drizzle in the night slowly tortures his body. He even uses personification 'dalam sunyi hati menggigit lagi' to express his powerlessness not only to protect himself from the coldness of the night, but also to express the infuriated over the government that is trapped in his heart. In addition, *Tempo* magazine in the special edition of tragedy 1998 mentions that he has to stay in his friends' house and move from one city to another by riding in trucks (2013, p.40). His act towards the ruling power results to the delimitation of his own life. He becomes powerless in front of the 'Smiling General' and his subordinates and has no choice but to save himself by running from his house and endure the misery all by himself. During his lamentation in the rainy night, he remembers the time when he has no time at all to say farewell to his children and does not dare to wake them up from their deep sleep. When departing from his house, he also wonders whether his children will ask him why he is not there; in their house:

*bertanya apa mereka saat terjaga
dan aku tak ada (seminggu sesudah itu
sebulan sesudah itu
dan ternyata lebih panjang daripada yang kalian harapkan)
(stanza 1, lines 11-14)*

(I wonder if they ask
Why I'm not there
A week from now, a month from now
And if I have to stay away longer than hoped)

From the stanza, it is undoubtedly seen that he has predicted his own fate. He already thinks that he will not be there for his family for a longer time than they can hope. In other words, he can predict that he will lose in the hands of the government power. This hopeless expression simply shows a father who has lost his right at all. For the sake of justice, he has to sacrifice not only himself but also his family. The very sincere love towards his family does not only utter his own voice, but also becomes the representative voices of the other activists who are announced missing in 1998. Another prediction of Wiji Thukul's fear also seen in the stanza:

*aku pasti pulang
mungkin tengah malam ini
mungkin subuh hari
pasti
dan mungkin
tapi jangan
kautunggu (stanza 3, lines 1-7)*

(I will come home
Perhaps at midnight
Perhaps at dawn
I will come home
Perhaps
But don't

Wait for me)

He does not want to make his family waits for him since he thinks that there will be no hope anymore for his life. Even though after twenty years of his missing people cannot predict whether Wiji Thukul has passed away or still live in a place where no one knows, the preceding stanza shows that he has considered that the time he leaves his house is the last time he has with his family. The line ‘ *mungkin tengah malam ini, mungkin subuh hari*’ emphasizes that he has no other chance of meeting his family other than those time. Midnight and dawn becomes the best time for him to sneak into his own house. He knows that there will be no daylight with his family anymore.

The cause of his misery is seen in his blame towards the authoritative who does anything to get anything they desire without considering the rights of people under power:

*genap setengah tahun aku pergi
aku masih bisa merasakan
bergegasnya pukulan jantung
dan langkahku
karena penguasa fasis
yang gelap mata (stanza 2, lines 1-6)*

(It's now been six months since I left
I can still feel
How my heart beat
How my feet raced
Because of the fascists
The greedy tyrants)

On the line ‘*aku masih bisa merasakan bergegasnya pukulan jantung*’, Wiji Thukul describes how he feels about the current situation. He is fearful for being killed by the government during the chasing but he also feels angry towards the government because of the unjust treatment he receives. The honest voice that he utters through this stanza becomes the transparent source of history during the regime of Soeharto. Rather than the manipulated mass media which presents the good images of Soeharto despite the fact that there are many killings and riots during that period of time, a bunch of words from “*Catatan ‘97*” becomes more relatable to the citizens who face the same sufferings. People can relate this stanza more than the dishonest mass media. Poem does not become a mere art then. It becomes the tool to fight for political tyranny.

The following stanza clearly telling us that the government power is very abusive for they are able to search a person anywhere they would like to, including Wiji Thukul’s home. As a citizen who stands and fights for his rights, Wiji Thukul really hates the idea for the government being abusive with their power. He even feels that his simplest rights to feel at peace at home as people’s most private place has been stolen by the government:

*karena hak telah dikoyak-koyak
tidak di kampus
tidak di pabrik
tidak di pengadilan
bahkan rumah pun mereka masuki
muka kita sudah diinjak (stanza 4, lines 2-7)*

(Because our rights
Have been mauled
At universities
In the factories
At the courts
And at home
They've forced themselves in
And stomped on our faces)

This stanza also shows the movement of government to take over not only the activists’ houses, but also at the universities, factories, and also courts. This fact is in accordance with the history of University students who were killed for demonstrating against Soeharto. The factory stated in the line 4 proves the injustice that powerless people such as laborer have to bear. In addition, line 5 also proves that the power of Soeharto also reaches the court. Soeharto uses his power in determining the judgment made in the court. Once again, through this stanza, poem becomes part of history in particular community. Other than describing the misery in descriptive chronological order, the use of poem to narrate the story of the victim becomes more relatable to the Indonesian readers, especially the ones who fight together with Wiji Thukul during the regime of Soeharto.

The most visible proof of the abuse of power is seen in the stanza when Wiji Thukul tries to explain his absent to his children:

*kalau kelak anak-anak bertanya mengapa
aku jarang pulang
katakan ayahmu tak ingin jadi pahlawan
tapi dipaksa menjadi penjahat*

*oleh penguasa
yang sewenang-wenang (stanza 5, lines 1-6)*

(If one day the children ask why
I rarely come home
Tell them
Your father never wished to be a hero
But he was forced to be a criminal
By the rulers
The cruel tyrants)

Kudatuli (Kerusuhan Dua Puluh Tujuh Juli) or known as *Gloomy Saturday* was the main reason behind Wiji Thukul's escape. His organization, People's Democratic Party (*Partai Rakyat Demokratik* or PRD), is accused to be the mastermind of the attack of Indonesian Democratic Party of Struggle (PDI-P) headquarters on Jl. Diponegoro in Menteng, Central Jakarta in 27 July 1996. There is a dual leadership in Indonesian Democratic Party at that time which divides Megawati Soekarnoputri, as the chairperson in the party headquarters in Jakarta and Soerjadi, as the chairman in PDI congress in Medan. The rising power of Megawati who stands with a broad anti-Soeharto opposition becomes the nightmare for Soeharto and due to that reason he appoints Soerjadi who supports and stands behind him to forcibly take over the headquarter in Jakarta. The riot cannot be avoided, and the party's loyalists are killed and injured. People's Democratic Party, as the vocal opposition group who stands with Indonesian Democratic Party, is used as a scapegoat and behind the scenes conspirator for *Kudatuli* (Liddle, 1997, p.170). The leaders of PRD are arrested and many of its activists are hiding, including Wiji Thukul.

Soeharto is afraid that the rising power of Megawati, as the daughter of the country's first president, will replace him and therefore uses political maneuver to save his position. The definition of power proposed by Barker as a force to achieve one's own desire without considering others' right seems fit to the regime of Soeharto. The line 'tapi dipaksa menjadi penjahat oleh penguasa yang sewenang-wenang' is indeed explaining the chronology of how he and his organization becomes the victim of Soeharto's maneuver for the sake of his own position as a president. In the end, he also adds:

*kalau mereka bertanya
"apa yang kau cari?"
jawab dan katakan
dia pergi untuk merampok
haknya yang dirampas dan dicuri (stanza 5, lines 7-11)*

(If they ask
What was he searching for?
Tell them
He left to steal back our rights
That were taken and robbed from us)

He voices the powerlessness which is not only experienced by him, but also by the people whose power are not apparent to the eyes of dominating party. Not only narrating his own struggle and expressing what he encounters and what he fights for, Wiji Thukul and "Catatan '97" becomes the strength and pioneer for the oppressed citizens to against Soeharto in that era. Lastly, this poem also becomes the reminder for common citizen to fight for their rights not only in the past time, but also in the present and in the future time.

Conclusion

Through the depiction of Wiji Thukul's suffering during his hiding in the poem "Catatan '97", the voices against authoritarian regime of Soeharto become tangible proof of the tyranny power in Indonesia. The poem shows how the rights of the opposition parties who against New Order are stolen and how miserable someone's life is after showing protests towards authoritative government. As a father, a husband, a brave activist, and an honest poet, Wiji Thukul who is seen as a threat for the government, becomes an inspiration and a source of truth in the regime of Soeharto. No one could exactly tell where Wiji Thukul is now since 20 years ago he is officially announced missing. However, his poem and his firmness to fight against the dictatorial regime of Soeharto live and become the remembrance for the political history of Indonesia throughout time. "Catatan '97" is indeed an honest voice of a poet who fights for the rights of citizens who suffer under the abuse of power.

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“Re-encodation of GUMIL Hawaii Writers’ Association as a Diacritic Site for Ilocano Hawaiian Representation”¹

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Abstract

GUMIL Hawaii (Gunglo Dagiti Mannuratiti Ilocano ti Hawaii), an Association of Ilocano Writers based in Hawaii, does not only take on an aesthetics of nostalgia and a vision of preserving the Ilocano language, literature, and culture, but encodes a discourse of self representation, a “positioning” which counters the dehistoricizing logic of racist ideologies. Thus, enshrining of ethnic difference through and by GUMIL Hawaii is ultimately a nuanced political “stance.” GUMIL Hawaii’s contested position is informed by a need to articulate and re-write their version of memory, the Ilokandia “truth,” otherwise, failure to claim it runs the risk of cooptation by the “disciplining” US hegemonic forces. GUMIL Hawaii is both a symbolic and literal signification that disrupts or interrupts the coopting tendencies of the U.S. discourses. As identities are always under threat by a multiplicity of forces, and by homogenizing US regulatory norms, GUMIL Hawaii deploys strategic essentialism, thus Ilocano Hawaiian ethnicity is not an essence but a positioning. Moreover, the instability of “place-making” is frustrated by a world in which both points of departure and points of arrival are in cultural flux, and thus, the steady points of reference, as critical life choices are made, can be very difficult,... the search for certainties is regularly frustrated by the fluidities of transnational dialectics and communication. GUMIL Hawaii association and its writings serve as a signifier and signification that attempt to inscribe the story of the Ilocano-Hawaiian immigrant exile and the story of the nation through the interruption of the monologic, racialized and dehistoricizing discourses of the U.S. GUMIL Hawaii’s discourse of narrative-making, definitional ceremonies, and its collective cultural public rituals and performances provide the Ilocano -Hawaiian community a “space,” albeit liminal, in the performance and re-negotiation of their hyphenated Ilocano-Hawaiian ethnicity.

Keywords: *GUMIL Hawaii, self representation, critical dialogism, hybridity, Ilocano Hawaiian diaspora*

Introduction

Trinh Minh-ha (1994:10), a Vietnamese American film critic-theorist, explains that “language is the site of return, the warm fabric of a memory, and the insistent call from afar, back home.” Recuperating “memory” as a productive category, she asserts that writers from diaspora inevitably wear an autobiographic hat for two reasons: first, “they write about the details of their individual lives; and second, they write from memory, excelling in reanimating the ashes of childhood and of the country of origin” (Ibid.). But in the process of selecting details of memory and participating in the act of remembering, this otherwise private and personal enterprise begins to enlarge to constitute the public space. This “autobiographical” stance shifts to encompass a larger purpose by the fact that “not every detail of their individual lives bears recounting in such an ‘autobiography’” in the traditional sense. Moreover, “what they choose to recount no longer belongs to them as individuals” (Ibid.). Autobiographical writing is also the act of sharing. The memory becomes a collective hailing rendering the writing with a certain texturedness. Minh-ha adds that choosing details about their past is to “write from a representative space that is politically marked (as ‘coloured’ or as third world); they do not so much remember for themselves as they remember in order to tell” (Ibid.). Thus, the act of writing, particularly for a diasporic writer takes on a political valence in its articulation of a space of representation. GUMIL Hawaii (Gunglo Dagiti Mannurat iti Ilocano ti Hawaii), a community-based association of writers in Hawaii write from this condition.

Laying Down the Critical Optics

The early 1970’s saw the birth of GUMILHawaii (Gunglo Dagiti Mannurat iti Ilocano ti Hawaii), a community-based association of Ilocano-immigrant writers in Hawaii. The Ilocanos belong to an ethnolinguistic group coming from the Northern part of the Philippines. Deploying a formal, poetic Ilocano form of language, GUMILHawaii writers construct narratives of Ilokandia home-- of leavings, returnings, looking back, nostalgia-negotiation, and pressures of settling

¹ This paper may interface with another study, “Ilocano Immigrants’ Renegotiation of Space in GUMIL Hawaii Fiction (Circa 80s)” <http://journals.ateneo.edu/ojs/index.php/kk/issue/view/161>, also by this author. The 2008 *Kritika Kultura* essay focuses on GUMIL Hawaii short fiction circa 80s, largely deploying Stuart Hall’s cultural identity and diaspora as a postcolonial lens. On the other hand, this present study focuses on GUMIL Hawaii as a collective body of writers’ association, re-encoding it as a critical category and discourse in the project of group determination and representation in a highly complex and contested multiethnic Hawaii and broader US as a geopolitical force. The paper deploys a combination of historical-critical semiotic optics in foregrounding a reading.

in amidst their dislocatory condition. While the writings aim to preserve and enrich the Ilocano language, literature, culture, and identity, as articulated in GUMIL Hawaii’s vision and objectives, the shape that Ilocano-Hawaiian writing is predisposed to take is in thematizing the complexities and ambiguities of dislocation and its associated consequences on Filipino/Ilocano-Hawaiian diaspora and representation. Thus, the very contour of Ilocano-Hawaiian diaspora and diasporic writing is largely circumscribed by the historical forces and transnational contexts surrounding it: first, by the Filipinos’, particularly the Ilocanos’ experience of systematic sugar plantation labor recruitment to Hawaii in the early 20th century as America’s colonized subject until the sugar industry’s closure; second, by the circumstances of their entry as the last ethnic labor group recruited to work in the plantations at such juncture when Hawaii was well into its transnational expansion as a huge capital sugar industry; and third, by its entanglement with transnational and global imperatives and junctures, such as the Civil Rights Movement in the 1960s and the 1965 US Immigration Act or Family Unification Act, among others. Thus, Filipino/Ilocano-Hawaiian diaspora is a complex, fluid, constantly-shifting entity that is particularly coded by the logic of US as an Empire of Capital. The paper asserts that the Filipinos’ status as America’s colonial and neocolonial subjects and their long history as lowly plantation labor in Hawaii, compounded by the diasporic realities of Hawaii and broader US as a hegemonic geopolitical and cultural entity, come to configure in the discourse of contemporary Ilocano-Hawaiian writings, particularly in GUMIL Hawaii writings.

The present study focuses on GUMIL Hawaii as a collective body of writing association. It particularly recuperates the collectivity as a diacritic site and discourse in the reterritorialization and contestation of space in multiethnic Hawaii and US geopolitics. It unravels the ideological imperatives and strategies of US’s geoeconomic and politico-cultural aspirations during Hawaii’s sugar plantation era, which in turn, have had overarching material consequences on recent Filipino-Hawaiian diaspora. Imperative in the assertion of this argument is a discussion of Philippines American colonial history and the Filipino/Ilocano-Hawaiian immigrants’ intersection with important historical junctures and forces in Hawaii, and with the broader US society. The paper interrogates the intersections and the intrications of these historico-critical junctures vis-a-vis GUMIL Hawaii and Filipino/Ilocano-Hawaiian diaspora--oscillating between text, context, and history.

Substantiating the historical-critical lens is the deployment of Semiotics. Semiotics looks at patterns and the arrangement of signs and symbols and their significations and meanings, interrogating their entanglements, gaps, fissures, symptoms, and meanings, and their corresponding effects on texts and contexts, in the process, unravelling the mutual constitution of texts and contexts on each other and their ideological underpinnings. As a discursive reading, semiotics recognizes that a critical apprehension of a text is enabled by an interrogation and reference to its context and history. It requires looking at the dialectical relationship or discursive practices between and among the text/s and the ideological imperatives of the hegemonic discourse, which demands an interrogation of history and context, and the discourse’s effects on subjects.

The Discourse of Hawaii’s Sugar Plantation Fiefdom

The annexation of the Philippines in 1898 by America legitimated in the Treaty of Paris (1899) gave the latter possession of the Philippine Archipelago.² This marked a long-standing “relationship” between the US and the Philippines, a crucial instance of which is illustrated in the recruitment of Filipino plantation labor force³ to Hawaii by white plantation owners. In 1898, Hawaii, an expanding capitalist economy and a huge producer of sugar had also been annexed as a territory of US.⁴ Hawaii’s sugar economic industry demanded and relied upon the migration of labor to man the vast fields of sugar plantations in the different islands of Hawaii. This demand for a steady supply of cheap labor was brokered through Hawaii Sugar Planters’ Association (HSPA), recruiting a mix of labor ethnicities and races from all over the globe. This in turn, had transformed Hawaii’s sugar industry to transnational networks and trajectories, expanding the Pacific seas and neighboring regions to global reach and proportions. It must be noted that the Pacific Rim does not only encompass “Asian regions that border the Pacific Ocean, such as Australia, Cambodia, China, Hong Kong, Indonesia, Laos, Malaysia, New Zealand, Papua New Guinea, the Philippines, Singapore, South Korea, Taiwan, Thailand, and Vietnam” (“Pacific Rim”) but includes California.⁵ During the era of the sugar industry, arguably, Hawaii was the center of global economic power for it opened up the “global and the globalizing spaces of transnational capital versus the local space of communities” (Dirlik 1996:2), engendering contradictions in the contemporary sense. The needs of the sugar industry brought the Pacific and Hawaii to the forefront of global consciousness.

Hawaii’s sugar plantation labor included Asians (Chinese, Japanese, Koreans, Filipinos), Portuguese, Russians, Puerto Ricans, and US Mainland, and Native Hawaiians. An overriding principle of labor recruitment in Hawaii’s sugar industry was “ethnic diversification of labor (Takaki 1990:34). The importation of different nationalities as labor was

² The Treaty of Paris ended the Spanish-American war, whereby Spain ceded the Philippines to America for \$20 million dollars. This gave America the possession of the Philippine Islands

³ The study uses the category “labor” to refer to an aggregate, and therefore as an aggregate the action ascribed to them is singular. On the other hand, “laborer/s” refers to individual workers, working independently from others.

⁴ “The 1890 McKinley Tariff had been the impetus behind Hawaii’s desire to be a part of the United States. It had cancelled the favored duty-free entry of Hawaiian sugar by admitting all foreign sugarfree; at the same time it did not grant Hawaii the 2 cents per pound compensation paid the mainland growers for accepting the McKinley Tariff. Although the 1894 Wilson-Gorman Tariff eventually restored the duty on foreign sugar, the possibility of another bill like McKinley Tariff would wreck the Hawaiian sugar industry. Annexation seemed the best course for Hawaii” See Alcantara, *Filipinos in Hawaii, The First 75 years, 1906-1981*. Filipino Migration to Hawaii: A Commemoration Book by Hawaii-Filipino Specialty Publication, Honolulu:1981,27.

⁵ The contemporary definition of Pacific Rim is not only an “inert geographical east-west sense or even in the sense of spaces as defined by national boundaries. The spaces derive their meaning from associations that are quite contemporary in their implications and from the contradictions that they present: the global and the globalizing spaces of transnational capital versus the local space of communities.” In other words, California is now perceived as the gateway to the Pacific Rim (Dirlik.3).

crucial. Hawaii's labor force was "formed and replenished by an unusually driven mix of racial and ethnic groups" (Asher and Stephenson 1990:4). A memorandum sent by Theo Davis and Company (one of the Big Five plantation owners) to a plantation manager stipulated that there should be a "judicious mix of nationalities to modify the effect of strike" (Takaki 1990:36). The imposition of mixed bag of ethnic labor was not just an economic imperative but had ideological imperatives. Ethnic diversification of labor was institutionalized and gained materiality and strength through discursive practices in the plantation. First, expedient to the management of the sugar plantation system was running it like a fiefdom, deploying both ideological and repressive strategies of control. For instance, this overriding rhetoric of divide and rule policy of the planters was augmented by a system of residential segregation, racial stratification, and differential pay and occupations for ethnic groups.⁶ Similar ethnic or intraethnic groups were quartered in the same barracks, thus limiting the communication to their own ethnicity, and averting interethnic consolidation and aggregations. It is important that they remain distinct from other's ethnicity, though sugar connected them. Moreover, the idea of bringing in different ethnic labor force and their ensuing racialization and stratification in the plantations were tactical and strategically deployed to avert unionizing efforts by different ethnicities—a persistent problem that the white plantation owners had to contend with and which plagued the era of Hawaii sugar plantation industry. However, such repressive and ideological strategies of system management and control were not absolutely monolithic. The ideological rhetoric of foregrounding Hawaii as a "paradise" accompanied by the ideals of hardwork and industry to achieve success in Hawaii could not gloss over the discriminatory labor and plantation practices. Such ideological fissures and blatant racialized discursive practices undermined the well-established plantation system, inviting labor ethnicities to wage strikes and complaints, which grew more aggressive and virulent through the years, indicative of the hard stance the plantation owners took.

Since the Philippines was a colony of the US, such colonial status had rendered the latter the license to transport Filipino labor to Hawaii, who, by virtue of this status should classify them as US "Nationals." While the Filipino labor were US Nationals in the technical sense of the term, they were treated as mere contract workers (San Juan 2000: 446; Cordova 1983:30). The Filipinos entered the U.S. as "colonized 'nationals' - neither citizens nor aliens- mainly as contract workers ..." (San Juan 1998:31). Consequently, such an anomalous classification and ambiguous status in Hawaii not only violated this "relationship" between the US and the Philippines but had rendered Filipino labor vulnerable not only against plantation recruitment and job policies, but more broadly, against United States' immigration laws and migration emendation laws. While they were US nationals, as dictated by this colonial relationship between the US and the Philippines, they were not given the "ward" or "citizen" status by the US, and thus, consequently, their rights, protection, and interests were outside the purview of the US. Since the primary and overarching concern was getting a constant and steady flow of cheap and docile labor, the movement of Filipino labor which began in 1906 spawned four waves of migration to Hawaii, with the Ilocano recruits constituting the largest number of plantation labor. It must be noted that the Ilocano labor constituted the largest number until the sugar industry's closure towards the end of the 1950's, spurring on a chain of recent Ilocano migration to Hawaii.⁷ Moreover, the passage of the 1965 US Immigration Act or Family Reunification Act brought in waves of immigrants across the globe, with the Filipino immigrants amongst the entrants.

Before the practice of sourcing out Filipino laborers, labor and manpower were largely provided by the Chinese,⁸ Japanese, and the Koreans and a few other minority groups until their falling out due to their perceived increasing aggressiveness.⁹ The White planters or plantation owners, for example, accused the Japanese of blood solidarity and that they conspired to create an industrially autonomous population independent of the whites.¹⁰ The Big Five Plantation owners (C. Brewer and Co. founded in 1626, Theo H. Davies & Co., 1845, AmFac Inc., 1849, Castle & Cooke Inc., 1851, Alexander and Baldwin, Inc. 1895) preferred docile, obedient, tractable, and not too intelligent laborers who would not be considered a serious threat to the prosperity of the sugar industry. It must be noted that the recruitment policy to get men who were physically able but not too literate was shaped, as well, by the planters' unpleasant experience with other earlier ethnic groups who pressed for some reforms. A.F. Judd, a plantation owners' representative commissioned to scout and explore the Philippines for potential plantation labor reported that the Filipinos, particularly, the Ilocanos, were considered as the ideal plantation workers on account of their hardworking qualities.¹¹ Moreover, as they come from a largely agrarian stock, the planters believed that they would be able to handle the rigor of plantation work. The racialized positioning of Filipino labor as docile, tractable, and unassimilable was an ideological strategy that served the interests of the planters. Moreover, the plantation owners'

⁶ The stratification of labor market was further reinforced and verified by the segregation of housing camps. The housing segregation and arrangement by ethnicity by private company was duly rendered official by Hawaii government which assisted in creating and maintaining ethnically homogeneous camps, fostering an environment of suspicion, unassimilableness (Labrador 35).

⁷ Research yields that 8 out of 10 Filipino migration to Hawaii are Ilocanos.

⁸ During the formative years of the plantation industry from 1850 to 1880, the Chinese were the largest ethnic group in the plantations. But with the Chinese Exclusion Act in 1882, this restricted the immigration of Chinese to Hawaii and to the Mainland US. The Bureau of Immigration, which took care of the importation of labor before it was replaced by Hawaii Sugar Plantation Association (HSPA), turned to Japan as replacement of the Chinese.

⁹ Japanese labor started coming in 1885. During such time, other nationalities, like Korea, Portugal, and Puerto Rico were also brought in. But with the increasing expansion of the sugar market and the falling out of the Japanese labor from their White plantation owners, articulated in the Gentleman's Agreement, which cut off Japanese labor supply, such agreement compelled the Big Five White plantation owners (C. Brewer and Co. founded in 1626, Theo H. Davies & Co., 1845, AmFac Inc., 1849, Castle & Cooke Inc., 1851, Alexander and Baldwin, Inc. 1895) to look for labor elsewhere. See (Porteus and Babcock 58; San Buenaventura 75; Sharma 581)

¹⁰ The planters' fears were magnified when the Japanese children had outnumbered the whites in public schools in 1905. See Alcantara, p. 27.

¹¹ The Ilocanos "make good workers because many of them come from a barren region ... which requires hard work for a living," and thus, are used to hard labor (Lasker 9).

organization of ethnicities by rank in the occupational ladder is another productive discourse aimed at reconsolidating the divide and rule plantation principle. Thus, in the rank positioning, the Haoles (whites) “held management positions regardless of education or experience. Spanish and Portuguese were “lunas,” plantation overseers (supervisors). The Japanese were given technical and mechanical jobs. The Filipinos and the Native Hawaiians¹² were assigned the most tedious jobs in the fields and were given the lowest pays. Receiving 70 cents for a grueling 10 to 12 hours per day and 6 days per week work, they performed the hardest tasks of planting, weeding, cultivating, cutting, hauling, loading, and fluming for very low pay” (Cordova 1983:31; Teodoro 1981:13). In view of the absence of representation, the Filipino laborers were vulnerable to exploitative management practices, leading to substandard contracts and pays.¹³ But despite such oppressive conditions, complicated by problems and widespread poverty in the Philippines, many Filipinos responded to the call to work in the sugar plantation fields, splintering in the process, family relationships.¹⁴ By 1925, Filipino laborers had comprised 50% of the plantation labor. In the subsequent years, the Filipino labor force had surpassed the population of Japanese labor, who were once the largest labor group.¹⁵ From 1906-1919, there were approximately 24, 400 men, 3000 of which were women (Nieva 1981: 25). By mid 1930’s, there were roughly 54,600 Filipinos in Hawaii (Cariaga 1937:1; San Juan 2000: 447). Nearly 21,000 out of 21, 500 arrivals in 1927 and 1928 came under voluntary arrangements. By 1945, statistics yield an estimate of 129,000 Filipino arrivals to Hawaii (Teodoro 1981:12).

Overarching Effects of US’s Racializing Structures

It must be noted that this epistemic representation of Filipino plantation labor group as “colonized contract workers” underscores the hierarchical relationship between the US and the Philippines on account of the latter’s colonial status. This hierarchical relationship, in turn, exceeds the territorial boundaries of both players, which is co-extended to another geopolitical space, in this case, Hawaii, and thus, constituting Filipino colonial labor to a different set of laws and regulative norms but at the same time, the latter retains its original representation as colonial subjects. Their positioning as colonial and racialized body and entity had precisely reconsolidated US’s constitutive license to distribute and dispense at will, Filipino labor during Hawaii’s plantation era. The racialization of labor establishes and consolidates US’s quest for transnational-global sugar capitalist industry. The management and control of the sugar industry was veritably run like a fiefdom with the use of perquisite system, virtually replicating the Black cotton slavery in the US’s South. This aimed to curb undisciplined forces and entities which could interfere in the smooth flow of the sugar industry.

Steadily, throughout the growth and expansion of Hawaii’s sugar industry, the Philippines became one of the greatest exporters of cheap labor. The circulation of US capital and its imperial economic imperatives had fueled the migration and the production of a complex, private, public, and transnational practices and relationship between the Philippines and the US. It must be noted that the status of Filipinos as US colonized nationals recruited and commissioned for Hawaii as cheap labor, had defined the unequal relationship between US and the Filipinos at the onset. Their colonized status in the Philippines was conflated with their position as lowly, indentured plantation laborers in Hawaii. The migration of Filipino workers to Hawaii, from 1906 to 1946, took place within the “context of an ever-increasing capitalist penetration of the islands and Hawaii’s concomitant absorption into the world capitalist economy” (Sharma quoting Kent 2008: 579), and the Big Five plantation owners’ ambitions of penetrating the global sugar market at least cost, deployed “feudal” or oppressive labor practices. For example, the plantation policy of hiring or bringing in of different Asian ethnicities as labor, compounded by the differential treatment of racial minorities-- the Filipino labor group, being at the lowest rung of the work strata, and compounded by recruitment policies that required unmarried men with little education from the rural areas in the Philippines, had consequently, engendered far-reaching consequences, particularly on the socio-economic conditions of the Filipinos in Hawaii.¹⁶ Their constitution as an ethnic labor group with the lowest pay has had overarching consequences on their mobility and on recent Filipino/Ilocano migration to Hawaii. As the Filipino laborers were perceived as nothing

¹²The planters brought in the Native Hawaiians as strike breakers but the planters found them intractable and they asked for wages that were twice as high than their Japanese predecessors. Moreover, as they were “accustomed to a relatively independent lifestyle, many Hawaiians - numbering in the tens of thousands, without land, and therefore forced to sell their labor- were unable to adapt to the hard work required by the planters. Despite contracts with the planters, many Hawaiians often ran away from the plantations. The labor situation was unstable for the planters, and they were forced to look elsewhere for the large army of labor they needed” See “Great Expectations: The Plantation System in Hawaii,” **Out of this Struggle: The Filipinos in Hawaii**. Ed. Luis V. Teodoro, p 8.

¹³ They were practically treated as indentured servants working under oppressive conditions, getting Labor was regarded as mere economic commodity that can easily be disposed of. Robert A. Cooke, an HSPA official admitted that “there is little difference between the importation of jute bags from India and laborers, Nieva 25.

¹⁴It must be noted that the abnormal sex ratio of 1 is to 20 between men and women has had devastating consequences on the Filipino male labor in Hawaii, especially in the growth of a traditional family structure.

¹⁵ Up until 1908, Japanese immigration was put to a stop as a result of the Gentlemen’s Agreement between Japan and the United States but close to 180 thousand Japanese, the largest group of foreign workers, had then been brought to Hawaii.” Since the primary concern is getting a constant and steady flow of cheap and docile labor, the Big Five “regarded the increasing aggressiveness of “Asiatics” as a serious threat to the prosperity of the sugar industry.” See Sharmam 581. For example, the demands of the Japanese led to standoffs and strikes which dragged on for weeks. The usual tactic of eviction to break strikes failed as the Japanese labor force was too big to boot out of camp. See Teodoro, 8.

¹⁶ The Filipinos’ “predominantly rural origins; their recent arrival in Hawaii and their consequently slower rate of urbanization, their lower levels of education; as well as patterns of stratification and inequality which tend to run along ethnic lines in Hawaii” were some of the causes that have been identified and having greatly contributed to the slowing down of their socio-economic mobility in Hawaii. See Ponce and Forman, 26.

more than labor with economic value, they were important in terms of their constitution as specific resource and a “mode of capitalist discipline for forming workers who will fit into the current needs of transnational capital” (Lowe and Lloyd 1997: 22).

With the decline of sugar industry¹⁷ and the emergence of tourism as Hawaii’s growing industry in the late 1950s, service sector jobs generated by the tourism industry expanded. Such crucial historical juncture threatened the main source of livelihood for most Filipino laborers, such that “thousands of workers were forced to look elsewhere for jobs in the emerging tourism industry- the hotels, golf courses, restaurants and construction sites” (Alegado 1991:22). They were compelled to move out of plantation communities, relocating in urban areas where more job opportunities could be found.¹⁸ In view of this particular historical juncture, many of the Filipino/Ilocano laborers were reconstituted into the “new plantation” service sector jobs. These service sector jobs found in the steadily-emerging tourism industry had instigated the transplantation of Filipino workers to the urban areas. As a great majority of Filipino newcomers, in this case, Ilocano immigrants were now employed in the service sector, their structural integration into the wider sectors of the US economy deepened the unequal relationship between Filipinos and the US. The stratification at the new work place is a replication of the discrimination and racialization in the sugar plantations¹⁹. Moreover, employment discrimination in the workplace reinforced the systematic stratification of Filipino immigrant workers into the lower and unstable sectors of the labor force, such as in hotel and restaurant sectors. Their continued concentration in jobs associated with Hawaii’s ‘new plantations’ as hotel housekeepers, busboys, kitchen help in food/restaurant services, and as janitor in airport, banks . . . set the basis for the subjective reproduction of national culture (Alegado 1991:23). In other words, the Filipino-Hawaiian immigrants’ reproduction as labor in the service sector jobs, has consolidated the country’s reputation as nation of people occupying and belonging to the service sector or domestic domain. In reference to the US’s global economic ambitions, the Filipino/Ilocano Hawaiian laborers are caught and entangled along lines of racist and oppressive labor practices by US global capitalism, and complicated by racist, exclusionary and selective US immigration policies that [were] primarily dictated by the logic of capital, even rescinding immigration policies to accommodate the interest of the nation. Lowe (1997:358) points out that the racialization of Asians [in this case, the Filipinos] is rationalized by the capitalist needs of Hawaii (as an agribusiness from the late 19th century to the 60s, then as emerging tourism industry) and the United States.²⁰ She points out that the “exploitations are specific to the global restructuring of capitalism.”

The historical beginnings of Filipinos as plantation laborers in Hawaii that had occupied the lowest rank in the occupation ladder is inescapable. This “sakada” or plantation laborer history is an inescapable diacritical identity marker in the reproduction and positioning of the Filipino-Hawaiian immigrant. Today, compared to other Asian ethnicities in Hawaii, the Filipino ethnic group is the least upwardly mobile. Moreover, such colonial and neocolonial history and Filipino plantation labor history contaminate the social status and the identity and representation of recent Filipino immigrants in Hawaii making the project of upward mobility more fraught with difficulty. Since the aspiration of the Filipino-Hawaiian immigrants is to make it in Hawaii and work for that vaunted “white citizenship,” the prevailing disposition of Filipino/Ilocano-Hawaiian immigrants is political conservatism and conformity towards the US regulatory norms. This particular disposition, in turn, comes to be configured in Ilocano-Hawaiian writing or GUMIL Hawaii literature, which is necessarily marked by reactive, strategic positionality and representation.

With the passage of the 1965 US Immigration Law or Family Reunification Act, repealing the limited quota of US immigration policy of 50 immigrant a year entry, this in turn, had spawned a massive inflow of Asian, European, Latino immigrants to the US and Hawaii-amongst them, the Filipinos. The 1965 Immigration Act has opened up as well, the entry of highly-skilled, professional Filipinos, significantly altering the demographics of Filipinos in Hawaii and in the US.²¹ But their “sakada” history or plantation labor class beginnings continues to hound them. Amongst the Asian ethnicities, the Filipino Hawaiian immigrants are the least upwardly mobile, mainly occupying the service sector jobs. Their Asian counterparts, like the Chinese, Koreans, and Japanese own huge properties, businesses, and multinational corporations and conglomerates.

¹⁷ With the inroads of global economy which demanded the withdrawal of protective tariffs in the 60’s, Hawaii saw the decline of the sugar plantation industry. Cheaper cost of sugar from overseas penetrating the US market consequently saw the eventual collapse of Hawaii’s sugar industry

¹⁸ Though the decline of plantation labor brought droves of Filipino plantation labor to the city where jobs under the service sector were available, 47 percent of Filipino labor still remained in the plantations by such time. See Okamura, 41.

¹⁹ Such stratification of Filipinos “reinforced by the re-emergence of ethnic enclaves-identifiable Filipino neighborhoods and districts in new and old urban areas in Hawaii,” Alegado 23.

²⁰ Lowe argues that: The life conditions, choices, and expressions of Asian Americans have been significantly determined by the US state through the apparatus of immigration laws and policies, through the enfranchisements denied or extended to immigrant individuals and communities, and through the processes of naturalization and citizenship. It is to underscore that both in the period from 1850 to World War II and in the period after 1965, immigration as been a crucial locus through which U.S. interests have recruited and regulated both labor and capital from Asia. It is also to maintain that there has been an important continuity between the considerable distortion of social relations in Asian countries affected by U.S. imperialist war and occupation and the emigration of Asian labor to the United States throughout the last century, Labrador quoting Lowe 37.

²¹ In Hawaii, the children of the first and second wave immigrants are going to secondary and college education, speeding up their assimilation and integration into the local Hawaiian culture and larger American culture. The Filipino immigrants from the first and second waves were further strengthened by the arrival of thousands of new immigrants. As the goal is assimilation with the larger Hawaiian society, efforts were made to facilitate their needs and integration which were manifested in the formation of community organizations, mutual aid societies, sectoral interest groups, Filipino religious organizations, Filipino civil rights and advocacy groups, etc.

While Filipino/Ilocano-Hawaiians are classed immigrant settlers and considered ethnic minority within the economic and political structure of the United States, as dictated by immigration legislations, worth noting here are their immigration objectives and trajectories. This US hegemonic discourse of “whiteness and “national belonging” has in turn, produced among other things, the emergence of the “desire to be white” (Rottenberg 2008: 9) amongst the immigrants. In other words, the bid for US citizenship has produced assimilationist aspirations from subjects that US had excluded, at the get go through its immigration legislations. Moreover, as America is perceived as the terminal locus point, the predisposition of Filipino immigration trajectory is sponsorship and bringing in of families to Hawaii and the US in a happy reunification where they can eventually find a viable living and work. Thus, as a diasporic community, they continue to maintain ties with their families, hometowns, and homeland. This transnational ties and attachments remain strong due to the constant migration flow and oscillation allowed in the first place, by the 1965 US Immigration Act and Family Reunification Act.”²² The first layer of connection is stitched in through billions of dollars in annual remittances which has vastly improved lives through the capacity of receiving families to send their children to schools. Moreover, families back home are able to purchase properties or able to build houses, enabling the achievement of comfortable, middle class status. These transnational connections are further reinforced through the sending of balikbayan boxes. Transnational borders are crossed through social media platforms (engaging in “face-time” calls, texting, facebook, twitter, etc.). Their subscription of The Filipino Channel allows them to keep abreast with news and events in real time from the Philippines. The frequent visits of Filipino American citizens to the Philippines (balikbayan) further reinforces linkages and connections. But the immigration sponsorship of close family and relatives by Filipino American citizens to Hawaii and the US remains the fundamental dream if not the goal of every Filipino immigrant, allowing the strengthening of this chain of migration and oscillation between transnational spaces. Today, statistics shows that an average of forty thousand immigrants a year settle in Mainland United States alone, with 4,000 settling in Hawaii.²³

GUMIL Hawaii: Its Re-encodation as a Diacritic Site/Marker

Hybridization is not a free oscillation, but the “uneven process through which immigrant communities encounter the violence of the imperatives of the U.S. state capital and by the other Asian states from which they come, and the process through which they survive those violences by living, inventing, reproducing different cultural alternatives” (Lowe 1997:151). Hybridization is a result of the vagaries of U.S. hegemon that are directed to ethnicized, racialized immigrants, such as the Filipino/ Ilocano-Hawaiian community. Moreover, “previous stabilities and coherences (related to people, place and identity) are subsumed in a world system of images comprised of various modes that form a complex transnational construction of imaginary landscape “(Labrador quoting Appadurai 2003: 290). Since U.S. hegemonic discourses attempt to police and homogenize differences and the unassimilable, especially in Hawaii as a multi-ethnic state, the category “dialogism” allows the overturning of monologic discourses. Dialogism “encourages contradiction and polysemy rather than monologic and authority over plurality” (Mercer 2010: 247). Moreover, “critical dialogism offers more diverse sites from which to contest neoconservative political force. The process, therefore, of critical dialogism is to “enter critically into existing configurations of discourse- to reopen the closed structures in which they have ossified” (Mercer 2010: 250).

GUMIL Hawaii Association, its writing, and its attendant discourses are re-encoded as a site for Ilocano Hawaiian group determination through narratives about themselves. Through GUMIL Hawaii, they are rendered a space to define and redefine themselves. While GUMIL Hawaii’s main vision is working towards the enrichment and the preservation of the Ilocano language, literature, and culture, their diasporic condition informs and determines the particularities of their decisions, literature, and diasporic positioning. Thus, confronted by Hawaii’s and America’s regulatory norms, the Ilocano Hawaiian immigrant writers refunction or rework GUMIL Hawaii, investing it with both the literal collective identity and a symbolic representation for Ilocano Hawaiian diasporic identity. This critical dialogism or the overturning of the monologic discourse that GUMIL Hawaii deploys is illustrated through its subsidiary objective of publishing biographical and autobiographical sketches, particularly focusing on successful Filipino/Ilocanos who have made good in Hawaii. The objective is two-pronged: first, these biographical sketches are upheld for the emulation of the Ilocano- Hawaiian community and their fellow Ilocanos back in the Philippines, and all those dispersed across the globe (“The Objectives of GUMIL Hawaii” 2007); second, and a more nuanced reason: these auto/biographical sketches are symptomatic of the project of reversing prejudicial images of the Ilocano Hawaiian immigrants. The creation of GUMIL Hawaii and its stipulated vision and objectives are conditioned by the legacy of their colonial history and their history as lowly plantation labor, making the project of upward mobility difficult. Thus, the very first GUMIL Hawaii anthology that came out in 1973, entitled, **Dagiti Pagwadan iti Filipinos ti Hawaii (The Models for Filipinos in Hawaii)**, a collection of biographies that featured Ilocano-Hawaiian immigrants who have achieved a modicum of success resonates and is undergirded by the vagaries of diasporic

²² Moreover, such linkages and transnational relations are reinforced by the transnational circuiting of money in the form of remittances and goods, sent through balikbayan boxes: “each year Filipino Americans send back over \$1 billion to their relatives in the Philippines for their support and assistance. In the first half of 1994, they remitted almost \$ 800 million through official bank transfers... cash carried on their visits back home may total twice the official remittance figure. The separation of family members is also made bearable through long distance telephone calls, enabling families to catch up on each other. Moreover, since it is usually the members of the family in the US who help out with the bills and major expenses back home, they have much a hand in major decisions concerning family matters of back home, Okamura 44.

²³ A large number of immigrants that settle in Hawaii come from the Ilocos province in the Philippines, causing the dominance of the Ilocano linguistic group in Hawaii, Alegado 23.

condition. The book briefly features 20 successful men and women of humble beginnings who have worked hard and achieved some success in their fields or “careers.” The anthology can be read as a sequel to the first set of biographies written and compiled by Roman Cariaga in 1936 (a gap of 37 years). The Master Thesis “**The Filipinos in Hawaii: A Survey of their Economic and Social Conditions**” (1937) which was published into a book on the following year is a historical description of the early Filipino migration, followed by the economic and social conditions of Filipino migrant workers in the plantations in the 1930’s. Part two of Cariaga’s book chronicles successful Ilocanos in the 1930’s. It features sakadas who had moved up to occupy better jobs. Through the years, since GUMIL Hawaii’s inception in 1971, it would reserve a section in its anthologies for featuring successful Filipino/Ilocano men and women in Hawaii.²⁴

GUMIL Hawaii, therefore, becomes a refunctioned space and an enclave for negotiating the project of determining Ilocano-Hawaiian representation, particularly aimed at rectifying pervasive prejudicial and stereotypical images and notions of Filipinos in Hawaii. In 1970, the Filipino community in Hawaii lodged a complaint to the Office of Civil Rights of the United States against the State’s Department of Education for its distribution and use of school materials that contained prejudicial images of Filipinos. Michael Forman (1976: 84) argues that the biographical sketches of successful Ilocano- Hawaiians frequently published by GUMIL Hawaii is an attempt at countering the negative notions of Filipinos by US, presenting to the wider readership the life stories of some of the Filipinos who have benefitted our society. Though the 1965 Immigration Act had allowed the entry of highly-skilled and professional Filipinos to Hawaii and the US Mainland, the sakada history as lowly plantation laborers with little education continues to hound the succeeding generations of Ilocano-Hawaiian immigrants and locals, making it difficult for them to find jobs outside the service sector. It must be noted that the entry of Filipino professionals and skilled immigrants to Hawaii and the US has provided a new set of diacritic identity marker for the Filipino immigrants in Hawaii, substantiating and complexifying the original identity marker as sakada or plantation worker, but this has proved difficult.

The published sketches of successful Ilocanos is not only an expression of pride on the successes and achievements of their fellow Ilocanos but a broad gesture of countering negative images of Filipinos that in turn, has had some bearing in defining their identities and their re-positioning in Hawaii, and in the broader US context. The primal notion that the Ilocanos are unskilled, uneducated, and unassimilable hounds them. The founding of GUMIL Hawaii and the tactical re-deployment of a space for the publication of anthologies on Ilocano Hawaiian achievements, and of course, the usual writing such as short fiction, poetry and plays. Is not just an exercise of displaying the use of the Ilocano language and a venue for creative writing, but is re-encoded as a political gesture- an act of assertion and revisioning of Ilocano Hawaiian identity. The publication decisions are informed by the recognition of one’s Filipino/Ilocano Hawaiian identity that is under threat of erasure and the latter’s response to such. According to Ochs and Capps (Labrador 2003: 288), “narrative serves as a primary means for making sense of self and experience, as well as an instrument for negotiating social relationships” (Ibid.). Thus, following Ochs and Capps, GUMIL Hawaii writing is an attempt at self-representation. It offers an understanding of how the Ilocano Hawaiian community positions themselves in Hawaii and in the U.S. society. The project and act of place-making, however, is fractal, fragmentary, and marked by contestations and competing markers, signifiers, and the vagaries of US monologic capital. A case in point is the example of first generation Filipino/Ilocano immigrants. They are very much different from their second, third generation children, who are born and raised in Hawaii or in the US. The latter see themselves as locals or Americans in the fullest sense, unlike their first generation cohorts, who find themselves still pulled back to the originary country. Such differences of affiliation and allegiance can be a source of intergenerational conflict.

The legacy of history and memories of home, alongside the demands of settling in the new location come to configure in the construction of and in making sense of the Ilocano-Hawaiian immigrant self. GUMIL Hawaii writing is characterized by the oscillation between Hawaii as the new host country, vis-à-vis the originary homeland. It draws from the “cultural repertoire of home” to assuage “nostalgia” and the ever-shifting identities rendered by the pressures of the new host location. GUMIL Hawaii discourses, through its narratives and collective cultural public performances, rituals, and collective, definitional events such as Ms GUMIL Hawaii annual beauty contests, the mounting of Ilocano sarsuelas, dramafests, and “bukanegan” provide a space for memory- telling, identity story and representation, as it “recuperates Filipino culture and ethnicity, and in the process, constructing a collective sense of place and sense of self for its participants” (Labrador 2003: 290).

While GUMIL Hawaii is driven by its approximation of “authenticity in its evocation of the originary culture, as articulated in the vision, mission, writings, definitional ceremonies, their very diasporic condition inflects and refracts the project of aspiring for authenticity- approximation into a synthesis of diasporic cultural renderings and articulations. The hyphenated Ilocano-Hawaiian identity, bound by economic, cultural, social, and political discourses, is already, at once, hybrid in its synthesis of polyvalent strains and meanings. The U.S. immigration policies, for example, marked by protectionist U.S. interests, are frequently amended (whether by imposing closure, containment, or by relaxing of immigration policies) to “accommodate” or exclude Asian immigration, and by extension, Filipino immigration.

One notes that the emendation of migration policies is meant to serve the U.S. logic of capital through the deployment of “racial capitalism” (Gilroy 2010 n.d.). Thus, the position that GUMIL Hawaii attempts to secure is

²⁴ Another set, **Tugot I** (1983) and **Tugot II** (1989), published five years apart, are biographical sketches on Ilocanos from Ilocos Norte who have done quite well in Hawaii.

already and at once a synthesis of overdetermined forces. As Lisa Lowe (1997: 151) posits, “the Asian American category is a situationally- specific position, assumed for political reasons.” Corroborating Lowe’s assertion, Dirlík (1996: 4) argues that though Asian American as an ideological formation “is weighted by contradictions, it has had a “transformative effect on Asian American self-image, causing Asian Americans to see themselves as either grounded in local communities or as diasporic Pacific rim people.” This is the kind of diasporic identity contradiction that Filipino American /Ilocano Hawaiian immigrant subjects straddle with: the desire for the originary culture, their Ilokandia motherland and at the same time the aspiration for national belonging or “white citizenship.”

The foregrounding in the 60s of “Asian American” as a productive category has enabled crucial and substantive changes in immigration laws and legislations. The Black/White dichotomy as the sole poles in the bid for US naturalization, for example, has been challenged, bringing into the equation “ethnicity” as a category deployed in the pursuit of civil and human rights, interests, and naturalization appeals. Deploying their grounding and consciousness as Asian American entity and group, this pan-ethnicity is a refunctioned Asian American identity to appeal and to put forward a review of immigration policies, rights, and representation. Thus, struggling for naturalization rights, decisions on this migration concern have shifted from the narrow “Black and White” color divide as basis for naturalization, into an immigration legislation that is now informed by geographical marker and frame (Koshy in “Historicizing Racial Identity and Minority Status for South Asian Americans”).

The wherewithal to pursue such petitions pertinent to immigration emendations is emboldened by the synthesis of historical junctures then, such as the Civil Rights Movement, the amendment of 1965 US Immigration Law or Family Unification Act. This development has allowed the maturation of critical changes in immigration and the expansion of US naturalization laws. Another critical development relative to immigration legislative changes is the establishment of a number of universities in the US offering Ethnic Studies or Area Studies. Such changes have also trickled down to Hawaii.

The encodation of the discourse of Asian American Pacific rim has had some transformative effect, one of which is the creation and the re-articulation of regional or ethnic affiliations, in turn, rendering them the wherewithal to pursue specific causes and projects. A specific example is the formation and organization of numerous Filipino American groups and Ilocano- Hawaiian associations based on hometown origin and professional interests groups. While Filipino American category and formation takes on a more expansive, national orientations, the Ilocano-Hawaiian category renders a narrower grouping, where diasporic issues and concerns within certain groups and affiliations are more pointed and immediately addressed. A more narrowed scope comes out more effective, producing in turn, more critical and substantive results. As case in point is the creation of a Department of Indo-Pacific Languages and Literatures at University of Hawaii at Manoa.²⁵ This has created a number of programs based on the country or town of origin. Two of these programs are the Filipino Program and the Ilocano Program. These programs offer a venue for the formal study of topics in the Philippines, Some topics are Philippine literatures and culture, Filipino/Ilocano language, literature, Philippine studies, Ilokano and Filipino (Tagalog) languages and literatures, poetry, fiction, creative writing and critical writing, comparative literature, women and feminist literatures, and translation studies. Such institutional development has not only created a site for heritage study for those interested, especially among the second and third generation Filipino/Ilocano locals (born and raised in the US), but such academic institution which has better access to resources has also offered ventures of cooperation and links with other institutions and ethnicities. The Ilocano Program at University of Hawaii at Manoa, for example, has created a partnership with GUMIL Hawaii, a community-based association of writers, providing rich resource for the Ilocano Program. Moreover, as a subsidiary to the institutional links between GUMIL Hawaii and the Filipino /Ilocano Programs at University of Hawaii at Manoa, an academic center called NAKEM (translated: “feelings” or “intuition”) has been organized. NAKEM primarily functions as a Center that aims to organize international conferences on Ilocano/Filipino studies. This serves as a venue for studies on Ilocano language, culture, media, and other topics pertinent to the Ilokandia. Conference proceedings are published, contributing to the development of Ilocano scholarship. Such collaborative efforts between and among these entities (GUMIL Hawaii, Academic Institutions and Programs, Centers) are highly favorable as they enable the pursuit and achievement of projects aimed at enriching “ethnic” Filipino/Ilocano-Hawaiian literatures, languages, culture, and identity and self-representation.

Since the positioning and the collective representation of Ilocano- Hawaiian immigrant community is determined by and contingent on the pressures and realities of the host culture, this in turn, has led to the construction of a self/group image and representation that both simultaneously aspire for the “local” identity with trajectories of “white citizenship.” However, running parallel to the first frame of “white” aspiration is the immigrants’ striving to belong to one’s country of origin. This desire is articulated in family reunifications back in the Philippines, Hawaii or US, deemed as the teleological telus. The transnational Filipino Hawaiian immigrant may not be as well-off and economically viable as its Asian counterparts (Koreans, Japanese, and Chinese) that have amassed wealth, properties, and geopolitical influence but it must be noted that their diasporic concerns and goals are different from

²⁵ Indo-Pacific Languages and Literatures (IPLL) provides instruction in the languages of the Indo-Pacific area to a broad spectrum of students at UH Manoa. The department's coverage of these languages is unique in the U.S.: This department is the only one to offer programs of study in four Polynesian languages, most of the national languages of Southeast Asia, as well as classical and modern Indian languages as well as Arabic, Urdu, and Persian. Beyond language, the department offers courses in the literatures and cultures of the area, including literature in translation of South and Southeast Asia, Polynesia, and the Philippines.(Indo-Pacific Languages and Literatures. <http://www.catalog.hawaii.edu/schoolscolleges/arts-sciences/departments/ipll.htm>. Accessed 15 Nov. 2016.

their Asian ethnicity-counterparts. They realize and re-encode their dreams and aspirations differently from other Asian ethnicities.

Conclusion

GUMIL Hawaii discourse which takes on an aesthetics of nostalgia is a “positioning” which counters the dehistoricizing logic of racist ideologies. The enshrining of ethnic difference by GUMIL Hawaii is a ultimately a nuanced political “stance.” To the immigrant exile, the very distance from home evokes idealization of the memory of homeland. The homeland looms large as an idealized location evoking memories of childhood sanctuary and comfort. The narratives and discourse of GUMIL Hawaii, as informed by the association’s vision and objectives, inscribe a fiercer, more passionate, and more committed relationship with the homeland and its images associated with it, intensifying the resolve for family reunification preferably taking place in Hawaii or US as the terminal locus point. The vision does not blur.

The position that GUMIL Hawaii takes is not just plain nostalgia- renegotiation but a contested position that comes from a need to articulate and re-write their version of their memory, the Ilokandia “truth,” otherwise, failure to claim it runs the risk of cooptation by the “disciplining” US hegemonic forces. GUMIL Hawaii is largely an autobiographical, exilic writing that is ultimately political, signaling the emergence of a “diasporic consciousness” which is in the invocation of a “nationalistic” and diasporic understanding of ethnic identity. GUMIL Hawaii is both a symbolic and literal signification that disrupts or interrupts the coopting tendencies of the U.S. discourses. Thus Ilocano Hawaiian ethnicity has ceased to be an essence but a positioning. As identities are always under threat by a multiplicity of forces, this Ilocano Hawaiian positioning remains fluid and unstable, as the politics of position has no absolute guarantee in an unproblematic, transcendental law of origin” (Hall 1993: 257). Moreover, the instability of “place-making” is frustrated by a world in which both points of departure and points of arrival are in cultural flux, and thus, the steady points of reference, as critical life choices are made, can be very difficult,... the search for certainties is regularly frustrated by the fluidities of transnational dialectics and communication. GUMIL Hawaii association and its writings serve as a signifier and signification that attempt to inscribe the story of the Ilocano-Hawaiian immigrant exile and the story of the nation by interrupting the monologic, racialized and dehistoricizing discourses of the U.S. GUMIL Hawaii’s discourse of narrative-making, definitional ceremonies, and its collective cultural public rituals and performances provide the Ilocano -Hawaiian community a “space,” albeit liminal, in the performance and re-negotiation of their hyphenated Ilocano-Hawaiian ethnicity.

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Extremism in Jack Kerouac's *Mexico City Blues* and Allen Ginsberg's *Howl* as Beat Vision: Forging Spiritual and Ecological Awareness in the Era of Anthropocentrism

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Abstract

Extremism as a verbal expression in Beat poetry serves as a critique against social phenomena. It aims to enliven one's moral awareness and to improve one's way of life. The Beat Generation as a group of writers in America during the postwar era in the mid-1950s exemplifies a literary activism combining surrealistic extremism with spontaneity of bebop jazz and Buddhist spirituality. Beat writers such as Jack Kerouac in his *Mexico City Blues* and Allen Ginsberg in his "Howl" as two originators of the group express this extremism through experimental poetic form and content. Kerouac uses fewer words, jagged and asymmetric typography in his choruses simulating a spontaneous flow of mind and a bebopper's scat. Meanwhile, Ginsberg uses a cubist-surrealistic juxtaposition of images, lengthy, discursive, and repetitive verbal expressions in his poems. Both of the asymmetry and repetition suggest spontaneity, while this spontaneity likewise embodies social protests, and Buddha-dharma that encourages non-objectification of material phenomena. In many of his choruses, Kerouac sketches Buddhist notion of insubstantiality of material things, while in "Howl" Ginsberg catalogues an interdependent relation between one material phenomenon and another. Their search for "new consciousness" through the cubist-surrealistic juxtaposition, the non-objectification of material things, and the interconnected material goods implies an ecological vision. Their Beat vision then evokes one's spiritual and ecological awareness in behaving towards the natural environment in right ways in the recent era of anthropocentrism.

Keywords: *the Beat Generation, Beat poetry, bebop jazz, surrealistic extremism, Buddha-dharma, spiritual and ecological awareness, anthropocentrism*

Introduction

America in the 1950s was a period of social and political unrest. It was the postwar era when American government mobilized its society to purchase more and more commercial products as a step to boost national financial condition in the aftermath of the war.¹ This public overconsumption of products not only changed the former egalitarian American society but it certainly also caused detrimental effect to the environmental life.² *The Beat Generation* as a group of young writers arose as a "counter-culture" activism that aimed to diverge from the mainstream American society in terms of their orientation towards consumerism and extravagant material fulfillment. The Beats initially began from an informal talk between some young students of Columbia University, Jack Kerouac, Allen Ginsberg, Lucien Carr and an older friend from Harvard University, William S. Burroughs in the mid-1940s. A friend and hustler from Massachusetts, Herbert Huncke who formerly pronounced the word "beat" to Kerouac, which means "exhausted, at the bottom of the world, looking up or out, sleepless, wide-eyed, perceptive, rejected by society, streetwise".³ Yet, Kerouac was fascinated with the tone of the word "beat" that Huncke articulated, so that he decided to use it to name his group.⁴ They were all using drugs such as Benzedrine and marijuana to alter their consciousness to create what they called "New Vision" in their writings. Their search for the new vision was inspired by former bohemian poets such as Arthur Rimbaud and by a German writer Oswald Spengler in his famous book *Decline and Fall of the West* (Charters xix). In New York City as the origin of the Beat Generation, they liked to hang out in Greenwich Village, an area of bohemian artists (Strausbaugh 2013; Mailer 2001; Frank & Leslie 2012). Kerouac and Ginsberg were also fascinated with bebop jazz, a modern jazz that emerged in the mid-1940-s as a revolutionary genre against swing big bands of earlier times. Beboppers such as Charlie Parker, Dizzie Gillespie, Thelonious Monk with their virtuoso really fascinated them (Charters 555-559; Nicosia 112),⁵ so that Kerouac was inspired to further conceptualize "spontaneous bop prosody" as essentials for spontaneous writings (ibid., 483-485; Morgan 346),⁶ and Ginsberg likewise admitted the same influence of bebop on rhythm in his poems (Morgan 137; Allen 43-44).⁷

North Beach, San Francisco, California became another hangout for the Beats. In the early and mid of 1950s, Jack Kerouac and Allen Ginsberg travelled back and forth to California (Morgan 94-96; Charters 380-383).⁸ Kerouac and Ginsberg met poets in the West Coast area such as Kenneth Rexroth, Philip Lamantia, Michael McClure, Philip Whalen, dan Gary Snyder. To celebrate this conglomeration of the East and West Coasts poets, they decided to perform a poetry reading event to the audience that was named the Six Gallery. This event was held on October 7, 1955 in North Beach, an area of bohemian artists in San Francisco. The order of the poets who did the reading were Philip Lamantia, Michael McClure, Philip Whalen, Allen Ginsberg, and Gary Snyder. Kenneth Rexroth became the Master of Ceremonies and another figure, a poet and a publisher named Lawrence Ferlinghetti also attended the event. Ferlinghetti was an important figure since he was one of the owners of City Lights Bookstore in San Francisco, a book store that displayed and sold books of wayward writers. Meanwhile, Jack Kerouac who also attended the event did not read his poems but "swigging a bottle of California red wine" while "shouting encouragement or

responding with spontaneous–jazz style” to Ginsberg who read his poem “Howl” (Miles 165-166; Morgan 101-110; Suiter 148-150).⁹

The Beat Generation was not a sexist group despite the fact that the male figures were relatively more prominent. In fact, this literary activism also contained female writers who even emerged in the contemporaneous time with the male Beat progenitors. Similar to their male Beat comrades, these female Beats perform bohemian and ‘subterranean’ eccentricity in their poems, which may suggest extreme poetics in terms of form and content. Like their male Beat buddies, these female Beats produce counter-culture voices in their poems by embodying hipster slangs, jazzy rhythm, and Buddhist spiritual nuances in their poems. Some figures came from the East Coast, while some others from the West Coast, who were known during the 1950s era after Ginsberg and his friends had the Six Gallery poetry reading in San Francisco. Many of these female Beats were girl friends and lovers of the male Beats. Among them include Ruth Weiss, Diane DiPrima, Brenda Frazer, Carolyn Cassady, Hettie Jones, Lenore Kandel, Joanne Kyger, Joyce Johnson, Janine Pommy Vega, and Anne Waldman (see Charters 1992; Grace & Johnson 2004). Like male Beat writers especially Jack Kerouac who wrote novels based upon his actual life, these female Beats such as Carolyn Cassady, Diane DiPrima, Hettie Jones, Janine Pommy Vega, and Joyce Johnson wrote memoirs as a way of “reterritorializing domestic discourses” into Beat scene as an inclusive rather than sexist movement (Grace & Johnson 32-36). In poetry, four of these female Beat poets are Diane DiPrima, Anne Waldman, Lenore Kandel, and Joanne Kyger. They immersed in Buddhism and used Buddhist aspects in many of their poems (Grace & Johnson 2004). Ruth Weiss declared herself to write jazz poems, while DiPrima, Waldman, Kandel, and Kyger likewise adopt jazzy nuances in their poems (Grace & Johnson 2004). When Ginsberg stunned public readers with his fierce and lengthy poem, “Howl”, Waldman equated it with her phenomenal and long poem “Fast Speaking Woman”, which also uses repetition of line “I’m” that serves as mantra and articulation of self-identity (Waldman 1996). Furthermore, like Kerouac who used Buddhist views in his choruses, DiPrima, Kandel, and Kyger cited Buddhist notion of emptiness and names of Bodhisattvas in their poems (Yulianto 2018). Their mention of a female Indian demon, Dākīnī in their poems broke down their male Beats’ dominion over Buddhist spirituality since the female figure does not especially refer to female gender but to all genders (see Fischer-Schreiber, et. al., 50; Simmer-Brown 87-88). Despite there was still a male chauvinism over Beat movement, the oeuvre of female Beat writers had a significant role in redefining the Beat Generation as a gender-neutral literary activism in the American postwar era.

This paper discusses four choruses of Jack Kerouac’s *Mexico City Blues* and Allen Ginsberg’s “Howl” as two phenomenal works of the Beats written in the mid-1950s and those works contain some extreme features that serve as counter-cultural poetics against their mainstream society. Both Kerouac’s *Mexico City Blues* and Ginsberg’s “Howl” might be classified as “cosmopolitan” in terms of their complex issues incorporating the lives of the American East Coast and the West Coast during the era. Kerouac’s work was especially set against Mexico City, the city where he often travelled to in the early of 1950s (Charters 345-371; 137-141).¹⁰ Since both works embody experimental and extreme form and content typifying Beat poetics, this paper addresses two questions: **first**, what features of extremism do Kerouac perform in his work *Mexico City Blues* and Ginsberg in his “Howl” that signify their Beat vision and their counter-culture activism against the mainstream culture during the postwar era?; **second**, how do Kerouac and Ginsberg’s poetics of extremism in their poems articulate spiritual and ecological awareness in the context of recent anthropocentric era? Since Kerouac’s *Mexico City Blues* consists of 242 choruses and the discussion of them will take much longer time and pages, the analysis is focused only on four choruses. In like manner, since Ginsberg’s “Howl” is also a lengthy poem, the discussion is only focused on some parts of the poem that reveal features of extremism and spiritual and ecological vision.

Review of Related Literature

There are several scholarly works that discuss Jack Kerouac’s works and his spontaneous bop prosody as essentials of his spontaneous writing. Some of the works that are worth mentioning are *A Map of Mexico City Blues: Jack Kerouac as Poet* by James T. Jones (1992), *The Spontaneous Poetics of Jack Kerouac: A Study of the Fiction* by Regina Weinreich (1987), *The Textuality of Soulwork: Jack Kerouac’s Quest for Spontaneous Prose* by Tim Hunt (2014), and *The Culture of Spontaneity: Improvisation and the Arts in Postwar America*, by Daniel Belgrad (1998).¹¹ Two scholarly articles about Jack Kerouac’s poetics that are also worth citing are “Jack Kerouac, Charlie Parker, and the Poetics of Beat Improvisation” by Richard Quinn (2004) and “All things are different appearances of the same emptiness”: Buddhism and Jack Kerouac’s Nature Writings” by Deshae E. Lott (2004).¹² Meanwhile, one scholarly work that examines Ginsberg’s “Howl” is *American Scream: Allen Ginsberg’s HOWL and The Making of The Beat Generation* by Jonah Raskin (2004).¹³ Another work that specifically confers about political aspects of Ginsberg’s poems is *The Poetry and Politics of Allen Ginsberg* by Eliot Katz (2016).¹⁴ A scholarly work that examines Ginsberg’s spirituality is *Allen Ginsberg’s Buddhist Poetics* by Tony Trigilio (2012).¹⁵ Furthermore, numerous articles about Ginsberg’s “Howl” and his other poems are collected in anthologies such as *The Poem That Changed America: “Howl” Fifty Years Later*, edited by Jason Shinder (2006).¹⁶

In his book of *A Map of Mexico City Blues*, Jones does not particularly discuss Kerouac’s spontaneous poetics as revealing extreme qualities in terms of his asymmetric bebop prosody, confessional form, unassuming and colloquial expressions. But Jones addresses Kerouac’s spontaneity as being influenced by various sources including bebop, Surrealistic tradition, his native French-Canadian dialect, his buddy’s instinctive behavior, Neal Cassady, his embrace of Buddha-dharma of emptiness and spontaneity, his finding of the significance of spontaneity even in Christianity (136-161). Then, Weinreich in her book does not examine Kerouac’s spontaneity in his poems but in his novels such as *On the Road*, *Visions of Cody*, and *Desolation Angels*. Though she identifies several features in Kerouac’s spontaneous poetics including his simulation of bebop rhythm and his methods of synaesthesia, synchronicity,

syncopation, Weinreich does not discuss these Kerouac's experimental methods as examples of extreme poetics (57-88). In like manner, in his book Hunt does not analyze Kerouac's spontaneous poetics in his *Mexico City Blues* but in his novels such as *On the Road*, *The Town and the City*, and *Visions of Cody* (2014). Hunt does not discuss Kerouac's spontaneity as a form of extreme poetics despite Kerouac's use of experimental techniques, which suggest counter-cultural vocalization against material orientation of mainstream society and those people in authority. In one of his chapter entitled "The Beats", Daniel Belgrad discusses Beats' spontaneity that is influenced by various sources including bebop jazz, Buddhism, psychological theories. Yet, Belgrad does not examine these Beat features as representing extreme poetics.

In his article, Quinn examines Kerouac's jazzy choruses by especially correlating them with Charlie Parker's bebop vision. In his analysis of Kerouac's spontaneous jazzy poetics, Quinn does not particularly characterize Kerouac's experimental choruses as extreme poetics despite their simulation of bebop improvisation and their social critique against mainstream culture during the postwar era - "In modeling the active process of improvisation, the Beat text, like bebop, critiques hegemonic postwar passivity while simultaneously fighting its effects" (Skerl 154).¹⁷ Furthermore, Quinn explains that Kerouac's spontaneity just like bebop's spontaneity are not purely extemporaneous ones, but they need "knowledge of modernist literary and musical tradition" and "established techniques" to perform his "unique prose style" (Kerouac) and his bebop composition (Parker) (Ibid., 154; Berliner 268-269; Henrikus 2018).¹⁸ Although in this article, Quinn also discusses Kerouac's poetics of emptiness influenced by his embrace of Buddhist teachings, he does not particularly call this poetics as exemplifying extremism. In my opinion, the term 'extremism' here refers to poetic features beyond ordinariness or conventionality; this might correspond with 'surrealism' or super-reality. Kerouac and Ginsberg express these extreme and super-real features in form and content of their poems. Quinn expresses Kerouac's notion of emptiness through his identification of Kerouac's recognition of egolessness/selflessness of any being and thing - "Kerouac recognizes the self as an obstacle to perceiving "golden truth" of compassionate interconnectedness" (Skerl 156). He argued that jazz improvisation is one way to "subvert individual personality/the organizing self" and to enhance "intersubjectivity" (Ibid., 156). Then Lott in her article "All things are different appearances of the same emptiness" similarly examines Kerouac's Buddhist poetics especially his embrace of the notion of emptiness and suffering (the Four Noble Truths). Although Lott talks about Kerouac's use of Buddhism in his novels (she does not discuss Kerouac's *Mexico City Blues*) as "a discourse to criticize American 'nationhood,' gender and race polarities, and the quest for individual self-fulfillment" (Ibid., 177), she does not characterize Kerouac's spiritual poetics as embodying extremism.

In Chapter 7 entitled "Another Coast's Apple for the Eye" of his book, Raskin briefly scrutinizes several key points in Ginsberg's "Howl". For instance, he mentions Ginsberg's adoption of Kerouac's writing technique, bookmovie or picturing movie in words (129),¹⁹ which Ginsberg deploys in Part I, II, and III of his poem. Raskin also reveals Ginsberg's use of drugs when he wrote "Howl", Dexedrine, marijuana, and peyote (130-131), which helped him to attain a new consciousness. Using drugs became a trend for other Beat writers including Jack Kerouac and William S. Burroughs to alter their consciousness to get their Beat vision (see *SL Jack Kerouac 1940-1956* Charters 366-371; Morgan 76-78; 67-79; Burroughs 1977; Long 2005).²⁰ Yet, Raskin does not use the term 'extremism' to illustrate Ginsberg's surrealist and Beat poetics although he identified related aspects including the use of drugs, sketching technique, the use of jazz rhythm, and juxtaposed ideas in the poem (130-142). Then, in Chapter 2 entitled "Howl": The Work Heard Round the World" of his book, Katz examines various aspects in Ginsberg's "Howl", but he focuses more on political critiques in the poem. Although Katz identifies typical features including "striking imagery, its mix of empirical perception and surreal imagination, its assertions of honest selfhood and sexuality against a repressive culture, its relentless search for a more fulfilling life-world" not to mention Ginsberg's poetic techniques such as his use of long lines, jazz improvisation, oratorical confession, anaphorical repetition, torrential gush of long lines (51-62),²¹ Katz does not use the term 'extremism' to characterize Ginsberg's superfluous poetics in terms of form and content. Katz further argues that this poem envisions "a potential path through increased political consciousness, psychological exploration, spiritual enlightenment, artistic imagination, and human solidarity" (89-90), in which his argument neglects one aspect, ecological awareness that I discuss in this paper. Trigilio in his book rigorously discusses Ginsberg's Buddhist poetics. For instance, in his analysis of Ginsberg's surrealist stylistics, Trigilio correlates this with Ginsberg's referring to the Four Noble Truths (major Buddhist tenet) and the notion of emptiness (*shunyata*) as another major Buddha-dharma (40-41).²² Trigilio also emphasizes Ginsberg's mantric poetics or speech-breath-thought poetics that also combines jazz improvisation and Buddhist practice, his embrace of a Middle-Way principle. He calls Ginsberg's mantric poetics "technology of the self" based on the idea of selfhood both in self-presence and emptiness. It is meant to counter against "bureaucratic machine" or the technology of the state (105). Yet, I do not find the term 'extremism' used by Trigilio in describing Ginsberg's spiritual poetics. Furthermore, the brief articles such as "Human Seraphim: "Howl," Sex, and Holiness" by Mark Doty (11-18), "Howl" and Hail" by Amiri Baraka (19-23), "A Lost Battalion of Platonic Conversationalists": "Howl" and The Language of Modernism" by Marjorie Perloff (24-43), "A Witness" by Bob Rosenthal (44-46), "Wopbopooglemop: "Howl" and Its Influence" by Gordon Ball (92-99), "The Poet as Jew: "Howl" Revisited" by Alicia Ostriker (102-123), "Welcoming "Howl" into the Canon" by David Gates (159-164), "Premises of Consciousness" by Anne Waldman (260-271) in *The Poet That Changed America*, edited by Jason Shinder (2006) all eulogize Ginsberg's "Howl". Each article shares the writer's experience and impression in reading the poem and how the work has paved the way for a freedom of expression in poetry and literature of the following decades (see also Phillips 36; Morgan 229-232).²³ However, none of these articles mentions the term 'extremism' to characterize Ginsberg's 'extravagant' poetics in terms of its form and content.

Discussion

In his essay entitled “The Beginning of Bop” dated in 1959, Jack Kerouac briefly gives an account of bebop as an experimental jazz that fascinated him. Kerouac especially eulogizes bebop virtuosic musicians such as Charlie Parker, Dizzy Gillespie, and Thelonious Monk (Charters 555-559).²⁴ Indeed, most of bebop musicians were Afro-American figures, though several musicians were also white Americans. In its experimental and free verse form this modern jazz emerged as a critique and revolution against swing big bands, the jazz music in the earlier era in the 1940s. Beboppers thought that swing jazz was commercialized as a music for dancing. Therefore, beboppers generated a new jazz with faster beat and dissonant sounds so that people could not dance but just listen to the music (DeVeaux 1-31; Waring 2011).²⁵ In other essays entitled “About the Beat Generation” and “*Beatific: The Origins of The Beat Generation*” each dated in 1957 and 1959, Kerouac describes the term “Beat Generation” as “illuminated hipsters”, “characters of a special spirituality”, “the subterranean heroes”, “believers in beatitude and the Lord God”, “a label for a revolution in manners in America” (Charters 559-562, 565-573).²⁶ As a bebop lover, Kerouac simulated bebop nuances in his spontaneous writing as he formulates in “Belief & Technique for Modern Prose” and “Essentials of Spontaneous Prose” each consisting of 30 and 9 essentials (Ibid., 483-485). One prominent technique that he suggests in his spontaneous writing is called sketching (SL Charters 354-357).²⁷

In like manner, Allen Ginsberg makes use of bebop prosody in his poems. Different from Kerouac’s choruses that use fewer words and have asymmetric typography, Ginsberg’s poems are very lengthy and discursive. Since Ginsberg’s was very inspired by his predecessor, Walt Whitman in composing long poems, many of his poems such as “Howl”, “Kaddish”, “Wichita Vortex Sutra” have a lengthy form just like Whitman’s poems (see Morgan 285-333).²⁸ The jazzy elements in Ginsberg’s poems especially in “Howl” appear in the continuous and extended form from one part to another, which suggests a rigorous improvisation of beboppers in playing their compositions.²⁹ Inspired by Jack Kerouac in formulating spontaneous jazzy writing methods, Ginsberg adopted his Buddhist teacher’s method, Chögyam Trungpa Rinpoche in composing “spontaneous” method, which is called “First Thought, Best Thought”. This means that what he considered the best thought is the original thought that comes from what one thinks first rather than from one’s second thought. The best thought means “the first thought one thought before one thought or before one thought he/she should have a more formal thought” (Allen 106-117).³⁰ Furthermore, Ginsberg also adopted Tibetan Buddhist mantra as a unit of thought and sound that both characterize spontaneity through one’s breathing and flow of thought. The mantra formulas are called *bija* syllables in Sanskrit or called “seed syllables”, for instance a mantra *dhuh (dha)*, *aum* (Allen 21-34; Elliott 49-52)³¹ that tends to be articulated spontaneously through one’s breathing and mantra vocalization.

Extremism in Jack Kerouac’s Mexico City Blues and Allen Ginsberg’s “Howl” as Beat Vision and Counter-Cultural Poetics against the Mainstream Americans

Jack Kerouac wrote *Mexico City Blues* in the early of 1950s after he went back and forth to Mexico City where he once stayed in William Burroughs’ apartment at Calle Orizaba, Mexico City and his friend’s apartment, Bill Garver in Mexico City (Suiter 137, 141, 145). In like manner, Ginsberg wrote “Howl” in the same year when he lived at Montgomery Street in North Beach, San Francisco (Suiter 145). Ginsberg lived about two blocks from his friends’ apartment, Gary Snyder and Philip Whalen, two poets from the West Coast that then they all met in the Six Gallery poetry reading in 1955 (Suiter 148). It was the time when Joseph Raymond McCarthy became a US senator who “publicly accused many citizens of being communists” (*The American Heritage College Dictionary* 857) and America was overwhelmed with “corporate values, consumerism, and conformity” (Phillips 28; Cohen 119-124). This social and political situation that spurred Jack Kerouac and his friends to search for “a new vision” as a kind of “a revolution of the soul” or “a revolution of the spirit” through some experiments on Eastern spirituality, drugs, and bebop jazz in their writings (Phillips 29-30).

Extremism in Jack Kerouac’s Mexico City Blues as Beat Vision and Counter-Cultural Poetics against Mainstream Values

In terms of the volume, Kerouac’s *Mexico City Blues* is an extreme work since it consists of 242 choruses, a plentiful number for a single work. This might be compared with Ezra Pound’s *Cantos*. Yet, different from Pound’s *Cantos*, Kerouac’s choruses use fewer words and more asymmetrical typography that literally simulate dissonant beat and rhythm of bebop (see DeVeaux 1-31; Giddins & DeVeaux 295-335).³² Most choruses in this *Mexico City Blues* feature a different typography from one to another. Most of them use asymmetric form that suggests a flow of irregular and spontaneous mind. At the same time, there are harmony and regularity within the seemingly dissonant and uneven phrases as if they were choruses rendered by beboppers. This asymmetry signifies his improvisation as a Beat poet inspired by dissonant rhythm and spontaneous improvisation of the bebop phrases. At the same time, this poetic asymmetry socially suggests protest and rebellion against the mainstream Americans during the postwar era in its engrossment in material amassment (see Cohen 112-165; Waring 3-15).³³ This “implicit rebellion” through the asymmetrical poetic form then characterizes Kerouac as an extreme Beat poet in terms of his innovation in the new form of poetry beyond conventional poetics

<p>66th Chorus</p> <p>Dharma law Say All things is made of the same thing which is a nothing</p>	<p>67th Chorus</p> <p>Suchness Is <i>Tathata</i>, the name, Used, to mean, Essence, all things is made</p>
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<p>All nothings are the same as somethings the somethings are no-nothings, equally blank</p> <p>Blank bright is the whole scene when you let your eyes wander beyond the mules and the fields and carpets and bottles on the floor and clean mahogany radios, dont be afraid the raid hasnt started panic you not day the better arriveth soon</p> <p>And the gist of it Nothing-ness SUCH-NESS</p> <p>66th Chorus</p> <p>Dharma law Say All things is made of the same thing which is a nothing</p> <p>All nothings are the same as somethings the somethings are no-nothings, equally blank</p> <p>Blank bright is the whole scene when you let your eyes wander beyond the mules and the fields and carpets and bottles on the floor and clean mahogany radios, dont be afraid the raid hasnt started panic you not day the better arriveth soon</p> <p>And the gist of it Nothing-ness SUCH-NESS</p>	<p>of the same thing essence</p> <p>The thing is pure nature, not Mother Nature</p> <p>The thing is to express the every substance of your thoughts as you read this is the same as the emptiness of space right know and the same as the silence you hear inside the emptiness that's there everywhere, so nothing in the way but ignorant sofas and phantom & chairs, nothing there but the picture in the movie in your mind</p>
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The asymmetric typography in the two choruses above suggests spontaneity and unpretentiousness of thought, which becomes a weapon or what Tony Trigilio called “technology of the self” (105)³⁴ against hegemony of material-oriented mainstream society. The use of repetition of some words/phrases, the absence of period after each line, the indentation of some lines interlocking with some other lines, typify spontaneity of Beat Generation influenced by bebop jazz and spiritual principles of Buddhism. The repetition of words and phrases serve as musical and spiritual mantra, such as the words “somethings”, “nothing”, “thing”, “suchness”, and “emptiness”. The absence of period after each line also exemplifies spontaneity of one’s mind and of bebop chorus. The indentation of words/phrases and the asymmetry similarly simulate improvisation of bebop phrases articulated by musicians such as Charlie Parker and Dizzie Gillespie, two of Kerouac’s favorite beboppers.³⁵ The blank spaces before and after the phrases function as fragmentation for stopping, breathing, and reflecting on the essence that the poet articulates. The spaces also divide the lines into some stanzas, in which most of the lines in each stanza in the two choruses begin with lower-case letters that indicate one long line. This lengthy line in each stanza represents an improvised rendition of bebop phrases. Thus, “66th Chorus” has three stanzas, while “67th Chorus” has four stanzas. The use of small letters in the beginning of each line in each stanza accentuates continuity and spontaneity since it enables the poet to vocalize them quickly. The repetition of words within adjacent lines also contains sound colors such as voiceless dentals and voiceless sibilants through the consonants ‘th’ and ‘s’ in “somethings” and “no-nothings”. Furthermore, the sounds

‘m’, ‘n’, and ‘ing’ in ‘something’ and ‘nothing’ produces resonance and continuity since these sounds have “droning and vibrant effects” (Beum & Shapiro 10).³⁶ This use of sound colors produces intensity of the experience the poet spotlights. Other two choruses of Kerouac that embody asymmetric form and spontaneity of mind are “119th Chorus” and “123rd Chorus” -

119th Chorus	123rd Chorus
<p>Self be your lantern, Self be your guide— Thus Spake Tathagata Warning of radios That would come Some day And make people Listen to automatic Words of others</p> <p>and the general flash of noises, forgetting self, not-self— Forgetting the secret...</p> <p>Up on high in the mountains so high the high magic priests are swabbing in the deck of broken rib torsos cracked in the rack of Kallaquack tryin to figure yr way outa the calamity of dust and eternity, buz, you better get on back to your kind b o a t</p>	<p>The essence is realizable in words That fade as they approach. What’s to be done Bodhisattva? O live quietly; live to love Everybody. Be devout under trees At midnight on the ground. No hope in a room of dispelling the gloom that’s assembled Since Moses</p> <p>Life is the same as death But the soul continues In the same blinding light. Eating is the same as Not Eating But the stomach continues, The thinking goes on.</p> <p>You’ve got to stop thinking, stop breathing. How can you travel from Muzzy to Muzzy? Forgive everyone for yr own sins And be sure to tell them You love them which you do</p>

Similar to “66th Chorus”, “119th Chorus” uses a more asymmetric typography than “67th Chorus” and “123rd Chorus”. These latter two choruses also use repetition of words like the former two choruses. For instance, the phrases ‘self be...’, the words ‘forgetting’ and ‘self’ in “119th Chorus”; while, they were ‘thinking’ and ‘muzzy’ in “123rd Chorus”. These repeated words/phrases also produce sound colors that suggest intensity and immediacy of the experiences. One distinct example is the combination between velars ‘c’, ‘k’ and sonorants ‘l’ ‘r’ in the phrases “cracked in the rack of Kallaquack” in the third stanza of “119th Chorus”. While the sound ‘a’ in the middle of the words exemplifies assonance. Then, the initial letter and middle sound ‘u’ in the repeated image “muzzy to muzzy” instantiate alliteration. The staircase typography in the first stanza of “119th Chorus” forms one long line and similarly a continuity of thought and sound. Stanza 3 has a much more longer line without any period that enable the poet to read them on. The use of punctuation after each line in “123rd Chorus” breaks down the lines into a more syncopated utterance with some cadence and inflection (Clark 367).³⁷ The use of abbreviated form ‘yr’ for your in “119th Chorus” and “123rd Chorus” typifies Beat spontaneous colloquialism.³⁸

Content of the choruses also exemplifies extremism. In “66th Chorus” and “67th Chorus” the keyword that indicates the subject matter they convey is “suchness” or *tathata*, a central notion of Mahāyāna Buddhism that refers to “the absolute, the true nature of all things” (see Fischer-Schreiber, et.al., 221)³⁹ or the notion of emptiness of phenomena. The first stanza of “66th Chorus” has explicitly pointed out this notion -

Dharma law
 Say
 All things is made
 of the same thing
 which is a nothing

which means that according to Buddhist teachings any visible phenomena are essentially devoid of true nature. Any physical phenomena do not principally exist in self-entities, but emerge as things one perceives with his/her senses. The second and third stanzas of “67th Chorus” clarify this idea -

The thing is pure nature,
 not Mother Nature

The thing is to express
 the very substance of your thoughts
 as you read this
 is the same as the emptiness
 of space
 right now

The phrases such as “pure nature”, “the very substance of your thoughts” and “the same as the emptiness of space” all suggest the essence of phenomena as being empty of self-nature. Instead, any phenomena co-exist with one’s sense perception. The idea about emptiness that Kerouac points out in the two choruses came from Buddhist principles that he learnt rigorously in a self-taught way when he was in California in the mid-1950s (see Charters 409-417).⁴⁰ Being raised in a French-Canadian Catholic family, Kerouac was not only curious but also enthusiastic about searching for “new consciousness” that he thought to have sprung from Eastern philosophies such as Buddhism (see Suiter 166-167).⁴¹ To concretize his earnest study of Buddhism and its principles, he wrote prose works that talk about Buddhist teachings such as *The Scripture of the Golden Eternity* (1994), *Wake Up; A Life of The Buddha* (2009), and a massive work containing notes on Buddhist study and practice, journal entries, sketches, stories on Buddhism entitled *Some of the Dharma* (1997).⁴² In his best seller novel *On the Road* (1957)⁴³ Kerouac narrated one profile of his and his friends such as Neal Cassady, Allen Ginsberg, Lucien Carr, William S. Burroughs as Beat figures in the inception of Beat Generation in the 1940s (SL Charters 113-119).⁴⁴ In his later novels such as *Tristessa* (1960), *The Dharma Bums* (1976), and *Desolation Angels* (1995)⁴⁵ Kerouac gave accounts of his travels to Mexico City and California while adopting several Buddhist nuances that become his poetic features to search for “a new vision” and “a new consciousness” in his protest against the mainstream Americans who were engrossed in pursuing material things.

In “119th Chorus” and “123rd Chorus” Kerouac still presents Buddha-dharma especially the notion of egolessness/selflessness that equals to the notion of emptiness. What Kerouac means with “self” in the first stanza of “119th Chorus” is not the real self since in fact there is no ultimate self. But it refers to the notion of Mind-Essence of “the wonderful, enlightening, Supreme Bodhi” (Goddard 146). The notion of Mind-Essence refers to one’s higher and broader consciousness that is non-dualistic and not misled by five senses and any discriminating mind (Ibid., 304-306).⁴⁶ The word “tathagata” points to “the one who has attained supreme enlightenment” (Fischer-Schreiber, et.al., 220) or one’s awareness of the true essence of phenomena. In the second stanza, he emphasizes the notion of egolessness, which means to encourage one’s awareness of the higher consciousness -

and the general flash of noises,
 forgetting self, not self—
 Forgetting the secret...

The repeated phrase “forgetting self, not self” accentuates the notion of egolessness that a real self does not exist, while the next phrase “forgetting the secret” suggests the true nature of phenomena that anyone tends to ignore. Furthermore, in the next lines “Up on high in the mountains so high” also suggest a condition of enlightenment (or in Buddhist term it is called *bodhi*) that means “a person’s awareness of the immediacy of emptiness” (Fischer-Schreiber, et.al., 65).⁴⁷ The phrase “the high magic priests” refers to “those awakened persons” (or *tathagata* or *Bodhisattva* in “123rd Chorus”), while the following phrases “swabbing in the deck of broken rib torsos cracked in the rack of Kallaquack” imply one’s engrossment in five senses and discriminating mind that he/she then aims to abandon after his/her awakening. The following and ending line “trying to figure yr way outa the calamity of dust and eternity, but, you better get on back to your kind b o a t” encourages one to go back to the enlightenment despite one’s confusion about the true nature of any dualistic conception.

In like manner, besides pointing out the true essence of phenomena (the first and second stanzas), the lines in “123rd Chorus” also embrace a kind of Middle Way that anyone can take in his/her awareness of the true nature of phenomena. The Middle Way saying “O live quietly; live to love Everybody” (the fourth and fifth lines of stanza 1), serves as ways for anyone to live in wise ways after his/her awareness of the true essence of phenomena (see Fischer-Schreiber, et. al., 143; Chandrakirti 59-113).⁴⁸ The notion of “to live quietly” and “to live to love everybody” signify one’s “skillful means” (*upāya*) as wise ways to liberate anyone from his/her attachment to any physical phenomena. These skillful means also encourage one to fine-tune his/her insight (*prajñā*) and compassion (*karuna*) (see Fischer-Schreiber, et. al., 113, 171).⁴⁹ In the second stanza, Kerouac points out non-dualistic conceptions of any phenomena, in which he implicitly suggests the insight into the true nature of them and the skillful means -

Life is the same as death
But the soul continues
In the same blinding light.
 Eating is the same as Not Eating
 But the stomach continues,
 The thinking goes on.

He accentuates the non-dualistic notion because any dual things are essentially devoid of true nature but are existent in their interdependent relation with one another. The lines “But the soul continues” and “The thinking goes on” imply one’s Essential Mind that is aware of the true nature of phenomena and encourages one to act based upon skillful means. Next, the following lines -

You’ve got to stop thinking,
 stop breathing.
How can you travel from Muzzy
 to
 Muzzy?

embody Buddhist “practice of mind-control” or often called *dhyana* or the practice of “stopping and realizing” to realize the true nature of phenomena. Stopping here is meant to “get into the wonderful silence and peacefulness of potentiality”, and realizing is to delve into “the riches of intuition and transcendental intelligence” (Goddard 439). The repeated image “Muzzy to Muzzy” suggest one’s mind that is overwhelmed with illusions or often called “discriminating mind” (Ibid., 304). The last line -

 Forgive everyone for yr own sins
 And be sure to tell them
You love them which you do

embodies an entreaty to nurture one’s compassion toward other living beings as a manifestation of skillful means. All these Buddhist-oriented views in Kerouac’s four choruses signify his Beat vision that aims to search for a new consciousness as a counter-culture critique toward the mainstream American life in the 1950s. It was the behavior engrossed in pursuing material things and tended to ignore inherent values in any human and non-human being.

Extremism in Allen Ginsberg’s “Howl” as Beat Vision and Counter-Culture Poetics against Mainstream Values

“Howl” is a lengthy poem that consists of four parts: part I, II, III, and Footnote to Howl. Part I contains an illustration of socially decadent young people and people in America in general. Part II reveals the poet’s swearing at “moloch” as a metaphor for human’s greed for material things that wreaked havoc on social and ecological lives and correlated with the social decadence described in Part I. Part III illustrates the falling action of the conflict portrayed in Part I and II, in which the poet imagined himself to be with his friend Carl Solomon, to whom this poem is addressed to be in Rockland (this is supposed to be a mental hospital in New York where Solomon was hospitalized for his psychic problem and Ginsberg met him there) (see Morgan 51-55).⁵⁰ “Footnote to Howl” serves as a resolution of the conflicts with a soothing repeated word ‘holy’ that is meant to venerate any phenomenal being and thing as possessing inherent values. Therefore, this poem in general has an extreme form in terms of its intensity in articulating critiques and views through discursive and lengthy poetic form. Part I contains long lines written in one line in the left margin beginning with a repeated word ‘who’ called “fixed base” followed with indented and dangling long lines that make one ‘strophe” (see Morgan 138).⁵¹ The lines that follow the repeated question word are catalogues of events or a kind of sketches in Kerouac’s term describing behaviors of the “angelheaded hipsters” as some conditions inflicted by certain causes including those by people in authority -

HOWL For Carl Solomon

I
I saw the best minds of my generation destroyed by madness, starving hysterical naked,
Dragging themselves through the negro streets at dawn looking for an angry fix,
angelheaded hipsters burning for the ancient heavenly connection to the starry dynamo in the
 machinery of night,
who poverty and tatters and hollow-eyed and high sat up smoking in the supernatural darkness
 of cold-water flats floating across the tops of cities contemplating jazz,

who bared their brains to Heaven under the El and saw Mohammedan angels staggering on
 tenement roofs illuminated,
 who passed through universities with radiant cool eyes hallucinating Arkansas and Blake-light
 tragedy among the scholars of war,
 who were expelled from the academies for crazy & publishing obscene odes on the windows
 of the skull,
 who cowered in unshaven rooms in underwear, burning their money in wastebaskets and
 listening to the Terror through the wall,
 who got busted in their pubic beards returning through Laredo with a belt of marijuana for
 New York,
 who ate fire in paint hotels or drank turpentine in Paradise Alley, death, or purgatoried their
 torsos night after night
 with dreams, with drugs, with waking nightmares, alcohol and cock and endless balls,
 incomparable blind streets of shuddering cloud and lightning in the mind leaping toward poles
 of Canada & Paterson, illuminating all the motionless world of Time between,
 Peyote solidities of halls, backyard green tree cemetery dawns, wine drunkenness over the
 roof-tops, storefront boroughs of teahead joyride neon blinking traffic light, sun and
 moon and tree vibrations in the roaring winter dusks of Brooklyn, ashcan rantings
 and kind king light of mind,
 who chained themselves to subways for the endless ride from Battery to holy Bronx on
 benzedrine until the noise of wheels and children brought them down shuddering
 mouth-wracked and battered bleak of brain all drained of brilliance in the drear
 light of Zoo,
 who sank all night in submarine light of Bickford's floated out and sat through the stale beer
 afternoon in desolate Fugazzi's, listening to the crack of doom on the hydrogen
 jukebox,
 who talked continuously seventy hours from park to pad to bar to Bellevue to museum to the
 Brooklyn Bridge,
 a lost battalion of platonic conversationalists jumping down the stoops off fire escapes off
 windowsills off Empire State out of the moon,
 yacketayakking screaming vomiting whispering facts and memories and anecdotes and
 eyeball kicks and shocks of hospitals and jails and wars,
 whole intellects disgorged in total recall for seven days and nights with brilliant eyes, meat
 for the Synagogue cast on the pavement,
 who vanished into nowhere Zen New Jersey leaving a trail of ambiguous picture postcards

The quoted lines are taken from strophes 1 to 20, but the whole strophes in Part I are 78. The long lines containing the repeated word 'who' followed with behavior of the "angelheaded hipsters" have already exemplified extremism in terms of its poetic rules beyond the conventional ones. The catalogues of socially decadent manner of the angelheaded hipsters become another example of extreme behavior since their action tends to be relentless and extravagant. The catalogues and juxtaposition of images describing the hipsters' behavior instantiate a surrealist portrayal since they try to portray both the outer and inner realities of the hipsters in their interaction with the surroundings (Matthews 86).⁵² The catalogues also serve as "film collage" (ibid., 171) that illustrate a variety of "extraordinary" and "extravagant" behaviors of the hipsters so that they produce "super-reality" or surrealist picturesqueness (Young 159).⁵³ For instance, in strophe 14 "who chained themselves to subways for the endless ride from Battery to holy Bronx", the word 'endless ride' indicates relentlessness of their behavior that means an extreme one. Then, strophes 15 and 16 also portray this idea through the words "who sank *all night*" and "who talked *continuously seventy hours*" (the italicized words - my emphasis). Another distinct feature of this Part that typify an extreme quality is the use of surrealist juxtaposition of images. It is extreme because the images are juxtaposed in a very unusual way or 'surrealistic' (super-real) that make new and bizarre locution. For example, the phrases "angelheaded hipsters", "the stary dynamo", "the machinery of night", "the supernatural darkness of cold-water flats", "peyote solidities of halls", "submarine light", "hydrogen jukebox", "the Synagogue cast", "Zen New Jersey" produce a sense of rebellion against mainstream conventionality while these similarly embody Beat vision of social harmony. The long lines likewise simulates improvised phrases of jazz that Ginsberg also relished from the musicians such as Lester Young (see Morgan 135; Ball 152).⁵⁴

In Part II, the poet again reveals an extreme form through a repetition of word "moloch" that he uses as a swear word toward things that he considers to be incongruous in his social and ecological surroundings. He addresses most of these metaphorical swear words toward those in authority who were indicted to have caused all the incongruousness -

II

What sphinx of cement and aluminum bashed open their skulls and ate up their brains and
 imagination?
 Moloch! Solitude! Filth! Ugliness! Ashcans and unobtainable dollars! Children screaming
 under the stairways! Boys sobbing in armies! Old men weeping in the parks!
 Moloch! Moloch! Nightmare of Moloch! Moloch the loveless! Mental Moloch! Moloch
 the heavy judger of men!
 Moloch the incomprehensible prison! Moloch the crossbone soulless jailhouse and Congress

of sorrows! Moloch whose buildings are judgement! Moloch the vast stone of war!
Moloch the stunned governments!
Moloch whose mind is pure machinery! Moloch whose blood is running money! Moloch whose
fingers are ten armies! Moloch whose breast is a cannibal dynamo! Moloch whose
ear is a smoking tomb!
Moloch whose eyes are a thousand blind windows! Moloch whose skyscrapers stand in
the long streets like endless Jehovahs! Moloch whose factories dream and croak in
the fog! Moloch whose smokestacks and antennae crown the cities!
Moloch whose love is endless oil and stone! Moloch whose soul is electricity and banks!
Moloch whose poverty is the specter of genius! Moloch whose fate is a cloud of
sexless hydrogen! Moloch whose name is the Mind!
Moloch in whom I sit lonely! Moloch in whom I dream Angels! Crazy in Moloch!
cocksucker in Moloch! Lacklove and manless in Moloch!
Moloch who entered my soul early! Moloch in whom I am a consciousness without
a body! Moloch who frightened me out of my natural ecstasy! Moloch whom I
abandon! Wake up in Moloch! Light streaming out of the sky!
Moloch! Moloch! Robot apartments! Invisible suburbs! Skeleton treasuries! Blind capitals!
demonic industries! spectral nations! invincible madhouses! granite cocks!
monstrous bombs!
They broke their backs lifting Moloch to Heaven! Pavements, trees, radios, tons! lifting
the city to Heaven which exists and is everywhere about us!
Visions! omens! hallucinations! miracles! ecstasies! gone down the American river!
Dreams! adorations! illuminations! religions! the whole boatland of sensitive bullshit!
Breakthroughs! over the river! flips and crucifixions! gone down the flood! Highs!
Epiphanies! Despairs! Ten years' animal screams and suicides! Minds! New loves!
Mad generation! down on the rocks of Time!
Real holy laughter in the river! They saw it all! The wild eyes! The holy yells! They bade
farewell! They jumped off the roof! to solitude! waving! carrying flowers! Down
to the river! into the street! (Miles 6-7)

The lines quoted above are taken from the whole 14 strophes in Part II. Different from the strophes in Part I that tend to declare the conditions of the angelheaded hipsters, the strophes in this part identify the causes of the conflicts described in Part I and swear at those causes through a series of metaphor. All the strophes use exclamation marks and these marks usually indicate command and emphasis. But the marks in this part articulate anger since they are meant to swear at the problems. The repeated word “moloch” and the exclamation mark that follows therefore serve as an extreme expression containing critique and protest against the people in authority whom the poet indicted to have caused the various social problems. For instance, in strophe 83, the poet criticizes the state and its people in power who tend to only pursue material gains through mechanical and military industries - “Moloch whose mind is pure machinery! Moloch whose blood is running money! Moloch whose fingers are ten armies! Moloch whose breast is a cannibal dynamo!” These maledictory exclamations already contain power to revolutionize the incongruous social situation inflicted by human activities. The image “moloch” itself in the Bible refers to “the god of the Canaanites and Phoenicians to whom children were sacrificed” (*The American Heritage College Dictionary* 896). Similar to the juxtaposed images in Part I, the poet uses surrealistic juxtaposed images in this part. For instance, the phrases such as “cannibal dynamo”, “sexless hydrogen”, “robot apartments”, “skeleton treasuries”, “blind capitals”, “granite cocks”, which all typify Beat slangs and suggest the poet’s search for a new vision.

In Part III, the poet uses a repetition of one line “I’m with you in Rockland” followed with noun clauses beginning with a repeated ‘where’. This repeated line followed with a condition describing events related to the poet’s friend, Carl Solomon. However, the events are still full of suffering just as those the poet described in Part I and II so that these scenes still instantiate extreme situations of the hipsters in their interaction with social life in the era -

III

Carl Solomon! I’m with you in Rockland
where you’re madder than I am
I’m with you in Rockland
where you must feel very strange
I’m with you in Rockland
where you imitate the shade of my mother
I’m with you in Rockland
where you’ve murdered your twelve secretaries
I’m with you in Rockland
where you laugh at this invisible humor
I’m with you in Rockland
where we are great writers on the same dreadful typewriter
I’m with you in Rockland
where your condition has become serious and is reported on the radio
I’m with you in Rockland
where the faculties of the skull no longer admit the worms of the senses
I’m with you in Rockland

where you drink the tea of the breasts of the spinsters of Utica
 I'm with you in Rockland
 where you pun on the bodies of your nurses the harpies of the Bronx
 (Miles 7)

The repeated line "I'm with you in Rockland" likewise produces an extreme portrayal since the repetition gives intensity to the described experience and scene. As a jazz chorus, this repetition functions as a "fixed base" that presents major but more stationary phrases. This part also illustrates surrealistic juxtaposed images composed in extended metaphors, such as "invisible humor", "dreadful typewriter", "the worms of the senses", "the tea of the breasts of the spinsters of Utica", "the bodies of your nurses the harpies of the Bronx". Despite their bizarre and unintelligible meaning, these juxtaposed images serve as Beat poetics in searching for a new vision and as a "rebellion" against the mainstream American conventionality.

"Footnote to Howl" as the fourth part as well as the coda of this poem also functions as a resolution of the conflicts illustrated in Part I to III. Similar to the previous three parts, this "Footnote to Howl" presents a repetition of word "holy" that means to sanctify any being and thing. As a jazz chorus, this repeated "holy" becomes "riff" or a repetition of phrase in a jazz chorus (Gold 222-223),⁵⁵ which also functions as an exclamation to emphasize immediacy and consecrate the portrayed phenomenal things -

Holy! Holy! Holy! Holy! Holy! Holy! Holy! Holy! Holy! Holy! Holy! Holy!
 Holy! Holy!
 The world is holy! The soul is holy! The skin is holy! The nose is holy! The tongue and cock
 and hand and asshole holy!
 Everything is holy! everybody's holy! everywhere is holy! everyday is in eternity!
 Everyman's an angel!
 The bum's as holy as the seraphim! The madman is holy as you my soul are holy!
 The typewriter is holy the poem is holy the voice is holy the hearers are holy the ecstasy is
 Holy!
 Holy Peter holy Allen holy Solomon holy Lucien holy Kerouac holy Huncke holy Burroughs
 holy Cassady holy the unknown buggered and suffering beggars holy the hideous
 human angels!
 Holy my mother in the insane asylum! Holy the cocks of the grandfather of Kansas!
 Holy the groaning saxophone! Holy the bop apocalypse! Holy the jazzbands marijuana
 hipsters peace peyote pipes & drums!
 Holy the solitudes of skyscrapers and pavements! Holy the cafeterias filled with the millions!
 Holy the mysterious rivers of tears under the streets!
 Holy the lone juggernaut! Holy the vast lamb of the middleclass! Holy the crazy shepherds of
 rebellion! Who digs Los Angeles IS Los Angeles!
 Holy New York Holy San Francisco Holy Peoria & Seattle Holy Paris Holy Tangiers Holy
 Moscow Holy Istanbul!
 Holy time in eternity holy eternity in time holy the clocks in space holy the fourth dimension
 holy the fifth International holy the Angel in Moloch!
 Holy the sea holy the desert holy the railroad holy the locomotive holy the visions holy the
 hallucinations holy the miracles holy the eyeball holy the abyss!
 Holy forgiveness! mercy! charity! faith! Holy! Ours! bodies! suffering! magnanimity!
 Holy the supernatural extra brilliant intelligent kindness of the soul!
 (Miles 8)

As a Beat argot, the repeated word "holy" functions as a catch word. Different from Part II that is teeming with anger and fierce swear words, this repeated 'holy' is soothing and hallowing all phenomenal things that might have been mundane before. Since the word 'holy' is generally related to a Christian litany, this repetition therefore produces an extreme poetics that seems to "christianize" all the phenomenal beings and things. Another extreme feature of this part is the use of run-on (enjambment) lines from strophe but only the use of exclamation marks. The run-on lines socially not only emphasize the immediacy of the narrated scenes and images, but musically these also produce a spiritual atonement, a reconciliation between humans and the Lord Almighty. Different from the former three parts, this "Footnote to Howl" does not specifically present surrealistic juxtaposed images. One reason is that this part is a reconciliation of the conflicts, so that it must use concrete rather than abstract images, denotative rather than connotative ones.

In terms of Content, this poem narrates extreme events. It begins with the socially decadent and relentless behaviors of the angelheaded hipsters in Part I, the poet's repeated profane words against 'moloch' in Part II, the poet's repeated line suggesting a solidarity with an insane friend in Part III, and the poet's repeated 'holy' hallowing all beings and things in "Footnote to Howl." The poet also expresses this vision through sex-related imageries that suggests material elements, while his repetition of 'holy' signifies a spiritual awakening. The surrealistic behaviors of the angelheaded hipsters in Part I and III at first glance represent young people's misdemeanor. But by investigating the behaviors further, one finds that their wayward manners signify their ways to search for a new vision and at the same time to criticize incongruity of mainstream conventionalities. Part II with the poet's condemnation of 'moloch' clearly reveals his protest against material-oriented people in authority. For instance, in strophe 83 - "Moloch whose mind is pure machinery! Moloch whose blood is running money! Moloch whose fingers

are ten armies! Moloch whose breast is a cannibal dynamo! Moloch whose ear is a smoking tomb!” all criticize excessive material-oriented human activities that he equates with ‘moloch’. This condemnation therefore reveals the poet’s intention to search for spiritual values as Beat vision. Furthermore, in “Footnote to Howl”, the poet blissfully repeats the word ‘holy’ and sanctifies all beings and things, which clarifies his Beat vision of phenomenal beings and things to have inherent values in their absence of true natures.

Poetics of Extremism in Jack Kerouac’s Mexico City Blues and Allen Ginsberg’s “Howl” as an Evocation of Spiritual and Ecological Awareness in the Anthropocentric Era

In his sizable Buddhist book, *Some of the Dharma*, Kerouac questions what the meaning of modern life being overwhelmed with material things is when it does not bring a true happiness but suffering. He then points up some values in fulfilling basic needs rather than indulging one’s desires for excessive material gains -

Why should we therefore question ordinary simple life of eating, sleeping, keeping a shelter, in the name of “Modern” needs such as automobiles, washing machines, expensive clothes, up-to-date furniture and cultural excitements like TV and movies and every kind of unreal hassle to kill time and with all its attendant ambition? What advantage is there in multiplying need? REST AND BE HAPPY (Kerouac 35).

Kerouac wrote this book in the early to the middle of 1950s (see Morgan & Stanford 230; Brinkley xv),⁵⁶ but what he describes as the social phenomena during his time still be impending ones in this recent digital technology era. Kerouac wants to encourage anyone to live in modest rather than extravagant ways because one’s attachment to material things will drive one to gain more that tends to lead to the point of no return. In realizing his search for a new vision, Kerouac adopts the idea of spontaneity from bebop jazz, Buddhist, and Christian teachings (see Jones 139, 150) and further in formulating his *Essentials of Spontaneous Prose*. Being inspired by bebop musicians who performed their composition in a ‘spontaneous’ beat and rhythm as a revolution against the commercialized swing big bands in the earlier era, Kerouac deploys spontaneous poetics in his writings to respond to mainstream culture in his time. In general, his spontaneous poetics conveys spiritual values to any reader through his embrace of Buddhist teachings. “66th Chorus” and “67th Chorus” exemplify his poetics of Buddha-dharma to communicate spiritual views to his readers. The first stanza of both choruses has implicitly suggested the insubstantiality of any phenomenal thing -

<p>66th Chorus</p> <p>Dharma law Say All things is made of the same thing which is a nothing</p> <p>66th Chorus</p> <p>Dharma law Say All things is made of the same thing which is a nothing</p>	<p>67th Chorus</p> <p>Suchness Is <i>Tathata</i>, the name, Used. to mean, Essence, all things is made of the same thing essence</p>
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This insubstantial essence of any phenomenal things indicate that phenomena are devoid of true natures. This means that any phenomenal thing does not have a true nature of the thing but it exists in its interconnected relation with one another (Goddard 294-295). In reading these two poems, one may question what the poet means by ‘nothingness’ of all things and ‘the same essence’ of all things. Yet, by looking at the following stanzas, one has a further view of what the poet means by nothingness. The poet describes this in the last stanza of his choruses -

<p>66th Chorus</p> <p>Blank bright is the whole scene when you let your eyes wander beyond the mules and the fields and carpets and bottles on the floor and clean mahogany radios, dont be afraid the raid hasnt started panic you not</p>	<p>67th Chorus</p> <p>and the same as the silence you hear inside the emptiness that’s there everywhere, so nothing in the way but ignorant sofas and phantoms & chairs, nothing there but the picture in the movie in your mind</p>
--	---

day the better arriveth soon And the gist of it Nothing-ness SUCH-NESS	
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In which both of the choruses similarly suggest the insubstantiality of any physical phenomena. In view of sciences such as Chemistry, Physics, and Electrical Engineering, the scientists also argue that atoms as the smallest particle of any phenomenal being and thing are generally devoid of true natures but “composites of other entities” (Ball 2002) in which an atom is “a perfect void containing 99.999999999999 percent empty space” (Close 25).⁵⁷ Deciphering the fact that any phenomenal thing is essentially devoid of true nature, it is necessary that one should consider right ways in interacting with his/her phenomenal world including his/her consumption of material goods. Consumerism was not just a social phenomenon in America in the postwar era (see Cohen 112-165) in the era of The Beat Generation, but it is still a prevalent global phenomenon in this recent time. According to The Global Footprint Network (GFN), people around the world consume resources “by the equivalent of 1.4 earths per year”, which means that it is “40% more earths than what there is” (Leonard 152).⁵⁸ This over-consumption also correlates with over-extraction, over-production, incorrect distribution and disposal that wreak havoc on the ecological sustainability (Ibid., 2011). Since Jack Kerouac and Allen Ginsberg adopt Buddhist principles in their poems, the right ways for anyone to practise in their living interaction with one another and with the physical environment refer to the Noble Eightfold Path (Goddard 33).⁵⁹ The eight right ways of this Buddha-dharma are significant as one’s living guides in the era of anthropocene when one still attaches himself/herself to consumerism and materialism rather than his/her awareness of consuming material goods in proper ways. This Noble Eightfold Path as the Middle Way serves to control their desire to consume more and more material things (see Kaza 39-61; Koizumi 133-145).⁶⁰

In “119th Chorus” and “123rd Chorus”, Kerouac likewise points out the notion of insubstantiality of material phenomena by emphasizing non-dualistic conceptions since any dual concepts are basically devoid of true natures and exist in their interdependent relation with one another (see Rinpoche & Lharampa 39-64).⁶¹ In the third stanza of “119th Chorus”, Kerouac entreats his readers to go back to Mahāyāna wisdom, which suggests the insight into the essence of phenomena, and in the third stanza of “123rd Chorus” he encourages them to control one’s mind since the discriminating-mind is the cause of sense-minds that lead one to his/her attachment to material indulgence -

<p>119th Chorus</p> <p>Up on high in the mountains so high the high magic priests are swabbing in the deck of broken rib torsos cracked in the rack of Kallaquack tryin to figure yr way outa the calamity of dust and eternity, buz, you better get on back to your kind b o a t</p>	<p>123rd Chorus</p> <p>You’ve got stop thinking, stop breathing. How can you travel from Muzzy to Muzzy? Forgive everyone for yr own sins And be sure to tell them You love them which you do</p>
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Several images in the two choruses exemplify metaphors for enlightenment, such as “the mountains”, “the high magic priests”, “your kind boat”, “muzzy” that consecutively suggest “enlightenment”, “enlightened ones”, “Mahāyāna”, and “discriminating-mind”. These images communicate Kerouac’s idea of the insubstantiality of phenomena and he encourages his readers to realize this wisdom. These two choruses then open one’s new consciousness of looking at one’s physical world including his and her interaction with material goods. Despite consuming material things to fulfill one’s daily needs, a spiritual awareness that Kerouac aims to evoke through his poetics of emptiness is the need to respect inherent values in any phenomenal being and thing. As he says in the last lines of the choruses - “you better get on back to your kind boat” and “And be sure to tell them you love them which you do”, which encourage anyone to live with insight and compassion.

In Allen Ginsberg’s “Howl”, the four parts of this poem ecologically signify the four basic elements of the natural world. They are earth, water, fire, and air (see Miles 152-153; Yulianto 2018).⁶² Part I with a catalogue of events and relentless behaviors of the angelheaded hipsters represent water, while Part II with the poet’s angry swear words signify fire. Then, Part III with the repeated line “I’m with you in Rockland” represents earth since the image ‘rockland’ suggests massiveness and solidity of earth. The line itself also implies the poet’s foothold that means his spiritual awareness of the insight into the true nature of phenomena. Furthermore, Part IV or “Footnote to Howl” that implements the poet’s insight through his vision of hallowing all phenomenal being and thing stands for air. The idea of air here especially correlates with the repeated image ‘holy’ that means sacredness related to the celestial or divine realm. The relentless behaviors of the hipsters in Part I also suggest a mechanized social life that might impact on the environmental condition. Part II especially highlights the poet’s ecological views that concern about people’s leanings toward material indulgence through burgeoning industries that wreak havoc on the ecological life - “Moloch! Moloch! Robot apartments! invisible suburbs! skeleton treasures! blind capitals! demonic industries! spectral nations! invincible mad houses! granite cocks! monstrous bombs! This howling critique might be relevant to

the recent situation when people around the world relentlessly build more industrial infrastructures that not essentially fulfill one's needs but one's desire for extravagant way of life (see Kaza 39-61; Leonard 144-181).⁶³ In the last strophe of Part III, Ginsberg implicitly points out a kind of visionary prophesy when he repeat saying “I'm with you in Rockland” and followed with various conditions that narrates his life and Carl Solomon, a friend who was treated for his insanity problem. All the behaviors described in Part I, II, III represent human's suffering, in which this idea correlates with Buddha-dharma called the Four Noble Truths about the noble truth of suffering including the path to the resolving of the suffering that refers to the Noble Eightfold Path (Goddard 22-60). Then, “Footnote to Howl” as the fourth part will be the path to the extinction of suffering through the poet's way of consecrating any phenomenal being and thing. For instance, in strophe 115, he eulogizes all things as holy - “Everything is holy! everybody's holy! everywhere is holy! everyday in eternity! everyman's an angel! This insight likewise reflects Buddha-dharma that views any phenomenal being and thing as having inherent values that are called Buddha-Nature. Zen Buddhism, one school of Mahāyāna similarly posits the idea of Buddha-nature through the teaching of a Japanese Zen Buddhist monk, Dōgen. He for example taught his disciples to cherish all phenomenal being and thing since they all have inherent values -

In what is called in the Buddha Way all living beings (*shujō*), all beings that have mind are *shujō*, because mind is *shujō*, all beings that have no mind must equally be *shujō* because *shujō* is mind. Therefore, all mind is *shujō*; all *shujō* is 'having the Buddha-nature.' Grasses, trees, and lands are mind; being mind, they are *shujō*, they have the Buddha-nature. Sun, moon, and stars are mind; being mind, they are *shujō*. Sun, moon, and stars are mind; being mind, they are *shujō*; being *shujō*, they have the Buddha-nature.” (LaFleur 46-47; Maitreya 117-119).⁶⁴

Recognizing Buddha-nature in any phenomenal being and thing means to respect any form of life in the natural world as possessing inherent values. This means that one needs to be aware in consuming material goods in fulfilling one's necessities. Rather than overconsuming any material goods, one needs to realize the wisdom of consuming them properly to maintain their sustainability. This awareness is significant in this time of ecological issues such as global warming and depletion of biodiversity, in which one's overconsumption of material products is one aspect that contributes to the ecological problem (see Leonard 144-181; Wilson 53-63; Ehrlich & Ehrlich 103-176).⁶⁵ Since earthly life always requires fulfillment of goods, each individual should only need to realize the interconnected essence of any form of life. This means that what one does with his/her activity on earth will bring any impact on the environmental life and other living beings. The sanctification of any phenomenal being and thing through the repeated litany 'holy' in Ginsberg's “Footnote to Howl” therefore evokes one's awareness to cherish each other human fellows and material goods in one's daily interaction and consumption. In America during the 18th century, environmental issues had been a concern for transcendentalist writers such as Ralph Waldo Emerson and Henry David Thoreau through their writings that spiritualize the natural environment (Witherell 2001; Parini & Millier 97-120) Then, in the 1920s, scholars and philosophers in Germany especially through the theosophic lectures of Rudolf Steiner, also believed in the spiritual entities of any form of life in the Mother Nature. Some of Steiner's lectures for instance illustrate the interconnected aspects of any natural being with human's life. He also emphasizes inherent values in any living organism and its important role in natural ecosystem (2008). In the same period and the 1930s an American writer and environmentalist, Aldo Leopold wrote rigorous essays on ecology and environment in his famous work *A Sand County Almanac & Other Writings on Ecology and Conservation* (Meine 2013). In this millennial era, literary studies have evolved into disciplines that are no longer human-centered, but moved beyond anthropocentric hegemony. It is through Environmental Humanities or Literary Ecology or Ecocriticism that this discipline actualizes its humane perspectives into the synergy between literature and ecology (Glutfelty & Fromm 1996; Howarth 2008; Slovic 2008, 1996; Rueckert 1996). Nowadays, there are many environmental organizations that are concerned about environmental issues such as those mentioned. In the U.S. the most active environmental organizations include Greenpeace America (www.greenpeace.org) and The Sierra Club (www.sierraclub.org). They are concerned about the still prevalent trend of using non-renewable energy and the threat to national parks in the U.S. for mining for oil and other metals.⁶⁶ They encourage public to care their environmental surroundings in local and global scopes by giving a little donation to campaign for their programs. Above all these organizations and their programs, it is mandatory that each individual needs to habituate to environmentally friendly ways of living in his/her respective household and daily activities. This individual activism will generate a collective one and this public awareness will accordingly create a more wholesome world.

Conclusion

The term 'extremism' is derived from the word 'extreme' that means 'extending far beyond the norm' and being 'excessive'. As one aspect in literature especially Beat poetry such as that of Jack Kerouac and Allen Ginsberg, this idea corresponds with their non-conventional poetics in terms of form and content. Kerouac's use of fewer words, asymmetric typography being suggestive of one's spontaneous mind, spontaneity of jazz improvisation and that of Buddhist principles dealing with one's insight into the essence of phenomena as being devoid of self-nature, exemplify these extreme features. Furthermore, the idea of emptiness or insubstantiality of phenomena as the content of the choruses signifies 'panoramic' Beat vision that pertains to the extreme quality as well. Meanwhile, Ginsberg expresses this extreme poetics through his use of long lines, repetition of words, surrealistic and sex-related imageries, relentless action of angelheaded hipsters, in which all this not only metaphorically represents Beat persona, but this also serves as counter-cultural critique against mainstream Americans and contemporaneous conventional values.

In a word, brevity of Kerouac's choruses and lengthiness of Ginsberg's poem on the one hand, but their socially and spiritually enriching wisdom on the other hand serve as extreme poetics that evokes one's spiritual and ecological awareness. It is called spiritual and ecological because one's insight into the essence of phenomena means one's spiritual awareness. Besides, this term also means one's recognition of inherent values in any phenomenal being and thing that also means spiritual entities. Then, ecological awareness means one's understanding of interconnected principles in any form of life and being in the natural world. However, the term spiritual and ecological awareness essentially is not a dualistic term, but an interconnected one. This means that one's spiritual awareness of the essence of phenomena synchronizes with one's ecological understanding of the interconnected system and inherent values of any phenomenal being and thing. This insight will in time result in a sense of compassion. This sense further leads one to behave in right ways in consuming material goods and dealing with other beings.

Note

1. See Lisa Phillips's "Beat Culture: America Revisioned" in *Beat Culture and the New America 1950-1965*, edited by Lisa Phillips (New York: Whitney Museum of American Art, 1995) (28).
2. See Chapter 3 "Reconversion: The Emergence of the Consumers' Republic" in *A Consumers' Republic - The Politics of Mass Consumption in Postwar America* by Elizabeth Cohen (New York: Vintage Books, 2004), which illustrates people's overconsumption of goods and products, from houses, electronics and household appliances to credit cards (121-124).
3. See "Variations on a Generation" in Ann Charters, ed., *The Portable Beat Reader* (New York: Penguin Books, 1992) (xvii-xviii).
4. *Ibid.*, xvii-xviii.
5. See "The Beginning of Bop 1959" by Jack Kerouac in *The Portable Jack Kerouac*, ed. by Ann Charters (New York: Penguin Books, 2007) (555-559); "The Sound of New York", about Kerouac's relish of watching bebop concerts in New York City in the 1940s, *Memory Babe: A Critical Biography of Jack Kerouac*, by Gerald Nicosia (New York: Grove Press, 1983) (112).
6. See "Belief & Technique for Modern Prose" and "Essentials of Spontaneous Prose" by Jack Kerouac. *The Portable Jack Kerouac*, ed. by Ann Charters (New York: Penguin Books, 2007) (483-485).
7. See Allen Ginsberg's letter to Richard Eberhart on May 18, 1954, in which Ginsberg explained the influence of bebop on rhythm of his poem "Howl". *The Letters of Allen Ginsberg*, ed. by Bill Morgan (Philadelphia, PA: Da Capo Press, 2008) (137); "Improvised Poetics", a discussion between Michael Aldrich, Edward Kissam, Nancy Blecker, and Allen Ginsberg on November 26, 1968. Ginsberg told them about his thought of Lester Young, a bebop saxophonist who inspired him to write his poem using jazzy rhythm, *Composed on the Tongue: Literary Conversations, 1967-1977*, by Allen Ginsberg, ed. by Donald Allen (San Francisco, CA: Grey Fox Press, 2001) (43-44).
8. See Kerouac's letter to John Clellon Holmes dated October 12, 1952, which told about his travel back and forth to California in *Selected Letters Jack Kerouac 1940-1956*, ed. by Ann Charters (380-383).
9. See "First Reading at the Six Gallery, October 7, 1955" by Allen Ginsberg and Gregory Corso in *Allen Ginsberg's "Howl" - Original Draft Facsimile, Transcript, and Variant Versions, Fully Annotated by Author, with Contemporaneous Correspondence, Account of First Public Reading, Legal Skirmishes, Precursor Texts, and Bibliography*, ed. by Barry Miles (New York: HarperPerennial, 2006); see also Chapter 10 "The Six Gallery" in *The Typewriter is Holy - The Complete, Uncensored History of the Beat Generation* by Bill Morgan (New York: Free Press, 2010) (101-106).
10. See Kerouac's letter to Allen Ginsberg dated May 10, 1952, which told about his trip to Mexico City by staying at William S. Burroughs' house there. *Selected Letters Jack Kerouac 1940-1956*, ed. by Ann Charters (345-353).
11. See Daniel Belgrad's "The Beats" in *The Culture of Spontaneity: Improvisation and the Arts in Postwar America* (Chicago: The University of Chicago Press, 1998) (196-221); Regina Weinreich's *The Spontaneous Poetics of Jack Kerouac: A Study of the Fiction* (Carbondale, IL: Southern Illinois University Press, 1987); James T. Jones's "The Tradition of Spontaneity" in *A Map of Mexico City Blues: Jack Kerouac as a Poet* (Carbondale, IL: Southern Illinois University Press, 1992) (136-161); Timothy Hunt's *The Textuality of Soul Work: Jack Kerouac's Quest for Spontaneous Prose* (Ann Arbor, MI: The University of Michigan Press, 2014) (58-70).
12. "Chapter 10. Jack Kerouac, Charlie Parker, and the Poetics of Beat Improvisation" by Richard Quinn, about Kerouac's fascination with bebop and his use of jazzy rhythms in his writings; "All things are different appearances of the same emptiness": Buddhism and Jack Kerouac's Nature Writings" by Deshae E. Lott in *Reconstructing the Beats*, ed. by Jennie Skerl (New York: Palgrave Macmillan, 2004) (151-167; 169-185);
13. See Chapter Seven "Another Coast's Apple for the Eye" in *American Scream: Allen Ginsberg's Howl and The Making of the Beat Generation*, by Jonah Raskin (Berkeley, CA: University of California Press, 2004) (121-142).
14. Chapter 2 "'Howl': The Work Heard Round the World", about social and political aspects in Ginsberg's "Howl" in view of Tom Hayden's *The Port Huron Statement*, C. Wright Mills's sociological theory, and Wilhelm Reich's psychological theory (59, 63-64, 70-72). *The Poetry and Politics of Allen Ginsberg*, by Eliot Katz (UK: Beatdom Books, 2016).
15. See *Allen Ginsberg's Buddhist Poetics*, by Tony Trigilio (Carbondale, IL: Southern Illinois University, 2012).
16. See *The Poem That Changed America: "Howl" Fifty Years Later*, ed. by Jason Shinder (New York: Farrar, Straus and Giroux, 2006).
17. "Jack Kerouac, Charlie Parker, and the Poetics of Beat Improvisation" by Richard Quinn, (151-167).
18. See Introduction "Picking Notes out of Thin Air? Improvisation and Its Study" in *Thinking in Jazz: The Infinite Art of Improvisation* by Paul F. Berliner (Chicago, IL: The University of Chicago Press, 1994), in which Berliner briefly discusses that a jazz musician's improvisation is not born on the spur of the moment but needs a rigorous training and rehearsal (15-17).

19. See “Another Coast’s Apple for the Eye” in *American Scream: Allen Ginsberg’s HOWL and the Making of the Beat Generation*, by Jonah Raskin (121-142).
20. See Jack Kerouac’s letter to John Clellon Holmes dated June 3 and 5, 1952, which told about Kerouac’s intoxication with peyote while he was in Mexico City in *Selected Letters Jack Kerouac: 1940-1956*, ed. by Ann Charters (New York: Viking, 1995) (366-371); “Statement of Allen Ginsberg, Poet, New York City Hearings Before a Special Subcommittee of the Committee on the Judiciary—U.S. Senate”, about Ginsberg’s confession in using drugs (LSD and peyote) to alter his consciousness to have a new vision, *Deliberate Prose: Selected Essays 1952-1995 Allen Ginsberg*, Foreword by Edward Sanders, ed. by Bill Morgan (New York: HarperCollins Publishers, 2000) (67-79); Allen Ginsberg’s letter to Jack Kerouac and William S. Burroughs dated June 12, 1952, about their experiment on peyote, *The Letters of Allen Ginsberg*, ed. by Bill Morgan (Philadelphia: Da Capo Press, 2008) (76-78); *Junky: The Definitive text of ‘Junk’*, a novel by William S. Burroughs, based upon Burroughs’ actual experience in experimenting with various psychedelics, ed. and intro. by Oliver Harris (New York: Penguin Books, 1977); see “Introduction” in *Drugs and the “Beats” - The Role of Drugs in the Lives and Writings of Kerouac, Burroughs, and Ginsberg*, by John Long (College Station, TX: Virtualbookworm.com, 2005), in which Long gives a brief introduction about the Beats, especially Kerouac, Burroughs and Ginsberg’s, use of various drugs and hallucinogens to expand their spiritual visions (6-37).
21. “Howl”: The Work Heard Round the World” in *The Poetry and Politics of Allen Ginsberg*, by Eliot Katz (51-62).
22. “Queer Dharma, Anxiety, and Fantasy in “Angkor Wat” in *Allen Ginsberg’s Buddhist Poetics*, by Tony Trigilio (40-41).
23. “Beat Culture: America Revisioned” by Lisa Phillips in *Beat Culture and the New America 1950-1965*, ed. by Lisa Phillips (New York: Flammarion, 1995) (39-40); “Notes Written on Finally Recording *Howl*” by Allen Ginsberg in *Deliberate Prose Selected Essays 1952-1995*, (229-232).
24. “The Beginning of Bop 1959” by Jack Kerouac in *The Portable Jack Kerouac*, ed. by Ann Charters (New York: Penguin Books, 2007) (555-559).
25. “Introduction: Stylistic Evolution or Social Revolution?” in *The Birth of Bebop: A Social and Musical History*, by Scott DeVeaux (Berkeley, CA: University of California Press, 1997) (1-31); see “The Music That Inspired a Revolution - Beat Generation Jazz”, a long essay by Charles Waring in the booklet of a CD album with a similar title, in which Waring illustrates the birth of bebop in America in the mid-1940s soon after the ebb of the Swing Era and big bands. Bebop then became “an intellectual pursuit” for its adherents, which was characterized by “astonishing feats of individual brilliance and technical virtuosity played against complex harmonies and a syncopated backbeat” (Surrey, UK: Chrome Dreams, 2011) (3-5).
26. See “Variations on a Generation” in Ann Charters, ed., *The Portable Beat Reader* (New York: Penguin Books, 1992) (xvii-xviii).
27. Jack Kerouac’s letter to Allen Ginsberg dated May 18, 1952, which told about his sketching writing method, *Selected Letters Jack Kerouac: 1940-1956* (354-357).
28. “On Walt Whitman, Composed on the Tongue or Taking a Walk Through Leaves of Grass” by Allen Ginsberg, about Ginsberg’s account of Whitman’s poetics that had much influence on his poetics, *Deliberate Prose Selected Essays 1952-1995* (285-333).
29. “When the Mode of the Music Changes, the Walls of the City Shake” by Allen Ginsberg, about his experiment on a new form that makes use of jazz improvisation and prosody, *Deliberate Prose Selected Essays 1952-1995* (247-254).
30. “First Thought, Best Thought” by Allen Ginsberg in *Allen Ginsberg Composed on the Tongue: Literary Conversations, 1967-1977*, ed. by Donald Allen (San Francisco, CA: Grey Fox Press, 2001) (106-117).
31. “Improvised Poetics” by Allen Ginsberg in *Composed on the Tongue*, about bija or seed syllables that deal with mantra expressions, such as *Dha, A-Ohm*, (18-62); “Seed Syllables” in *Tibetan Calligraphy: How To Write The Alphabet and More*, by Sanje Elliott (Somerville, MA: Wisdom Publications, 2012) (49-52).
32. Dissonant rhythm of bebop, see “Introduction: Stylistic Evolution or Social Revolution?” in *The Birth of Bebop*, (1-31); “Modern Jazz: Bebop” in *Jazz*, by Gary Giddins & Scott DeVeaux (New York: W.W. Norton & Co., 2009) (295-335).
33. See Chapter 3 “Reconversion: The Emergence of the Consumers’ Republic” in *A Consumers’ Republic - The Politics of Mass Consumption in Postwar America* by Lizabeth Cohen (New York: Vintage Books, 2004), which illustrates people’s overconsumption of goods and products, from houses, electronics and household appliances to credit cards (121-124).
34. “Language and the Limits of Romanticism” in *Allen Ginsberg’s Buddhist Poetics*, by Tony Trigilio, about his analysis of Ginsberg’s mantra poetics as a form of “technology of the self” against “technology of the state” (105).
35. “The Beginning of Bop 1959” by Jack Kerouac in *The Portable Jack Kerouac*, (555-559).
36. “Syllables: Color, Stress, Quantity, Pitch” in *The Prosody Handbook: A Guide to Poetic Form*, by Robert Beum & Karl Shapiro (New York: Dover Publications, 2006) (8-26).
37. “Spontaneous Bop Prosody: Jazz and Literature (word, text, performance) in *Riffs & Choruses: A New Jazz Anthology*, ed. by Andrew Clark (New York: Continuum, 2001) (363-367).
38. See “Belief & Technique for Modern Prose” by Jack Kerouac, which contains 30 essentials of spontaneous writing. Kerouac uses ‘yr’ for ‘your’ that typifies a hip talk during the era, *The Portable Jack Kerouac* (483-484).
39. “Tathatā”, a central notion of the Mahāyāna that suggests the true nature of all things, *A Concise Dictionary of Buddhism and Zen*, Ingrid Fischer-Schreiber, et. al. (Boston, MA: Shambhala, 2010) (221).
40. Jack Kerouac’s letter to Allen Ginsberg in early May 1954, which told about his learning of Buddhism while he was in California, *Selected Letters Jack Kerouac 1940-1956*, (409-417).

41. See “When Men and Mountains Meet: San Francisco & Berkeley, Fall 1955”, about Kerouac’s learning of Buddhism in the San Jose Public Library in California, *Poets on the Peaks: Gary Snyder, Philip Whalen & Jack Kerouac in the North Cascades*, by John Suiter (New York: Counterpoint, 2002) (166-167).
42. See Jack Kerouac’s Buddhist works, *The Scripture of the Golden Eternity* (San Francisco, CA: City Lights, 1994), *Wake Up: A Life of the Buddha* (New York: Penguin Books, 2009), *Some of the Dharma* (New York: Viking, 1997).
43. *On the Road* is Jack Kerouac’s phenomenal work that typifies Beat writing (New York: Penguin Books, 1999).
44. Jack Kerouac’s letter to Neal Cassady dated August 26, 1947, which told about their plan to travel on the road from the American East to the West Coasts, *Selected Letters Jack Kerouac: 1940-1956* (113-119).
45. See Jack Kerouac’s other novels that have Buddhist nuances: *Tristessa* (New York: Penguin Books, 1992), *The Dharma Bums* (New York: Penguin Books, 1976), *Desolation Angels* (New York: Riverhead Books, 1995).
46. “The Mind System - The Lankavatara Scripture” in *A Buddhist Bible*, (304-306).
47. “Bodhi” or enlightenment or “the perfection of insight and realization of the four noble truths” in Buddhism, *A Concise Dictionary of Buddhism and Zen*, (22).
48. “The Middle Way”, the purpose of this idea is “to avoid from all extremes”. This refers to the Mādhyamika school that teaches anyone not to choose dualistic conceptions and to realize the true nature of phenomena, *ibid.*, (143); *Introduction to the Middle Way*, by Chandrakirti (59-113).
49. “Prajñā” and “Karuna” are two terms that mean “insight” and “compassion”, *A Concise Dictionary of Buddhism and Zen* (171, 113).
50. Allen Ginsberg’s letter to Jack Kerouac dated July 14, 1949, which told about Ginsberg’s meeting with Carl Solomon at the New York State Psychiatric Institute, *The Letters of Allen Ginsberg* (51-55).
51. Allen Ginsberg’s letter to Richard Eberhart dated May 18, 1956, which told about Ginsberg’s techniques in writing his poem “Howl” by for instance using long lines or strophes, *The Letters of Allen Ginsberg* (130-139).
52. “A Language of Intelligent Revolt” in *Toward the Poetics of Surrealism*, by J.H. Matthews (Syracuse, NY: Syracuse University Press, 1976) (84-121).
53. “English Critics and Post-Dada 1927-1936” in *Dada and After: Extremist Modernism and English Literature*, by Alan Young (New Jersey: Humanities Press, 1981) (145-170).
54. Allen Ginsberg’s letter to Richard Eberhart dated May 18, 1956, *The Letters of Allen Ginsberg* (130-139); “Kerouac” by Allen Ginsberg in *Allen Verbatim: Lectures on Poetry, Politics, Consciousness*, ed. by Gordon Ball (New York: McGraw-Hill Book Co., 1974) (151-154).
55. “Riff” in *Jazz Talk: A Dictionary of The Colorful Language That Has Emerged From America’s Own Music*, by Robert S. Gold (New York: The Bobbs-Merrill Co., 1975) (222).
56. Jack Kerouac’s letter to Allen Ginsberg dated July 30, 1954, about the time when Kerouac began to write *Some of the Dharma* in *Jack Kerouac and Allen Ginsberg: The Letters*, eds. by Bill Morgan & David Stanford (New York: Viking, 2010) (230-232).
57. See Chapter 2 “How Empty is Atom?” in *Nothing - A Very Short Introduction*, by Frank Close (New York: Oxford University Press, 2009), which also describes the emptiness of atoms - “An atom is apparently a perfect void: 99.99999999999999 percent empty space.” (25).
58. See “Chapter 4 Consumption” and “Chapter 5 Disposal” in *The Story of Stuff - The Impact of Overconsumption on the Planet, Our Communities, and Our Health - And How We Can Make It Better*, by Annie Leonard & Ariane Conrad (New York: Free Press, 2011) (144-181, 182-236).
59. See “The Word of the Buddha” in *A Buddhist Bible*, ed. by Dwight Goddard, Intro. by Huston Smith, Foreword by Robert Aitken (Boston, MA: Beacon Press, 1994), about the Four Noble Truths and the Noble Eightfold Path as the Middle Path consisting of eight righteous things that one needs to practise in daily activities (22-60).
60. See “How Much Is Enough? Buddhist Perspective on Consumerism” by Stephanie Kaza; “The Noble Eightfold Path as a Prescription for Sustainable Living” by Tetsunori Koizumi in *How Much Is Enough? Buddhism, Consumerism, and the Human Environment*, ed. by Richard K. Payne (Somerville, MA: Wisdom Publications, 2010) (39-61; 133-145).
61. “The Insubstantiality of External Phenomena” in *The Open Door to Emptiness*, by Khenchen Thrangu Rinpoche & Geshe Lharampa, based on a part of Mipham Rinpoche’s *Gateway to Knowledge*, transl. by Shakya Dorje, eds. by Michael L. Lewis & Clark Johnson, PhD (Glastonbury, CT: Namo Buddha Publications, 2012) (39-64).
62. See “The Surangama Sutra” in *A Buddhist Bible*, ed. by Dwight Goddard, about the four basic elements (earth, water, fire, air), and the element of space, as being empty of self-natures (167); see *East Meets West: Spontaneity in Beat Poetry as Buddha-Dharma and Visions of Spiritual Ecology*, dissertation by Henrikus Joko Yulianto (Ann Arbor, MI: ProQuest, 2018).
63. See “How Much Is Enough? Buddhist Perspective on Consumerism” by Stephanie Kaza in (42); Chapter 1 “Extraction” in *The Story of Stuff - The Impact of Overconsumption on the Planet, Our Communities, and Our Health - And How We Can Make It Better*, by Annie Leonard & Ariane Conrad (New York: Free Press, 2010) (17-18).
64. See Masao Abe’s “Dōgen on Buddha-Nature” in William R. LaFleur, ed., *On Zen and Western Thought* (Honolulu, HI: University of Hawaii Press, 1989) on the Buddha Nature of all beings (44-46); “The Fourth Vajra Point: The Element” in *Buddha Nature - The Mahayana Uttarantra Shastra with Commentary*, by Arya Maitreya, written down by Arya Asanga, commentary by Jamgön Kongtrül Lodrö Thayé “The Unassailable Lion’s Roar,” explanations by Khenpo Tsultrim Gyamtso Rinpoche, transl. by Rosemarie Fuchs (Ithaca, NY: Snow Lion Publications, 2000) (117-120).
65. “Chapter 4 Consumption” and “Chapter 5 Disposal” in *The Story of Stuff - The Impact of Overconsumption on the Planet, Our Communities, and Our Health - And How We Can Make It Better*, by Annie Leonard & Ariane Conrad (New York: Free Press, 2011) (144-181, 182-236); “Why Extinction Is Accelerating” in *Half-Earth - Our Planet’s Fight for Life* by Edward O. Wilson (New York: Liveright Publishing Co., 2016), about the depletion of biodiversity (53-63); Chapter VI “Direct Endangering” and Chapter VII “Indirect Endangering”, about human

activities that cause the depletion and extinction of wildlife in *Extinction - The Causes and Consequences of The Disappearance of Species* by Paul and Anne Ehrlich (New York: Random House, 1981) (103-128, 129-176).

66. The Union of Concerned Scientists (www.ucsusa.org), the League of Conservation Voters (www.lcv.org), Greenpeace International (www.greenpeace.org) and the Sierra Club (www.SierraClub.org) are some non-profit environmental organizations in the U.S. that actively campaign about current ecological issues such as climate change, oil drilling in the Arctic and excessive land clearing, and they arouse public concern about environmental conservation. Among these organizations, the Sierra Club may be the oldest, having been founded in 1892, and it is still one of the most significant environmental organizations in the U.S. in this recent time.

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Commodified Identity as the Ramification of Class Mimicry in Jean Rhys’s *After Leaving Mr. Mackenzie*

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Abstract

Jean Rhys’s ‘*After Leaving Mr. Mackenzie*’ (1930) is a modernist novel which portrays the fundamental struggle of the main character’s rootlessness and class belonging to acquire the identity of higher position in the society. In order to receive the acknowledgment, the main character, Julia Martin, purchases the identity through the act of lacking-self-control consumption to maintain the appearances. Such action is an attempt to regulate the income she received effortlessly to retain the affiliation with the leisure class which makes the identity becomes a commodity. The phenomenon is explained as the impact of the following visual culture project promoted in the early twentieth century which demanded the visually distinguishing characteristic between the colonized and colonizer. The colonizer society, however, is further impacted by the battle of visual discerning between the classes within them and provokes the act of class mimicry executed by the lower class. In the novel, Julia’s whole venture to imitate for an established identity requires nothing but money. Therefore, with the represented social context, this paper would like to examine the commodified identity as the ramification of class mimicry in the selected work.

Keywords: *Modernist Literature, Commodified Identity, Social Class, Mimicry*

Introduction

In this paper, I would like to scrutinize the commodified identity in Jean Rhys’s novel *After Leaving Mr. Mackenzie* (1931) as the ramification of class mimicry enacted by the main character. The novel presents a venture of a woman who tries to earn money from her friends and relatives from Paris to England and back to Paris again. The novel’s protagonist, Julia Martin, is an English woman who lives in Paris. She has no job but maintains a luxurious life of Paris from the income which she received from Mackenzie, the source of “sore and cringing feeling” (p. 11) or, her lover in their decaying relationship. She is described by Mackenzie as a woman who “has lost the self-control necessary to keep up appearances” (p. 27). The necessities to always appear in good clothing, make up covered face, and exhibit herself in the public area is very apparent in this novel. This causes Julia becomes very dependent on money that she thinks, because she has none, every places she occupies is described as “Oh, no place to be sober in” (p. 48). She travels to England after being left by Mackenzie to seek for financial help and, in addition, she has the chance to see the death of her ill mother. She approaches some of her old relatives in England and, after having sufficient effort to earn adequate money, she returns to Paris. In the last chapter of the novel, Julia attempts to advertise herself as a language teacher or a governor but immediately calls it off because Mackenzie reappears and lends Julia money again.

The historical nexus that I highlight and become the ground of my argument is the fact that this work was published in the modern period, between the two World Wars when the European imperium was vigorously planning a new strategy to maintain their power in the colonies as elaborately elucidated by Emery (2003). Emery explains that the renewed imperium, through Empire Marketing Board, promoted the visual culture. The target was to persuade the consumer, primarily the colonizer society, to buy products produced in the empire with hope that it would strengthen their economic sector. The visual culture was supported by the visual signs such as posters, advertisements, posters, and films, displaying the people of the empire as “*exoticized “natives”*” (p. xiii) through the stereotypical notions about them. Therefore, the colonized was in “an ambivalent position, as objects of the imperial gaze and, at the same time, actors with some agency in their occupations” (p. xiii). Meanwhile, with the colonized were being exposed in the public area of the colonizer society, the colonizer were constructed by those visual sign to differentiate themselves with the colonized and maintain the hierarchical position between the two. The act of seeing and being seen became the standard of the society interaction. The more frequently and intensely someone represented himself as distinctive from the colonized, the higher his social status was.

The relationship between Julia with other characters is always restricted in the polarized category between “who has the money” and “who has not”. Julia is brought up from a family who has “no bloody money ... from the cradle to grave” (p. 54 - 55). She is married once, only to have her husband left because he’s tired of her and already has the experience of witnessing the death of her infant son because she cannot afford him. She once works as a mannequin and a model for artist but it was a long time ago. At the time when she meets Mackenzie, she is unemployed. Mackenzie is a man that “perfectly represented organized society” (p. 22) because he is “comfortably off” and “he had made his pile fairly early in life” (p. 23). As soon as the relationship ceases with a check of fifteen hundred francs enclosed in a letter from Mackenzie’s lawyer, Julia leaves for England. Before departing to England, a man named Horsfield runs across to Julia. He is described as a man who has enough money to travel to many countries just to avoid people. In England, she meets her sister, Norah, who is like Julia, and worse because she is “hardly enough to keep herself in clean linen” (p. 73 - 74) and Griffiths, her uncle, who “had represented to the

family the large and powerful male” (p. 80). Although Griffiths does not seem to be as comfortable as Mackenzie, they can be classified as the money source for Julia because power in social exchange plays a similar role with what money does in economic exchanges (Baldwin, 1971). And then, there is James who is “very rich and absolutely secure” (p. 110). All of the characters above are those whom Julia reaches to ask for money. Julia would think “Because he has money, he’s a kind of God. Because I have none I’m kind of worm” (p. 12).

1. Mimicking the Vicarious Leisure

The whole struggle to look appropriately pretty happens when Julia encounters Mackenzie. Julia emphasizes, “To stop making up would have been a confession of age and weariness. It would have meant that Mr Mackenzie had finished her” (p. 14). She comes across to Mackenzie in a hotel when he “lends money and buys flowers and comes to see you [Julia] and cries because you’re [Julia] crying” (p. 112). Julia was telling him about the death of her baby, a dismal timeline in her life. It was really depressing her but Mackenzie does not believe a bit of it. It leads Julia to call Mackenzie a tart because of this. The beginning of this sequence shows that Julia’s source of conflict is because she does not have money. Encountering with Mackenzie who takes her life as a trivial, dime novel, and would pay Julia for it, makes her conclude that a Mackenzie is all she needs; a man who would provide her money out of her pathetic life but does not necessarily need to develop an affectionate relationship because in fact, Mackenzie does not care about her suffering. However, Julia realizes that her no-money condition will not be appropriate if she wants to attach to Mackenzie in order to have his money because he is the representation of the leisure class.

The attachment between Julia and Mackenzie will work if she follows the rules of the system which initiated upon the leisure class’s pleasure. The leisure class is a term quite similar to describe the bourgeois which is introduced by Veblen & Mills (1965). It is a categorization for the people who have the leisure time because they are exempted from the laborious industrial work. They are responsible for “exploit” work: changing the value of an object effectively, conversing “to his own ends of energies previously directed to some other end by an other agent” (Veblen & Mills, 1965, p. 7), and instead of diligence, it requires prowess. Tracing back to the origin of this class division in primitive barbarian era, the “exploit” was called “animate” because they originally did the hunting and that job was considered as noble job because they provided “life” for the colony. With the evolution of leisure class from that time to the early industrial era, the job of the “animate” changes into providing the capital to produce commodities but the “exploit” keeps the noble label.

Mackenzie suits this characteristic because he is a 48 years old man who has retired but manages to live like a leisure class would do: defrays a vicarious leisure, something what Julia tries to be. He collects his wealth from helping his father in his steamers business. It corresponds to one of the leisure class characteristics which says that leisure class’s wealth is gained through inheritance. He also suits the man of manner because of his leisure time he can receive a proper education,

Such [branches of learning] are what is known as manners and breeding, polite usage, decorum, and formal and ceremonial observances generally. This class of facts are even more immediately and obtrusively presented to the observation, and they therefore more widely and more imperatively insisted on as required evidences of a reputable degree of leisure. (Veblen & Mills, 1965, p. 22 - 23).

Mackenzie has “a certain mental attitude, a certain code of morals and manners, philosophy or habit of mind” (p. 24) that results in Mackenzie to “had enough nose to look important” (p.23).

In contrast from the leisure class, the working class consists of the people who do the “industrial” work, exerting “effort that goes to create a new thing with a new purpose given it by the fashioning hand of its maker out of its maker out passive (“brute”) material” (Veblen & Mills, 1965, p. 7). The distinction of leisure class from another class is also denoted by their exemption from menial services which include any kind of job that the leisure class does not do. The rule of the system that helps Julia to be appropriate while attaching Mackenzie is to make she appears like the vicarious leisure. Vicarious leisure is a class consisting people who do not do neither the “exploit” work nor the “industrial” work, but they are paid to display the leisure class’s wealth. It means that the leisure they have is actually not theirs, but the leisure class’s. The occupiers of this class are “performed by the housewives and menials” (Veblen & Mills, 1965, p. 28). Since the primitive barbarian culture, the leisure class only includes men because their “animate” work. Men who did not possess the power to hunt would be considered as inferior, along with the women. But women’s position in that case is lower than men. In order to maintain to preserve the nobility, the leisure class chooses women from the well-breed family as their wives to take care of the domestic works and the men and breed. The vicarious leisure also has its own consumption. They are obliged to consume food, attire, shelter, goods like the leisure class does but the consumption is meant to signify their master’s wealth. Because of the works that seems advantageous due to the scant energy spent to enjoy a part of leisure class’s superfluous wealth, the working class and menials are intrigued to be the vicarious class and do the vicarious consumption to display them as an item the leisure class would showcase. This kind of attempt to be vicarious leisure is what I perceive as class mimicry.

Therefore, the structure that causes that the reason why Julia’ ventures “going from man to man become a habit” (p. 26) can be detangled. She seeks for money partly to remain alive and partly to keep up her apparel so that the men who fund her, or I call them as patrons, will still feel obliged to give her the money. That is why the very moment Julia gets the money from her patrons, she will immediately spends it on any kind of consumption, mainly

apparel and food, which supports her to mimic the vicarious leisure. However, Julia is not really keen on this act of class mimicry because her motivation to mimic in the first place foregrounds in her sense of injustice caused by this class division. Julia's life has been constructed by this system that it has permeated into Julia's consciousness. She possesses the class consciousness and her repression, “How rum if after all these years I hated him - not for any reason except that he's so damned respectable and secure. Sitting there so smugly (p. 112). However, she behaves in a way how the patriarch dictates, because she does not have any choice, through visual signs such as reflections, pictures, and paintings.

In the mirror for example, every time Julia stares at it, she does not see the reflection of herself. Instead, the mirror is “filled” (Leigh, 1985, p. 271) and projects to her the patriarchal value. Therefore, what she sees in the mirror is the reflection of herself “wearing” the demand from the patriarch law. The law aims to preserve the male domination in social and economic aspect as stated in a picture that Julia sees with a caption “*la vie est un spiral, flottant dans l'espace, que les hommes grimpent et redescendent très, très, très serieusement*” (p. 17), by only permitting women to be the vicarious leisure or working class who is concurrently works as domestic slave. This whole process of mimicry is like a cycle of seeing and being seen: Julia sees how she is expected to behave and present herself to the leisure class that she resembles the vicarious leisure. The passage that shows the dictating mirror presents when Julia confronts Mackenzie because he terminates their relationship and at the same time a new patron, Horsfield, is about to take over. While witnessing the scene, Horsfield gazes at Julia as if she is a reflection in the mirror, “*There had been something fantastic, almost dream-like, about seeing a thing like that in a looking glass. A bad looking glass, too. So that the actors had been slightly distorted, as in unstill pool of water*” (p.37). His riposte signifies that Julia, at the moment, has completed the patriarch demand “delivered” through the mirror and it is “fantastic” for Horsfield because it is exactly what he wants to see: a deformed woman.

Despite that Julia enacts the class mimicry as how it is dictated by the visual signs, when she tries to reflect herself onto it and the visual sign, in this case a painting, does display a true reflection of herself which informs Julia that she, as a person who gazes at this painting, is merely an illusion. It was “a reproduction of a picture by a man called Modigliani ... This picture is of a woman lying on a couch, a woman with a lovely, lovely body. Oh, utterly lovely” (p. 52). But as she describes the face and the eye of the woman in the painting, she repeatedly states that they are like masks, “but when you had looked at it a bit it was as if you were looking at a real woman, a live woman” (p. 52). When she talks about the picture, it is like she talks about herself, “It was as if I were before a judge and I were explaining that everything I had done had always been the only possible thing to do” (p. 52). In this passage Julia tries to explain that, just like that woman whose existence is only in a painting, she is trapped inside a visual sign medium, a mirror. Hence, what Julia sees in a mirror is not a whole individual but a constituent of herself who wears masks which in a quick glance the mask will be undetected, just like the woman in the picture. It can be concluded that Julia attempts to mimic the vicarious class only gives her a mask. And this passages discloses how Julia feels about mimicking; she never really wants do it and she feels sorry to other people whom she deceives, “I felt that it was awfully important that some human being should know what I had done and why I had done it” (p. 52)

The contrast between Julia actions shows that Julia occupies two conditions which neither she can occupy. She manages to find a scheme to elude herself from her suffering as a menial by trying to be the vicarious leisure but it only leads her to walk between the boundaries. She does not want to be categorized as the menial but she only has the ‘mask’ or the virtue of leisure class. This phenomenon in postcolonial context is explained by Bhabha (2012) who states that act of mimicry is “the desire for a reformed, recognizable Other, as a *subject of difference that is almost the same, but not quite*. Which is to say, that the discourse of mimicry is constructed around an ambivalence” (p. 122). It impacts the person who is tangled within the discourse of ambivalence to trap in the in-betweenness, the inability to cross the boundary and does not belong in either position she tries to enter or leave. In class mimicry context, it is quite similar. There is a subtle difference regarding who the Self and Other are. Both menials and vicarious class are Other to the leisure class. It is the inferior Other who wants to be a superior Other. This discourse has been set up by the Self. Both of contexts result in the ‘*almost but not quite*’ or the ambivalence. It will lead into the partial presence in the discourse: “incomplete” and “virtual” (Bhabha, 2012, p. 123). And referring back to what Emery's historical nexus of Rhys, in terms of the act of seeing and being seen and mimicry, the ambivalence locates in the inferior becomes the object of the leisure class gaze, like a trophy, but at the same time the inferior who tries to be superior inferior are the actor with agency in their occupation.

2. Purchasing Identity

The class mimicry, consequently, commodifies the identity of the vicarious leisure because it involves “monetize exchanged of goods” (Slater & Tonkinss p. 6). Identity, as explained by Hall, is a construction within “historically specific developments and practices” (Du Gay, Hall, du Gay, & Du Gay, 1996, p. 4) causing the “true self hiding inside the many other, more superficial or artificially imposed “selves” which a people with a shared history and ancestry hold in common” (Hall, 1990 as cited in Du Gay, Hall, du Gay, & Du Gay, 1996, p.4). Meanwhile commodification is described by Slater and Tonkinss as “transforming into saleable objects social phenomena which were not previously framed in that manner” (Moor, 2007, p. 132). Douglas and Isherwood see that consumptions “construct an intelligible culture and establish and sustain social relations” (1970 as cited in Benwell & Stokoe, 2006, p. 167).

As an identity, vicarious leisure's existence is provided by the leisure class because they are paid to consume so that their social relations, including the leisure class, is sustained. Baudrillard also describes “consumption practices

are a crucial part of 'belonging' to social groups" but the belonging there is merely "a kind of 'simulated intimacy'" (1998, as cited in Benwell & Stokoe, 2006, p. 168 - 169). What Julia experiences as a born working class who mimics the vicarious leisure to survive life is explained by Baudillard in that passage. Moreover, it is because of the consumptions that she does are never really sold as its entity but there is always "context that "speaks for them" (Baudrillard, 1998, p. 28), promoted by signs that creates affluence. "Affluence is, in effect, merely the accumulations of the signs of happiness" which cause the consumer to have "insane hope daily banality draws its sustenance" (Baudrillard, 1998, p. 32). In short, it can be understood that Julia sustenance is built by the illusion given by the context in every purchases that she makes.

Yes, without being mimicked the vicarious leisure has involved money in defining their title. But mimicking it is a different case. Vicarious leisure occupiers are mostly the ladies of the leisure class, born from a respectable family. The two also have official engagement. The "real" vicarious leisure's appearance is supported by her family before married to the man of leisure class. Therefore, those who are not born from wealthy family use their own money they have from doing the drudgery so that they can appear as the vicarious leisure and get the patron. The relationship between the women and men is only called as 'affair'. In this novel, the passage that describes this situation is, "she had become partly a mechanical process, partly a substitute for the mask she would like to wear" (p. 14). It indicates that Julia has partly become the commodity - the identity - production tools while another part of her sells the identity as a vicarious leisure to survive.

Julia purchased identity process takes place in the money circulation she exempts as in the regular business. She spends some amount of money as her capital to buy what she needs to gain some more profit. Julia's first encounter with Mackenzie as a patron has been explained before. Her money she received is used as capital to maintain the identity she purchased through the consumptions of good and the profit is the ability to continue life by fulfilling the basic needs such as the need for shelter and food. In the beginning she needs to make sure that those patrons have interest in Julia. To do that, Julia needs to look "expensive" and expose herself in the public area to be seen. The patrons spend their leisure time in public spaces such as the restaurants, cafés, cinemas and those places require money in order to be occupied.

If her apparel does not fit the criteria which are dictated by the mirror, Julia has the awareness she might not be able run the business. Before Mackenzie halts their relationship, Julia has noticed that her clothing does not support her, "Her coat was very old. She had grown fatter in the last few months and it was now too tight and too short for her. She imagined that it gave her a ridiculous appearance, especially from behind" (p.15). And when her disaster takes place, looking at the mirror, the first thing that Julia considers is "I must get some new clothes. That's the first thing to do" (p.19) and it refers to her purpose in searching for a patron, "... someone to whom she might say: 'I don't look so bad do I? I've still got something to the world with, haven't I?'" (p. 19). In her first meeting with Horsfield, Julia has communicated her attempt to be attached to him by increasing the quality of her look. She powders her face in a not appropriate context. She complains about life inside a car and suddenly takes her powder out of the bag. To begin the transaction, Julia would share her personal experience, such as the story of her dead baby or how she is left by Mackenzie to invite sympathy from the soon-to-be patrons. This scheme, by Horsfield is interpreted as Julia says "I own a small and decaying business" (p.40). The patrons with their ethical code of leisure class, hands Julia some money. This is also because Julia has the potential of youth and beauty to invest in. With the money, she can decide where to eat, what clothes to buy, and buy the material to write to another patron which she is going to visit, implicitly, writing for money.

Since this act of consumption to purchase identity, even if it is merely an illusion for her, Julia feels the superiority when she meets people who share her original identity. She passes an old man who sells violets whom she recognizes and her comment on that man is his appearance, "He was just the same - shrunken, perhaps, under his many layers of dirty clothes" (p. 67). It also happens when she reunites with Norah. Julia would describe her as,

She was pale, her colourless lips pressed tightly together into an expression of endurance ... She wore a pale green dress with a red flower fixed in the lapel of the collar. But the dress had lost its freshness, so that the flower looked pathetic (p. 73).

Her comments on their appearance signify that Julia senses her part of the purchased identity as her own belonging. She compares herself to those whom she perceived as inferior to her to check if her mimicry has worked. Norah confronts Julia after she asked her for her help by asking "And who's better dressed - you or I?" which Julia replies with "Just before I came over here I spent six hundred francs on clothes, because I thought if I was too shabby you'd all be ashamed of me ..." (p. 75). Her answer explicitly denotes that she tries to become what she is not: the class mimicking. It also says that Julia does not seem homely with her original identity because she refers to the inability to afford splendid clothing is a shame. And at the same time, she boasts herself in front of her sister, the "middle class, no money" (p. 73), that she is not equal with her for she is now resembles vicarious leisure. Her sense of Self only emerges when she is among the lower class but it is repressed again when she is among the leisure class as the effect of her in-betweenness.

In conclusion, Jean Rhys's *After Leaving Mr. Mackenzie* represents the commodified identity as the ramification of class mimicry. Julia Martin who is brought up by a working class family senses the injustice of a system that maintains wealth based class division. Although she has her subjectivity and consciousness regarding the injustice, the system of the authority permeates her consciousness causing it to be contradictory. It can be seen through Julia's activity of looking at visual signs which has been "filled" by the patriarchy values and eventually leads her to behave the

way it dictates. The subjectivity is repressed and she cannot attempt any revolutionary or assertive fight. She can only follow the rules of how the system maintains the power but she voices her sentiment. This abominable state prompts Julia to mimic a social class called vicarious leisure whose job is displaying herself as a symbol of the leisure class's wealth. The mimicking involves exchanging of monetarized goods which is used to boost Julia's apparel and allow her to roam in the public spaces, making the identity of vicarious leisure commodified. However, the class mimicking traps Julia in the in-betweeness. She is unable to cross the boundary from her original identity to the intended identity because the act of consumption only gives her the “simulated intimacy” and the act of mimicking causes her to be partially present or only having the virtue of vicarious leisure. In short, her attempt to mimic the inferior class means that she makes herself an illusion in order to survive.

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The Arbitrary Power of Beauty; Wollstonecraft's Response to Rousseau In Relation to Violence against Women in Tanzania

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Abstract

This study compares injustices against women between Mary Wollstonecraft's society in Britain and the contemporary Tanzania. Jacques Rousseau and other scholars' writings on social conducts and issues of leadership suppressed women even more. Men who are termed to possess high reasoning capacity, virtues and perfect in everything became dominant. They received advanced education, prestigious and well-paying jobs, held all the high positions in both private and public institutions. Women learned how to flirt before men, pleasing their husbands, handling household chores and be submissive to orders from their partners. They were subjected to rape and beating something that was termed as normal in this society. Wollstonecraft experienced all these gender prejudices, as result she published *A Vindication of the Rights of Woman* (1792) where she dared to make a step in to a revolutionary attack on what men had blindly laid for her society through recognition and condemnation of the prevailing social-economic and political inequalities of her day. Using African feminism approach theories- Stiwanism and Nego-feminism, the study has found out that the injustices against women in Wollstonecraft's society are similar to the violence experienced by Tanzanian women in the novel *Rosa Mistika* by Euphrase Kezilahabi (1971) and collections of short stories *Stains on my Khanga* by Sandra Mushi (2014). In both societies, patriarchy is the dominating cause of the violence. Cultural beliefs and practises are additional causes in Tanzania. The government and feminists movements are spreading the awareness on these injustices but violence subjected to women is still persistent in Tanzania.

Keywords: *Wollstonecraft, Rousseau, violence against women in Tanzanian, Stiwanism and Nego-feminism*

Introduction

Mary Wollstonecraft, one of the radical scholars who lived in the romantic age of literature in Britain, was the first woman to question and challenge her extreme patriarchal society basing on how women were perceived in relation to the services given to them compared to men. She gave advice and suggestions on how her society could improve on this ideology. Her *A Vindication of the Rights of Woman* (1792) inserts an analysis of the relations between all the sexes into a wholesale revolutionary attacks on hereditary privilege of birth, wealth, rank, and gender. During her era, unlike men, women were trained to be submissive to men, no right to inherit family's wealth, their level of education was much lower and they only learned topics on family issues. Women were termed to be having low reasoning and virtue than men. In the discussion, Wollstonecraft mentions some of the writers in her generation who have rendered women objects of pity, submissive and next to disrespect. These scholars include Jean Jacques Rousseau, James Fordyce- a Scottish Presbyterian minister and poet, Dr. John Gregory, a Scottish physician, Stéphanie Félicité de Genlis, John Milton and Baroness de Staël, Hester Piozzi. In the same way, injustices against women and women struggling for liberation is no news in Tanzania. Violence against women been a widespread and a growing phenomenon in Tanzania takes various forms including physical, verbal, and psychological, reproduction, sexual and/or economic abuse. It occurs in both domestic environments and public spaces, with known and unknown assailants who are either women or men. It violates not only their right to human dignity, but also other rights such as the right to life and the right to health. The main causes are cultural beliefs and practises, patriarchy, economic motives, partners' jealousy, poverty to mention but a few. Great efforts to spread the awareness and find solutions on the violence against women in Tanzania was and is still been propelled by feminists movements, the government and non-government organizations that have moved the debate in to the public grounds. Despite all these efforts, violence against women in Tanzania is still persistent due to continuous domination of the sources of violence mentioned above. And so, this comparative study will focus on the Jean Jacques Rousseau's arguments on how women should be generally objects of pity and submissiveness to men, Wollstonecraft's response to Roseau's concepts specifically on the issues of education, marriage, male masculinity and physical strength in relation to the injustices against women in the cotemporary Tanzania. The great time difference between 18thC in Britain and the 21stC in Tanzania in relation to the sources and types of violence is an implication that Tanzanians need abundant efforts to spread the awareness and find solutions of violence against women.

Precis of the fiction

The novel *Rosa Mistika* by Euphres Kezilahabi (1971) set in Ukerewe district in the Sukuma community in Tanzania is about endless family conflicts where by culture and traditions which are oppressive to women define every duty and responsibility of members of this community. Zakaria controls his family with an iron hand. His ignorance and excessive male power results to violence against his wife Regina and his daughter Rosa Mistika. Regina is threatened, beaten and verbally assaulted every week by her husband Zakaria for not bringing forth a baby boy. Zakaria verbally attacks his daughter Rosa by calling her a whore and beats her when he learns that she had received a letter from

Charles, her classmate and friend. The control from Zakaria forces the rest of the family live in great fear a reason that makes Rosa and her sister Flora fall in to sexual misconducts when they join junior high schools as they try to look for freedom from their father's restrictions. On the other hand, the short story “Bride Price” from the collection of short stories and poems entitled *Stains on my Khanga* by Sandra Mushi (2014) is about a lady named Majuto who is physically and verbally abused by her husband from the claim that he had bought her by paying bride price. Majuto's parents and relatives always comfort her to get used to the beatings for it is the nature of marriage. However, Majuto decides to work on her own to pay the bride price back to her husband so that she could by her freedom.

Research Methodology

This comparative study will employ African Feminism approach. Under this approach, Stiwanim and Nego-feminism theories will be used in the analysis of the two selected violence against women themed fiction set in the contemporary Tanzanian. The objective of this study is to compare the violence against women from the texts in relation to the injustices against women in Wollstonecraft's generation.

African Feminism

Filomina Chioma Steady defines African feminism as a movement of ideas and practical demonstration of gendered consciousness to concepts and situations innovated by African women to impact the lives of African women heritage who are rural, urban and of all social classes who live in Africa and across the world. African feminism is rooted in African cultural and historical experiences which advances the complementary between men and women. On the other hand it engages with patriarchy that dehumanizes women and portrays her as a second class citizen (Karibi-Whyte: p.6). In addition, Obioma Nnaemeka puts it clear that to meaningfully explain the phenomenon called African feminism, it is not to Western feminism but rather to the African environment that one must refer. Being a proactive movement, it has a life of its own that is rooted in the African environment (Nnaemeka, 2004, p.376). Feminism in Africa has always existed; it's only that there was no word in African languages to describe this position linguistically. Some writers and theoreticians who study gender relations in Africa have argued that traditional African societies have always thought and lived in a feminist way long before the colonial invasion. Therefore, African feminism voices the realities of women with the aim of creating a new, liberal, productive and self-reliant African woman within the heterogeneous cultures of Africa. Key issues that dominate the African feminism include racism, class and gender, the question of female sexuality, patriarchy, cooperation between men and women, enable traditions to adapt to its times so as it can enrich society as customs and culture should do, underdevelopment, love and justice.

Names used to describe the African women's struggle and movement (theories) are Womanism, Stiwanim, Nego-Feminism, Motherism, Femalism and Snail-Sense Feminism. This study will employ Stiwanim and Nego-Feminism theories as they are compatible in analysing the selected texts in relation to Jean Rousseau's argument and Wollstonecraft's responses.

Stiwanim

Omorala Ogundipe-Leslie calls up on Africans by giving a motivating advice that;

there must be a new reordering of society in order to have a successful and true transformation. African women must theorize their own feminisms. There can be no liberation of African society without the liberation of African women. All black African men or those in the diaspora must be liberators of feminists for the women in their lives (Ugundipe- Leslie, 2017, par.6).

It is from this urgent response that Ogundipe -Leslie created the term STIWA, an acronym for (Social Transformation Including Women in Africa) in 1994. According to Ogundipe-Leslie in *Stiwanim: Feminism in African Context' in Re-creating Ourselves: African Women and Critical Transformation* (1994, p.219), as quoted by Askia Karibi -White, Stiwanim focuses more on the structures that oppress women and the way women react to these institutionalized structures by incorporating issues which relate to African women such as culture, sexuality, colonialism, ethnicity, imperialism and how to reconstruct the patriarchal ideas included in these aspects (Karibi-Whyte, p. 7). Ogundipe-Leslie adds that the struggle for African women is a result of colonial and neo-colonial structure that often place African males at the apex of social stratification and the way women have internalized the patriarchy and have come to support the system themselves. It is against with the notion that the African society regards the post-colonial woman as incapable of contributing to mainstream of discourse beyond the domestic roles as the African woman has the potential of engaging in the production of knowledge in the society. (Karibi-Whyte, p. 11).

All the mentioned structures above that oppress women leads to violence against them. The structures and institutions of patriarchy, culture and sexuality that oppress women and as a result they lead to violence against them are reflected in the novel *Rosa Mistika* and the short story “Bride Price.” Ogundipe -Leslie stresses on the concept that recognizes women as agents of transformation in the society. It's not about opposing the men, the reversal of role, or doing to men whatever women think that men have been doing for centuries, but it is trying to build a harmonious society. The transformation of African Society is the responsibility of both men and women and it is also in their interest. It is indeed high time we forgot the bad experiences of the past and forge ahead to achieve targeted socio-political developments, women, men and children. Stiwanim allows for a discussion for the needs of African women today in the tradition of spaces and strategies provided within African indigenous cultures for the social being of women.

Nego-Feminism

African feminist, writer, and scholar Obioma Nnaemeka discusses and defines the term "Nego-feminism as first nego-feminism is the feminism of negotiation; second, nego-feminism stands for "no ego" feminism. Here, negotiation has the double meaning of "give and take/exchange" and "cope with successfully/ go around." Most African cultures have a culture of negotiation and compromise when it comes to reaching agreements thus African feminism challenges through negotiations and compromise by playing the role of giving and taking. Feminists must negotiate and sometimes compromise enough in order to win challenges and gain freedoms. And in this whole process, there is no ego, meaning that there is no self. In my view, this case may not always be the same but what is the focus here are the contributions from both men and women are worthy in liberating the African woman from the challenges surrounds her. In spite all, Sinmi Akin-Aina mentions that Nego-Feminism knows how to utilize the culture of negotiation in order to deconstruct the patriarchy for the woman's benefit (Akin-Aina, 2011, pp. 70-71).

This theory is useful in analysing the short story "The Plate of Ugali" from *the Stains of my Khanga* and the novel *Rosa Mistika* as feminists brings in the concept of collaboration and compromise between men and women so as to challenge and look for solutions to these persistent violence against women. However, the female characters who are subjected to violence in these texts do not succeed in bringing about compromise with the violence perpetrators due to strong male domination and strong beliefs in cultural practices such as the payment of dowry the fact that women are perceived to be submissive; that they should not question and initiate any compromise. As a result, the violence against women characters in the texts and in contemporary Tanzania persists. Similar challenges were faced by women in Wollstonecraft's society who worked hard to compromise by the oppressive structures and institutions that were the sources of injustices against women.

For women, addresses Filomena Chioma Steady in her *African Feminism: A Worldwide Perspective in Women in Africa and the African Diaspora* (1987, p.8) as quoted by Obioma Nnaemeka, the male is not 'the other' but part of the human same. Each gender constitutes the critical half that makes the human whole. Neither sex is totally complete in itself hence each has and needs a complement, despite the possession of unique features of its own (Nnaemeka, 2004, p. 80). African women's willingness and readiness to negotiate with and around men even in difficult circumstances is now spreading widely. They believe that all men are not monolithic, therefore, African women are more willing to reach out and work with men in achieving set goals. African feminists challenge through negotiation, collaboration and compromise to create an environment that would be suitable for women in Africa.

Analysis

Rousseau's Arguments, Wollstonecraft's Response in Comparison to Violence against Women in Contemporary Tanzania.

Before and during Wollstonecraft's era, women's duty was to entertain men, arouse men's sexual desires, making them feel relaxed and enjoy. This has the implication that men could do anything to a woman because the women had no room to exercise their rights and freedom, they were suppressed in a way that they were only to be heard not to participate fully in serious matters concerning their communities. Men of this society, Jean-Jacques Rousseau being the pioneer in his book *Émile or On Education* (1762) and the essay *The Letter to M. D'Alembert on Spectacles* (1758), played a great role to make sure that there was nothing like women's progress in anything valuable. These claims were extend serious matters such as marriage, leadership and education. Such injustices are similar to the Tanzanian context whereby patriarchy, culture and traditions are the main sources of oppression against women. The discussion in this section is centered at the areas and circumstances that propel injustices against women in both societies. They include marriage issues, male superiority and physical strength and female education.

Marriage, male superiority and physical strength

In Wollstonecraft's society, male superiority gave them total authority to treat women awkwardly. Many types of violence acting towards women which caused them psychological harm and a physical pain prevailed. Men took advantage of their physical strength and masculinity to undermine women and controlling women's behaviour in this community. This is supported by Rousseau's argument that a woman ought to be weak and passive because she has less bodily strength than a man; from which he infers that she was formed to please him and be a subject to him, and that making herself agreeable to her master is the outstanding purpose of her existence (Bennett, 2017:53). Women were not supposed to have much liberty as when something is permitted to them, they are apt to enjoy in it excessively. They were considered inferior and weak that they were entirely subjected to the superior faculties of men. Girls were subjected to self-control and used to the suppression of their behaviour which is that of decorum and if they ever throw it off they would suffer evils much crueller than that (Bennett, 2017, pp. 55-56).

For instance, the crime of rape was a sexual assault, however, even screaming could not save the victim. In addition there were no legal punishments against rapists unless the parents were interested in such violence. On the same topic, Jean-Jacques Rousseau believed that since males were associated with reason and females characterized with delicacy, women had no right to defend themselves in the act of rape. Rousseau wrote; "For the attacker to be victorious, the one who is attacked must permit or arrange it..." (Benladghem, 2017, pp. 11-12). Through these sarcastic words, Rousseau is silencing women. Women's task was to serve and please men with an implication that the sweetest companion should never reject any order from her master. This destined that a woman should never for a moment feel herself independent, that she should be governed by fear to exercise her natural cunning.

In relation to the Tanzanian contemporary context, Wollstonecraft’s society is similar to the encounters in the short story “Bride Price” by Sandra Mushi. Majuto’s society is strongly under male chauvinism and customs that suppress women to be male’s subordinates including the culture of paying bride price. As a result, Majuto is daily battered by her merciless husband because he had paid bride price for her and therefore, she is his property and he has the mandate to control and punish her. Whenever there is a conflict between them, her husband does not encourage compromise, rather he ends the matter by beating Majuto severely. This concept of bride price in relation to injustices against women is addressed in Stiwanism feminist theory in which the structures that oppress women and the way women react to these institutionalized structures by incorporating issues which relate to African women such as culture, patriarchy and sexuality are discussed. Therefore, Majuto’s encounter falls under culture and patriarchy whereby patriarchy is elevated by some of the cultural elements.

Patriarchy being a social construction is an unjust social system that subordinates, discriminates or is oppressive to women. Basing on the biological differences between the two recognized sexes, men justify their domination on the basis of an alleged biological inferiority of women. There is an unspoken and subconscious agreement between members of a community that women and everything relating to women is worth less than men and everything relating to men. Patriarchy is maintained and reinforced by different institutions including the family, culture and traditions and legal institutions that are linked closely together to achieve consensus on the lesser value of women and their roles. Through these institutions, men as a social category or as an individual oppress women in different ways including controlling their bodies, minds, sexuality and spirituality. However, this control is reinforced through the use of physical, sexual, and psychological violence (Facio, 2013, pp.1-2, 5).

Correspondingly, Majuto’s husband absolutely represents men’s physical strength, patriarchy and its manifestations and the way it leads to violence against women. Mushi narrates;

“I bought you, woman!” He [Majuto’s husband] bellowed as he kicked her. “You are my property! You hear me? Mine!” You want to leave, huh? Go! After all you are good for nothing! You can’t even bear children!” he taunted her one day as he kicked her. “Pay me back the *mahari*²⁶ I paid for you, then leave.” (Mushi, 2014, p. 37).

Further, from Mushi’s reading we find that the paying of bride price in relation to excessive male dominance has made men of this society merciless. The physical violence against Majuto has led to permanent disabilities and injuries. In spite of the big scars left behind in her body as a result of extreme beatings from her husband, Majuto has lost her ability of getting children, a disabilities that has made her husband abuse her more. Mushi writes;

...the beatings that took away her ability to have children, left her sight impaired, burns on her right shoulder all the way down to her waist, the half- moon scar on her forehead (Mushi, 2014, p. 37).

In most of the Tanzanian communities, a girl is valued in cows and any other kind of bride price something make girls property accumulating to the family’s wealth. The commercialization of dowry contributes to the treatment of women as men’s property, who cannot therefore own property in their own rights (Mette, 2004, p. 55). This process has dehumanized the girls, taking their personhood away as it become easier to commit violence because there is no personal worthiness in the woman. Bride price legitimized the superior man to violence against women and at other times, some men cause permanent disabilities to women and sometimes death to their partners due to excessive beating simply because he has bought her, she is his property.

What is more, communities such as the Sukuma and many others in Tanzania, women fear to divorce such abusive partners or report the violence to authority for fear that their husbands would complain they were “bad” wives, because the consequence could be that the husbands exchanged the wife into a more submissive one, more fertile and with higher work capacity. Similar to actions of rape in Wollstonecraft’s society, Majuto’s society never show any serious concern about the violence when a woman runs to their parents and relatives for refuge; rather they console her by comforting her that beatings and any kind of abuse in marriage was normal and part of it. Therefore, she has to persevere and get used to it. As a result, women in these communities in Tanzania suffer persistently in the hands of their cruel husbands.

In relation to the above evidence from the Sukuma community, Majuto’s situation is different. Her mother and aunts tells her to get used to the beatings from her husband as that was what marriage means but Majuto chooses another way. She works hard to collect enough money to pay back the bride price to her husband; the five goats, a sack of rice, a barrel of local brew, a blanket for her grandmother, and vitenge²⁷ for her six aunts so that she could by her freedom from her husband.

Women are held to be inferior to men and have no legitimate claim to authority. Fulfillment of these social roles fixed by this natural inferiority that requires submission from women to the exercise of power. As a result, this condition makes women live in values of silence where women are not heard by the men who are the dominant members of their society. Men prescribes the words to be spoken by the oppressed through control, thereby effectively silencing the people. The same applies to Zakaria and his five daughters in the novel *Rosa Mistika* by Euphrase Kezilahabi. Zakaria beats and verbally assaults his first daughter Rosa Mistika when Stella, the fourth daughter in Zakaria’s family reports to her father that her sister Rosa Mistika has shown them a letter and twenty

²⁶ It is a Swahili word referring to bride price.

²⁷ Kitenge (singular) is an African garment worn by women by wrapping around the chest, waist or as a headscarf.

shillings she had received from her classmate and friend called Charles. Zakaria's masculinity, chauvinism and ignorance has placed his family members in fear daily. This is how Zakaria brings up her five daughters by monitoring and restricting their socialization and other movements within the community. His daughters and his wife fears him very much for his aggressiveness, a situation that makes Zakaria happy and boasting because the method he is using to bring up his daughters is working to her satisfaction.

Just as women in Wollstonecraft's society were restricted and controlled in matters of choice on whatever they would like to do, the same applies to the Tanzanian context whereby it was and in some of the communities it is still worse when the parents realize that their daughters have intimate relationship with a boy not of their choice. They also have the feeling that the girls may misbehave if they are given that freedom. They may get pregnant before marriage. Such girls are beaten by their fathers and their mothers too are punished by their husbands for not shaping the girls in good morals. As a result, girls are in a vulnerable position as fathers chooses husbands for them by looking for a rich man who can pay the most handsome dowry, and most of these men are old men. This process is done without asking the girl's opinion about the choice of her lifetime husband. The introduction of the formal education by the colonial governments in Tanzania somewhat assisted in reduction of forced early marriages by allowing children to intermingle with other communities in schools where they could at least choose men of their choice but this did not mean that they were free of the domestic violence later in their marriages (Fenske, 2013, pp. 6-9). The same applies to the incidence between Rosa Mistika and her father as narrated by Kezilahabi;

Zakaria alichafuka, Rosa aliitwa mara moja. Kabla hajasema lolote, [Rosa] alipigwa na kuanguka chini. Alijaribu kuinuka na kukimbia lakini shuka lillimtega na kumwangusha chini tena. Alikuwa sasa mikononi mwa babake. Lete hiyo barua, iko wapi? Pamoja na shilingi ulizopewa. Unafikiri sisi hapa ni masikini? Rosa alipigwa tena na tena, makofi yalikuwenda mfululizo hata damu zilimtoka puani na mdomoni. Rosa alinyang'anywa shuka, chupi ilimwoko lakini matiti yalikuwa nje. Zakaria hakujali; alichukua fimbo na kuongozana na bintiye mpaka chumba cha watoto huku akinguruma [Zakaria boiled with anger, Rosa was called at once. Before she had said anything, she was struck and fell down. She tried to get up and run but the bedsheets she was covering her body with entangled her legs, she lost balance and fell down. She was no in the hands of her father. Bring that letter, where is it? Plus the amount of money you have received from him. Do you think we are poor? Rosa was now getting frequent slaps and blows from her father. The blows went so fast that blood flowed out of her nose and mouth. Rosa was pulled out of the bedsheets, the pants saved her but her breasts were out. Zakaria didn't care; he took a stick and walked with Rosa in to his daughters' bedroom roaring in anger (Kezilahabi, 1971, p.6).

In her *Vindication of The Rights of Woman*, Wollstonecraft responds to Rousseau's arguments on the concept of male superiority and physical strength that women were not created frail by nature, and society was the initial responsible for women's backwardness, so they had no right to blame women in every unreasonable behaviour, the weakness and sensuality attributed to a certain class of women in 18th C in Europe are not part of their biological nature but the inevitable results of their education and social conditioning (Benladghem, 2017, p. 30).

During Wollstonecraft's period, women were oppressed made submissive in the marriages. They were only following orders from their husbands, no questioning or argue against the orders. They lived under the blind obedience which torn their freedom away. Rousseau argues that women should be constantly under subjection either to the men who are their partners or husbands, and never permitted to set themselves above the men's opinions. The most important qualification in a woman is good-nature or sweetness of personality. Therefore, the wife ought to suffer injustice and to bear her husband's insults without complaints. This is for her sake and if she becomes stubborn and hostile this will make her husband worse (Bennett, 2017, p. 56).

In response to Rousseau, Wollstonecraft's says; "And this desire making mere animals of them, when they marry they act as such children may be expected to act, -- they dress, they paint, and nickname God's creatures." According to her, marriage should be associated with love and respect to raise the happiest family. Where man and woman know how to accomplish their duties in the appropriate way, thus men should help women change their minds to detecting self-competences (Benladghem, 2017, p.34). In Wollstonecraft's terms, marriage is a long life of friendship full of emotions. She suggests that a man and a woman should complete and support each other for a moderate society. She says, "I will venture to predict that virtue will never prevail in society till the virtues of both sexes are founded on reason; and, till the affections common to both are allowed to gain their due strength by the discharge of mutual duties (Benladghem, 2017, p. 36).

In relation to the short story, "Bride Price" Majuto's efforts to pay the bride price back succeeds but her husband and his men friends mock her for acquiring the property in a very short time. They believe that a woman cannot survive on her own without a support from a man, she ought to be dependent to a man for the rest of her life. They are also against her divorce for they believe that it is impossible for a woman to leave her husband if she is not engaged to a new man. Mushi narrates;

"This bitch found another man!" Men rumbled in support of him...but how can a woman leave a man unless she's got another one to go to? ...they can't leave on their own; they have to have a man." You thought you could leave me Majuto? You are mine, I bought you!" (Mushi, 2014, p. 41).

Similar violence is observed in the novel *Rosa Mistika* by Euphrase Kezilahabi where Regina is abused by her husband Zakaria for faults and mistakes that are not hers. She has five daughters but no son. Zakaria wants a son to continue

the line after him, therefore, he batters his wife and sometimes verbally assaults her for not bring forth a son. Regina is abused as it is a believe in most of the Tanzanian communities that a family with ought a boy child is useless and weak. They believe that it is the responsibility of the wife to bring forth a son. Failure to that the woman lives under threats from the partner and relatives, physical violence from the husband and sometimes they are divorced.

Family life among most of the communities in Tanzania was and still is organized along patriarchal lines whereby the male is the head of the household. Succession to property is through the male lineage whose duty it is to ensure that all members of the family had access to the property. The basis for the male inheriting property was the fact that men stayed within the family unlike women who, when married, left their domiciles of origin and joined their husbands' families. The desire to keep family wealth within the community dictated that it be held by the man. As we shall see these family structure and inheritance procedures tended to complicate the rights of barren and sonless women in Tanzania. For example, the married sonless women in the Abakuria community in the lake zone in Tanzania could sociologically marry²⁸ a young woman with the aim of helping the family to get sons. However, possession of a son by a Kuria wife was not merely a matter of life after death, it also concerned the economics of production, resource control and social security during old age (Kerata, 2004, pp. 129-134).

From the analysis above, both British and Tanzanian societies monitored and are still monitoring and guards unmarried girls' chastity at all costs. This is a condition that leads to violence in case they go against what the society has laid for them. In both societies, marriage arrangements were not free to the brides. Forced marriage and bride price were sources of women oppression. In Britain for example, most marriages among rich families were basically financial, land or other kind of property arrangements were planned to reinforce powerful alliances. However, the vast majority of marriages among the noble, wealthy and middleclass families were arranged by parents with ought bride and bridegroom's knowledge. Children were often engaged during infancy and later married to these partners they barely knew and still women in marriage are required to be submissive to their partners at all times. This leads to consequences during marriage and violence is among them.

Education

As presented in the book *Émile or On Education* by Jean-Jacques Rousseau, girls' education in Britain should be that of flirting and art. Girls began to flirt and talk of establishing themselves in the world by marriage by the age of eleven, treated like women and were given compliments instead of instructions. Compliments weakened their minds, but when society treated girls in this way it was assuming that they are giving the virtue that women deserve (Bennett, 2017, p. 55). On the other hand, men's ideas and arguments were thought to be reasonable and perfect, thus they were taken seriously for the betterment of their societies unlike contributions from women. That is why boy's education was advanced compared to that of women. Rousseau adds that;

a man speaks of what he knows, a woman of what pleases her; the man's speech requires knowledge, the woman's requires taste; a man's discourse should aim mainly at being useful, a woman's at being agreeable. A young woman without any mind is very pleasing; to make it weak, girls understanding was neglected and restricted. They were forced to sit still, play with dolls, and listen to foolish conversations, manage their persons and regulate their exterior behaviour (Bennett, 2017, p. 58).

Cautions of worldly and of religious nature were given to guard them against immodesty. Questions asked by the confessors to children were enough to impress a sexual character i.e. to reinforce the society's idea of femininity in the girls, and its idea of masculinity in the boys.

In *Émile or On Education*, Rousseau detailed his views on women and education. Rousseau sketched a plan to rear Sophy, Émile's perfect mate based on a belief in the complementarity of the sexes. Her education would reflect the sex differences that distinguished her from Émile. In practice, Émile's education prepared him for independence while Sophy's had another end in view (Clark & Lafrance, 1995, pp. 131-132).

In responding to Rousseau's claims in *Émile or On Education*, Wollstonecraft argues that men and women must be educated in a great degree, by the opinions and manners of the society they live in. Their cultivation of the understanding should not be subordinate to the acquirement of some physical accomplishment, but their faculties should be brought forward by emulation and having serious scientific study, dwelling on effects, and modifications by tracing them back to causes and complicated rules as men are taught. The system was supposed to strengthen the female mind by enlarging it and there will be an end to blind obedience which is never sought for by power, tyrants and sensualists that keep women in the dark (Leitch, 2001, p. 589) and (Clark & Lafrance, 1995, p.136). Women reared as Sophy in *Émile or On Education* would be incapable of caring for the next generation of Émiles. This education would not help widows encumbered with children or those who never married. By being independent

²⁸ Chacha explains that woman-to-woman marriage is a predominantly African institution. This was a marriage in which the old woman marries a young woman for the purpose of getting a son or sons. The Abakuria community for example, had a saying that a sonless house is a poor house', and therefore, must have a wife married for it in order to raise seed and ensure its prosperity. Such marriage occurred at a time when it was obvious that a particular wife had failed to bear a son and she was of course past child-bearing age or if she had failed to get a male child in her marriage. However, in other communities such as the Nandi of Kenya, Nuer from North Africa and Dahome from the Western side of Africa such married women could have sexual involvement in these marriages.

of men, they could acquire the strength of affection needed by good wives and mothers as dependence produced cunning, mean and selfish women. Only through legal and financial independence could women become worthy.

In addition, L.R. Dancourt argued against Rousseau in response to the *The Letter to M. D'Alembert on Spectacles* disagreeing that few women were worth listening education itself did not necessarily lead to virtue. If it did, there would have been fewer ruthless men. Women's greater attachment to virtue made it worth listening to them. Inferior education also explained women's lack of genius. Dancourt noted that genius was rare among men. He suggested that women's true abilities would be known only after they received the same education as men. Experience would tell (Clark & Lafrance, 1995, p. 128).

Similarly, Catherine Macaulay, one of the British feminists during Wollstonecraft's period proposed the same rules for males and females. She argues that if children were brought up together, both sexes will find that friendship may be enjoyed between them without passion. The wisdom of your daughters will presses them from the bane of coquetry. Your sons will look for something more solid in women, than a mere outside (Clark & Lafrance, 1995, p. 136). Similarly, Wollstonecraft adds that it is until the society is differently constituted, much cannot be expected from education. All the writers who have written on the subject of female education and manners have contributed to render women more artificial, weak characters than they would otherwise have been; and consequently, more useless members of society (Leitch, 2001, p. 588).

Rousseau commented extensively on women in his *The Letter to M. D'Alembert on Spectacles*, society should cultivate chasteness, natural or not, since there were no good morals for women outside a withdrawn domestic life. On the argument dealt with socio-political effects of gender roles, Rousseau pointed that for never has a people perished from an excess of wine; all perish from the disorder of women. In republics, the sexes must be separated otherwise, women lacking the strength to the men effeminize males. (Clark & Lafrance, 1995, p. 127).

Wollstonecraft stresses that men and women must be educated to a large extent by the opinions and manners of the society they live in. So it's reasonable to conclude that until society is differently constituted, not much can be expected from education. Whatever effect circumstances have on people's abilities, everyone can become virtuous by the exercise of his or her own reason. Women should not be considered not only as moral but as rational creatures, should try to acquire human virtues or perfections by the same means as men, instead of being educated like an imaginary kind of half-being which one of Rousseau's wild inventions is (Bennett, 2017:26). Wollstonecraft claims that nature has never dictated any such insincerity. Woman has everything against her faults as well her own timidity and weakness (Bennett, 2017, p. 58).

In most African communities, people believe that educating a girl is useless and wastage of resources as once she is marriage she will belong to that new clan. Her success will be for the benefit of that clan. Accordingly, girls are expected to receive the informal kind of education whereby they are trained on how to care for children, husband and perform household chores. Basing on these believes, there are still some parents like Zakaria from the novel *Rosa Mistika* in the contemporary Tanzania who do not bother for their daughters' education. Kezilahabi depicts Zakaria as a parent who care less about his daughter's life in general and particularly on educational matters. He has money but he spends it on local brews with friends every day and he comes home at night extremely drunk to abuse his family.

This concept of denying a girl child education is one of the injustices against women that is addressed in Stiwaniism feminist theory under culture, patriarchy and sexuality. Thus, Rosa Mistika's encounter falls under cultural practices whereby patriarchy is uplifted by some of the cultural elements such that men are favored as they are taken to be superior being at the expense of women. Kezilahabi narrates;

Zamani Zakaria alikuwa mwalimu lakini alifutwa kazi kwa sababu ya ulevi. Jirani zake walisema alijali pombe kuliko watoto: alikuwa hajatoa hata chapa kuwalipia watoto ada ya shule. Kama sasa watoto wlikuwa shuleni, heko kwa mama yao. Mkwewe hakupata kufahamu mumewe alikuwa na shilingi ngapi benki kwani alimwona akinywa kila mara [In the past, Zakaria was a teacher but he was dismissed from the job because of drunkenness. His neighbors said that Zakaria was very much in to alcohol: he has never pay school fees for his daughters. The daughters were in school due to their mother's efforts. His wife Regina did not get to know the amount of money her husband had in the bank as she could just see him drinking day after day (Kezilahabi, 1971, p. 6).

A similar case is depicted in the novel *Utengano [Separation]* by Said Mohamed (1980). From this novel, Maimuna is not taken to school like her brother Mussa. Maimuna's father Mr. Maksud Kambe who is a very rich district officer doesn't bother about his daughter's education. Maimuna is born and brought up in a family and a society with believes that women are not supposed to get education. They are to stay at home, even learn the Q'ruan while at home. Said Mohamed does not only show how this society fails women in the sector of education but he also depicts how such women depend on men for a living. For instance, Kazija narrates how she missed the chance of being educated and now she is serving men sexually and please them to their satisfaction, she is serving men who control women because they have power and are educated.

Despite the condition that Zakaria neglects to support his daughter's education, his wife Regina doesn't give up in struggling for her daughter's success in education. She could sell anything she has to make sure that Rosa Mistika and the rest of her daughters could proceed with their schooling. Few moths after Rosa has completed her

elementary education, she receives a letter from Rosary Girl’s junior school informing her that she has been selected to join the school for her secondary level of education. As usual, Regina has to fight for this chance alone. She sells a cow to get money for her daughters’ school fees and transport fare. Regardless of all these efforts, Zakaria still becomes an obstacle to Rosa Mistika’s education progress. One day before Rosa could report to Rosary school, Regina finds out that the money she had kept for Rosa Mistika in the box was missing. She knew it was Zakaria who has taken it for alcohol as on the same day Zakaria is brought home by friends while very drunk and unconscious. For more information, Regina goes to Ndalo, Zakaria’s neighbor and friend to find out what happened when they went out with her husband to drink. Ndalo tells Regina that on that day Zakaria bought beer even to strangers. He had used about 50 shillings just for alcohol. This incidence reflects the strength of patriarchy and male’s physical strength. Zakaria uses the money for alcohol knowing that nobody in the family had the courage to question about it. His fierce personality had scared his family to this extent.

In connection to Nego-feminism, a theory that challenges through negotiations and compromise enough to win challenges and gain women’s freedom, both men and women have to work together to deconstruct patriarchy and cultural practices that dehumanize women. Just as Wollstonecraft advocates for indifference between men and women in all spheres of services and positions, likewise is the African feminism. African feminist airs out that there is no sex that is complete, both men and women need each other to make life complete. This implies that to build a prosperous society in Tanzania, both men and women have the potential of discussing challenges facing women and look for solutions. For example, Majuto and her husband could discuss on their differences rather than opting for violence as a solution. In the same way, Zakaria and his wife Regina could have a discussion on how they can bring their daughter in an upright manner other than using violence. Additionally, the society should discuss on the women’s education as educating a woman is education an entire nation and generations to come.

Today Wollstonecraft is celebrated for her early advocacy of women’s equality and rationality for arguing against the degradation and subjugation of women justified by the arbitrary power of beauty. Although she was described as a radical feminist, her absolute purpose was not to make an end to male superiority, but to reform the basics of society accessing gender equality. Her work has made a great change in British people’s attitudes where she could really spread new concepts for a prosperous society. The same men who accuse women for being inferior and weak are the same men who promote this inferiority and weakness in women. So the most perfect education, in my opinion, is getting knowledge, skills and attitude to lead a people in understanding and manage their environment regardless of their sex. In my view men are not ahead of females when it comes to intellectual as Rousseau and other men of his kind could support it, in fact, intelligence does not go with sex, it is determined by many other factors. Patriarchy, fear of women being abandoned by their husbands, old customs and traditional practices such as Female Genital Mutilation (FGM), payment of dowry, strong cultural believes in myths and fulfilling cultural rituals, customary laws, societal demands on the these cultural practices and the culture of silence of the victims are the major causes of violence against women in Tanzania before colonialism to date. However, the violence persists because of the dominating causes of violence such as very strong patriarchy system and cultural practises, women’s fear to report the violence for fear of being deserted and being perceived negatively in the community while others feel shy to give information because they may be isolated and disliked.

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“Third-World Women” as Undifferentiated “Other” in Mahasweta Devi and Catherine Torres’ Short Stories

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Abstract

Chandra Mohanty in her essay “Under Western Eyes: Feminist Scholarship and Colonial Discourse”, argues that feminist theory has a tendency to describe “third-world” women as a homogenous group of victims living under the same dominant patriarchy. She claims that this frame of feminist theory is the continuation of a colonizing mindset. The issue is when scholars use the collective term “women”, it creates reductive representations and assumes an ahistorical universal unity of women based on Western generalizations. In other words, Western feminism tends to oversimplify “third-world” feminism and simply utilizes the lens of victimry, oppression, and subordination. It is based on these premises that the current paper is founded. This paper examines the representations of “third-world” women through a textual analysis of Mahasweta Devi’s “Breast-Giver”, “Draupadi”, and “Dhowli” and Catherine Torres’ “The Bag Lady” and “Blown Glass”. Specifically, the paper answers two questions: 1) how do the stories create images of a “third world woman” - as an undifferentiated ‘other’? and 2) how do these images contribute to the meaning and creation of representations of third world women? In discussing the “Third-World” women case, I intend to contribute to the ongoing development of an analysis of women representations outside the context of the West. It is through examining these representations that women of the “third world” can be situated in their proper local and historical contexts without reducing them to victims. The paper addresses the Western-centric view of feminism that seems to colonize the material and unique multiplicities of the lives of women in the third world, which thereby produce and represent a “composite, singular ‘Third-World’ woman” (Mohanty, 1988).

Keywords: *Postcolonial Feminism, third world women, otherness.*

Introduction

Third-world women have been a subject of discourse across the discipline in the humanities and social sciences. It is how women of what we call “developing countries” are represented in gender studies as the exploited and subjugated “other” to Western women that this paper is based on. Western women is always represented as educated, modern, have control over their bodies or sexuality and freedom of choice, a stark contrast to their oriental ‘other’. Chandra Mohanty (1986), in her groundbreaking article “Under Western Eyes: Feminist Scholarship and Colonial Discourses”, provided a critique of the assumptions about ‘third-world’ women found among Western feminists. She pointed that Western feminist theory has a tendency to describe ‘third-world’ women as a homogenous group of victims under the same dominant patriarchy. This, according to her, is the continuation of a colonizing mindset. The collective term ‘women’, as a group, is quite problematic in that it assumes an ahistorical, universal unity among women, based on Western generalizations about their subordination and represents a critical “vacuum” where all discussions are heading in the same direction. Mohanty emphasizes the need to deconstruct the notion of ‘third-world’ women as a single victimized entity. She explains that:

“The connection between women as historical subjects and the representation of women produced by hegemonic discourses is not a relation of direct identity or a relation of correspondence or simple implications. Rather it is an arbitrary relation set up by particular cultures”

What Mohanty is simply saying is that Western feminism is oversimplifying ‘third-world’ feminism under the lens of victimry, oppression, and violence. Critics need to examine issues on ‘third-world’ women by placing them in the proper local and historical contexts rather than trying to use a one-frame approach that tends to offer a colonial and orientalist view of the third-world. Mohanty argues that Western feminist scholarship cannot avoid the ‘challenge of situating itself and examining its role in such a global economic and political framework’ and that ‘Western feminist writing on women in the Third World must be considered in the context of the global hegemony of Western scholarship—that is, the production, publication, distribution, and consumption of information and ideas.’

Since Mohanty’s revolutionary writing, scholars have also started to adopt her discourse and analyze the issue of generalizations about women in the ‘third-world’. Narayan (1988) in her critical essay “Essence of Culture and a Sense of History: A Feminist Critique of Cultural Essentialism”, argued that cultural essentialism is detrimental to feminist agenda. She pointed out that generalizations are hegemonic in that they represent the problems of privileged women (mostly white, Western, middle-class) as paradigmatic “women’s issues” (p. 87). Feminists, according to Narayan, reiterated the need to take into account the national and cultural differences among women, in order to avoid “essentializing analyses that pay inadequate attention to the concerns of women in ‘third-world’ contexts” (p.87). What Narayan has also warned critics about is that in the efforts of feminists to avoid essentialism, pictures of cultural differences among women often lead to what she calls “cultural essentialism”. What happens

then is that the representative 'third-world' woman is modeled on marginalized and underprivileged 'third-world' women (p.90).

Trinh T. Minh-ha (1987) also contributed to the discourse on 'third-world' women where she takes up "difference" in relation to women as 'other', and discussed the representation of difference and the way it is incorporated into discourses of identity and roots. She goes on to argue that the treatment of women in the 'third-world' in feminist discourses, are consistently about questions of racism, ethnic identity, religion, and 'third-world' exploitation because these are the basic issues that confront them. Belen and Bose (1990), have also argued that the condition of women in 'third-world' societies cannot be separated from the colonial experiences since the power relationships that were established during the colonial era, are still being recreated through contemporary mechanisms. The example given by Belen and Bose are the development projects promoted by Western countries to modernize the 'third-world' have in the long run better served the Western interests than those of their intended beneficiaries. As a result of this, growth and prosperity still elude the 'third-world'. They also pointed out that the structural position and status women have served as the foundation of "capital accumulation process" and the development of industrial nations. Women then are placed in subordinate positions by those who own the means of production and dominate access to capital.

Applying these concepts to literary studies have drawn much attention to the subalternity and specific experiences of exploitation and subordination. Capelli (2016), for example, analyzed how ecological marginalization, reproductive rape and unequal resources access have disposed women to sexualized site of exploitation. Similarly, Sinha (2016), have deconstructed the patriarchal structures found in Devi's stories. Analyses of Philippine short stories, however, have been limited to extracting feminist concepts, especially the roles of women and the reasons behind these images and emerging roles. It is in the literary space of the discourses on 'third-world' women that this paper intends to explore. Mahasweta Devi and Catherine Torres are both writers that represent the developing world. Mahasweta Devi is probably the most prolific and widely translated Indian writer. Born in 1926 to an urban, middle-class family, Devi has written hundreds of books to her credit, including novels, plays and collection of stories. Her narratives are mostly concerned with the plight of the tribals living on the fringes of society. Her later works are becoming concerned with the lives and struggles of the unprivileged tribal women and the atrocities done to them (Sinha, 2016, p.2). Catherine Torres, on the other hand, is a diplomat and currently the Philippine consul in Berlin. She has won the Carlos Palanca Memorial Awards in the Philippines for her writing and her short stories that have appeared in anthologies in the Philippines, Singapore, and the US. Her first adult collection of stories is called "Mariposa Gang and Other Stories", talk about the experiences of Filipinos working abroad.

The purpose of this paper is to examine the representations of "third-world" women through a textual analysis of Mahasweta Devi's "Breast-Giver", "Draupadi", and "Dhowli" and Catherine Torres' "The Bag Lady" and "Blown Glass". Specifically, the paper answers two questions: 1) how do the stories create images of a "third world woman" - as an undifferentiated 'other'? and 2) how do these images contribute to the creation of representations of third world women? What this paper posits is that 'third-world' women have potential representations in common, especially when placed in certain contexts such as the contexts of economic development, patriarchal structures, colonial process, familial process, and the workforce. Without lending to cultural or gender essentialism, the representations of women here are undifferentiated in that they seem to share a potential identity.

It is through examining these representations that women of the "third world" can be situated in their proper local and historical contexts without reducing them to victims. The paper addresses the Western-centric view of feminism that seem to colonize the material and unique multiplicities of the lives of women in the third world, which thereby produce and represent a "composite, singular 'Third-World' woman" (Mohanty, 1988). By examining these representations, this paper tries to engage in the ongoing dialogues on the multiplicities of women placed in the different contexts of economic development, patriarchal structures, colonial process, familial process, and the workforce.

The Breast Giver and the Economic Development

The story is about a woman named Jashoda who has fed the sons of a Brahmin family which resulted to her incurring cancer. Jashoda and her husband, a Brahmin couple, have had about five offsprings. Two of the offspring are still sucklings. Jashoda's husband finds a solace in her breasts that he massages it every night before going to bed. He works at a sweetmeat shop where he stirs vat and after finishing his work every day he steals some samosas and feeds his children on them. The Haldars, a rich and well-known family in the village has a son that behaves naughtily that at one time, when the boy is filled with lust, he attacks the lady cook. The cook, having stolen rice, fish and turnip greens listlessly responds to him and the boy is repentant. Fearing punishment, the boy implicates the cook under the charge of thieving his mother's ring and gets the cook dismissed from her job. On an afternoon, Kangalicharan, Jashoda's husband, returns home and on the way is run over by a car driven by the very spoiled son of Mr Haldar. As a form of reparation for what his son did, Haldar-babu vows to give Kangali a shop set up in his own yard, but all of a sudden Haldar-babu has a heart failure and dies. Consequently, all the responsibility of running the house naturally rests upon Jashoda, being an Indian woman who does not blame her husband for the misfortune incurred. She then decides to be a professional mother. The matriarch of Haldar-babu's house thinks that she should hire a breast-giver in the form of Jashoda, so that the wives of her sons will not look unattractive after suckling their own babes for a long time. Jashoda is pleased with the job. She breastfeeds about twenty children and thirty babies from the Haldar household, while being a "breast-giver, she was revered as the "legendary Cow of fulfillment". She conceives every year in order to provide milk and nourishment to her employer's offspring.

However, when the matriarch of the family dies, Jashoda’s profession as a mother also ends. With no children to rear, Jashoda is forced to ask for financial help from her husband, but Kangalicharan tells her that he owes her nothing because her breasts became profitable only after his legs got crushed in an accident. Her children do not come forward to support her either. She realizes that she is useless as soon as her milk dried-up.

Jashoda is abandoned by her husband and sons and forced to reside as a servant in the home of the Haldars. Her revered status soon ends when she is treated harshly by the other servants. Soon it is detected that her breasts has malformed, an indication of breast cancer. The eldest Halidar son believes that cancer is not a life-threatening illness and everything can be treated with an ointment. Kangalicharan and his sons are told that Jashoda is going to die soon. They stop visiting her and started acting as if she is already dead. Jashoda ultimately dies alone with none of her blood relatives or from the grown men whom she has nurtured with her milk, around.

In Devi’s story, it can be seen that Jashoda is a victim of the economic process marred by patriarchy and a higher socio-economic violence. The violence brought on Jashoda is linked to women’s participation in the economic process. Women, like Jashoda, have played a significant, though not always visible, economic role in India. In this case, women can either be affected positively or negatively by the economic process. On the surface, it is easy to point out that Jashoda, is a quintessential “third-world” woman in that being a “professional mother” is something beneath the economic processes of the western world. The problem arises when Western scholarship sees “development” as synonymous to “economic development” or “economic progress”. It can be pointed out that the character Jashoda, illiterate and impoverished, has no access to the development process of her society. Thus it seems that she has no other choice but to work as a “professional mother”. This is what Perdita Huston is referring to when she writes:

“Third world women have ‘needs’ and ‘problems’ but few if any have ‘choices’ or freedom to act on it”.

It is easy to categorize Jashoda as someone who doesn’t have a choice but to work as a breast-giver and this would seem that that she is undifferentiated from the rest of the third-world women as her role is “ahistorical” and “acultural” based on a “generalized notion of their subordination”. Jashoda manifests a “category of women” from a network of power constructed by its historical and cultural past. The network of power that this character finds herself in, is based on the socio-economic context and it is situated in the epicenter of an “exploitative market”. According to Hassan (2016), in her article “Feeding Empire: Wet Nursing and Colonial Domesticity in India”, writes that the exchange of bodily fluids such as wet-nursing is crucial to the survival generational bloodlines and the exchanges it produced could challenge the boundaries of class. Jashoda, is seen as an important domestic worker, who is seen as a figure who can contend with the intimate relationship with the children of the rich Halidar family and whose contribution to work is the future of the family line of the Halidar household.

***Draupadi* and the Colonial Process**

The second story by Mahasweta Devi talks about an insurgent named Draupadi Mejhen (or Dopdi in her native tongue), who is on the list of the most wanted criminals in West Bengal. Dopdi and her husband are among the most skilled in disguise and managed to hide and run away from the murders of wealthy landlords. They claim their bounty which is mainly the prime source of water, the wells and tube-wells that have been under the control of the upper class and castes. The couple identify themselves as soldiers and have attacked several police stations and struck terror among the police officers. Dulna, Dopdi’s husband, is one day gunned down and Dopdi started operating alone to help the other fugitives. These fugitives have murdered corrupt property-owners and landlords and are hiding in the Jharkain forest. She misleads the cops who are on her trail to keep the fugitive camp a secret. She is finally caught and put in police custody where she is brutally tortured and raped several times, in the police’s attempt to get information from her. She is then summoned to Senanyayak’s office. Senanyayak is the officer in charge of capturing Dopdi. The guard assigned to escort Dopdi to Senanyayak’s office orders to clothe herself but she just tears up the clothes offered to her, which scared the officer enough to call for help. Senanyayak finds Dopdi in all her nakedness, with her battered body and disfigured breasts on display with her head held high, as if to dare Senanyayak to look at the consequence of his orders. She laughs at Senanyayak’s angered expression and says that there is nothing more he can do to hurt or humiliate her. Dopdi says that he is not man enough to force her to clothe herself again. The story ends with Dopdi, refusing to cover her naked body, which renders the officers and guards baffled, scared, and unsure of the course of action they should take to subdue an unarmed woman.

In Spivak’s introduction to the story, she pointed out how the character Senanyayak is a “pluralist aesthete”. A “pluralist aesthete” is what Spivak calls “participants in the production of an exploitative society.” In the story, Senanyayak must destroy the enemy, the “menacing other”. His emotions towards the capture of Dopdi are quite mixed sorrow in theory but joy in practice (Spivak, 1988). What Spivak meant by this is that feminist writers often identify with Senanyayak’s double character: when speaking about themselves, they urge with conviction and for the rest of the women, they tend to fall back on the colonialist theory of most efficient information retrieval.

In analyzing the text, it can also be pointed out how Dopdi or Draupadi is a representation of a woman and the colonial process. The plot of the text reveals Dulna and Dopdi went “underground for a long time in a Neanderthal darkness”, how the Special Forces have attempted to “pierce that darkness.” Readers are then told that Dopdi and her partner Dulna are wanted for “extreme left politics.” It can be approximated, how the colonial process created racial and class barriers that demoted the tribal natives to a demeaning subsistence in the territory owned for hundreds of years by the tribal natives. Senanyayak then becomes a representation of the social structure formed

as a colonial administrative apparatus to exert control over the tribal natives. As a consequence of this colonial process, it thereby relegates Senanyayak as an “indigenous elite” and subjugates the remainder of the indigenous population.

Dhowli and the Patriarchal Structure of Society

Dhowli is the third story authored by Mahasweta Devi. The story is about a young Dusad widow who was impregnated by an upper caste Brahman and left to fend for herself. Fearful of how they will survive, Dhowli’s mother asks her to visit Sanichari “to remove the thorn from the womb” as her fetus is a result of “greed and ruthless power”. After Dhowli gives birth, her mother asks Sanichari to make sure that Dhowli would be “infertile after this boy.” When the baby is born, Dhowli and her mother are shunned out of existence. Dhowli is then forced to prostitute herself in order to survive. So when a suitor knocks on her door, she lets him in. “The man has brought corn, lentils, salt, and one rupee. Dhowli pays him back with her body, to the very last penny.” (Devi, 1990, p. 202) When the brother of the child’s father discovers Dhowli’s business, he tells his brother Misra and urges him to do something about it. Misra then takes charge of the situation and visits Dhowli at night.

“It is a changed Dhowli who opens the door. She is wearing a red sari and green bangles, and her oiled hair is in a plait down her back.” (Devi, 1990, p. 204)

He confirms that she has indeed become a “randi” (prostitute). She says that this is her only way of surviving. His response is “why did you not kill yourself?” Dhowli admits that she has indeed entertained the idea of suicide, but later questioned why she, the woman, mother of his child should have to die. She is then told by the village spokesman, Hanumanji, to take her business elsewhere. She is forced to leave her village and travel to Ranchi to register as a prostitute. If she stays, the community threatens to burn down her home. Dhowli is banished from the village, leaving her mother in charge of the baby son. (Devi, 1990, p.205)

“She feels hurt, wounded by nature’s indifference to her plight... Nothing in nature seems to be at all moved by the monstrosity of what is done to her. Has nature accepted the disgracing of the Dhowlis?” (Devi, 1990, p. 206)

The relationship between women and the patriarchal structures that subjugate them can be pointed out in “Dhowli”. The root of the victimization of the character can be found in the institutionalization of women and children subordination to men. What this implies is that “men hold power in all the important institutions” (Lerner, 1989). In the case of “Dhowli”, her home, her private life is the source of her own oppression. At a very young age, Dhowli was married off and was taken to the house of her husband, but when her husband died, Dhowli loses her place and becomes a burden to the family. This made her leave her husband’s household especially that had she not left “his elder brother would have taken [Dhowli’s] virtue.” The family system becomes a powerful vehicle and site to subjugate women. The “patrilocal residence” - the practice of women living with their husband’s relatives after marriage, makes sure that the position of women as subordinate to men is maintained. So, the oppression of a girl starts from her family sphere. As a wife lives with her husband’s home after marriage, the husband immediately thinks that she is in subordinate position and he is more powerful than her:

“all she remembered were the two rooms, the days of work at the farm...and her mother-in-law making gruel at the end of the day, for the men to eat first before the women ate what was left over.”

To further complicate things for Dhowli, running away and returning to her hometown, does not allow her to turn her back from subordination but further leads her to a demise of her virtue and self-worth. The subordination experienced by the character as a poor Dusad widow in a community that she thought was her refuge, only destroyed her self-esteem and aspirations. This experience is not only because she is a woman, but also because of her class and socio-economic status. Again, the community here has deeply rooted ways that condition difference and patriarchal power. “This was not the first time that a Dusad girl had been used by the Brahman landlord’s son.” According to the village, all the blame goes to Dhowli. When Dhowli got impregnated by the Brahman boy, she was now at the mercy of the head matriarch and eldest son of the family. The Brahman family only provided for them for about two weeks after the third time, “the lady grimly informed her that after the last time she was there, they couldn’t find a brass bowl”. Ofcourse, Dhowli’s mother had to swallow the accusation because it came from a Brahman lady. The antagonistic character of the matriarch is according to Kandiyoti (1988) her “interpersonal strategy that maximize [women’s] security through the manipulation of the affections of their sons and husbands” (Kandiyoti, 1988, p. 280). This power tactic of the lead matriarch, does little to alter the structural level of the “unfavorable terms of the patriarchal script”, women then become experts in increasing their life chances.

The refusal of the Brahman family to take care of Dhowli and the community’s abandonment or refusal to help further institutionalizes patriarchy and puts Dhowli as a “disadvantaged minority” in the social and socio-economic realms (Sultana, 2011, p. 13). This leaves Dhowli no choice but to “open her door at night when the pebbles strike...for a few coins from one, some corn or a sari from another”. This is how she must live. According to Sultana (2011), women are the most affected by negative impacts resulting from their discrimination at birth which will eventually lead to deprivation of access to all opportunities and other benefits in family and societal life. This puts women, such as Dhowli, in the most disadvantageous position and they are also the victims of the worst form of violence. If a misfortune befalls a woman, there is no one else to blame but herself according to the village people - “Nobody ruined Dhowli. She fell in love with him.” Now that Dhowli is forced to prostitute herself to survive, it

now seems that her sole sexual and reproductive purpose is to “quench the desires of patriarchy” (Mies, 1999, as cited in Capelli, 2016, p. 6). The only chance of getting out of the situation is death. For Dhowli, the patriarchal rape, the starvation on the hands of the Brahman family, and her turning to a town whore, are all consequences of her being a woman and a Dusad. What Devi is trying to illustrate is that the community itself systematically condones and legitimizes the subjugation of women by its refusal to intervene against it. The practices of rape, wife beating, sexual harassment are too “decentralized in their practice to be part of the state itself.” Because of this, the sense of security instilled in women, keeps them on the fringes of society, harassed, exploited and socially suppressed. (Sultana, 2011, p. 14)

Dhowli contemplates on the life she is now in:

“...she would have been a whore individually, only in her private life. Now she is going to be a whore by occupation. She is going to be one of the many whores, a member of a part of society. Isn't the society more powerful than the individual? Those who run the society, the very powerful - by making her a public whore - have made her part of the society.” (Devi, 1999, p. 256)

Lastly, it can be seen in the story that Dhowli is claiming ownership to her sexual behavior and serves as a resistance strategy against the patriarchal exploitation. Though Dhowli has decided to maintain her control over her body, it seems that she has not fully freed herself from the Misras. Even if she does this, she nonetheless feeds or produces for the structure that created her surplus labor. (Capelli, 2016, p.6)

In the end, Devi asks the most troubling question:

“Has nature then accepted the disgracing of the Dhowlis as a matter of course? Has nature too gotten used to the Dhowlis being branded as whores and forced to leave home? Or is it that even the earth and the sky, and the trees, the nature that was not made by the Misras, have now become their private property?” (Devi, 1990, p. 257)

These rhetorical questions raise issues about structures and levels of dominance over women of subordinate positions.

The Bag Lady and the Familial System

“Bag Lady” is one of Catherine Torres’s stories in the “Mariposa Gang” collection. It tells the story of a woman who used to be a beauty queen and became a maid and a bag lady in Singapore. She used to “grace the Santacruzian every ear as Reyna Elena or even wow audiences in the talent portion with her baton twirling routine.” She used to dream of becoming an actress but showbiz failed to open its door for her. She also contemplated of becoming a flight attendant but was turned down due to a two-inch difference. Instead she found a job as a cashier in the capital. Later she moved up to become a sales girl at the lingerie section of a large department store, then at a Body Shop branch, and finally, at a Lacoste boutique in Greenbelt. It was at this job that she met her future-husband, who she thought was a tuna magnate, but turned to be a driver who got fired when his boss found out about the “frenzied lovemaking” (81) that he and Alice been making in the car. Shortly after, Alice found out that was expecting, but miscarried three months later. They had been married and living together when this happened and Ricardo started drinking. It was an acquaintance in high school who helped Alice find work overseas. It was her only way to finish repaying the loan they had taken out from her in-laws for the tricycle that Ricardo drives.

For more than a year, her luck seemed to be smiling at her. It was after a few months when Alice was relieved of her job and had served six weeks at Changi prison, charged as an accessory to a theft, when a friend of hers was discovered to have stolen 7,000 Singapore dollars of jewelry from her employer. The judge believed Alice’s account, that the friend asked her to pawn the necklace for her as a favor. She got off with a few weeks of sentence and was freed for good behavior after two-thirds of her sentence.

When Alice finally came home, she immediately went straight to their home where her mother-in-law greeted her. The sight of an unknown woman confused Alice. She realized that this woman was pregnant with Ricardo. It was then that she gathered her bags and turned her back, “slipping through rust-eaten gate to lose herself in the merciful hum of the street.” (Torres, 2016, p. 85)

In the story, it can be pointed out how familial constraints dictate the roles of women as wife-mother-housekeeper. As a wife, the character Alice is tasked to perform the role of her husband’s equal half. In an egalitarian family system such as the Philippines, the woman shares the same role as a “producer” of labor and as a contributor to the family’s income. Alice was not at all confined to staying at home. She continued to work as a saleslady in Greenbelt to augment the little income that the husband has. It was Alice’s initiative to take a loan from the father-in-law. Green (1976), has pointed out the importance of women’s control of family finances and argues that in “Philippine society, there are relatively equal trade-offs between male and female privileges.” (cited in Miralao, 1978) As a mother, Alice is still constrained by the idea that a woman’s role is to bear an offspring. She seems to be struggling in this area when she “miscarried on her third month, after an especially vicious quarrel with him, and though he’d done nothing physically to cause it, she held him responsible for the loss of her baby.” (Torres, 2016, p. 82) The requirement of a woman to be a mother constrains the woman to her role as a “breeder”. When Alice failed in this area, she has to compensate by being a chief earner in the household, and does this by working overseas. But this does not free her from her role as a housekeeper. For one, her participation as a producer of income involves working as a domestic helper in Singapore - a job that is still part of homemaking. According to

Miralao (1978), due to the kind of training that women receive, they only enter jobs considered appropriate for them (p. 244), like working as a saleslady or a domestic helper. In addition to this, although the character shares an equal authority in the household, Alice still does a greater portion of the housework and when she is absent a portion of her salary has to go to “a maid from the province whom her mother-in-law had insisted they hire to help with the housework while Alice is gone.” (Torres, 2016, p. 83)

The wife-mother-housekeeper constraints restrict women’s individual development, and overlook the potential contribution they might make to national development (Miralao, 1978).

Blown Glass and the Workforce

“Blown Glass” is another story in Catherine Torres’s “Mariposa Gang”. It tells a story of a maid working in Singapore named Amy. Amy comes from a province in the Philippines which she describes as a “sorry clump of huts like flotsam thrown up and left behind by waves” (Torres, 2016, p. 51). The story unfolds when her employer, whom she calls Mrs. Q celebrates her birthday, and had guests over, unannounced. Amy could hear Mrs. Q and her guests talking about her:

“The voices grew louder as she approached. ‘You really got lucky with this one.’ ‘Six hundred dollars, you said?’ ‘Yes, and worth every penny. You can’t go wrong with a morena’” (Torres, 2016, p. 53).

While waiting for dinner, Mrs Q showed the guests her “Moreno” collection. The dinner is served as Mrs. Q and her guests take their places around the table and started with the salad. It was when Amy served the “perfectly cooked spaghetti” in the “brand new Murano vase...bubbling with the red liquid, a ladle poking from it”, she realized why the animated cahtter died down. Mrs. Q seized the ladle and threw it at Amy, splattering sauce on everyone. Amy picked it up, scrubbed on the sink and hung it up on its hook. She immediately went to her went to the storage room that doubled as her sleeping quarter, pulled out her luggage from under the bed and started packing. She knew it was the end of the line. She realized the vanity of “chasing after dreams that dissolved like bubbles, that shattered like blown glass when you tried to hold them” (Torres, 2016, p. 56).

Amy’s participation in the workforce can be seen as first, making a woman productive in the work she already does, and second her participation in the paid labor force, as a domestic helper. These according to Mies are “the base of what has been called modernization in developing countries” (2006, p. 113). The participation of the character Amy to this “modernization” involves producing a marketable product or service that will be of use to another Asian country categorized as First World. Why the Filipina like Amy? It is said that Asian and South Asian women are the most “docile, and manipulable labor force, who at the same time, show a very high degree of productivity at work (Grossman and others, 1979, as cited in Mies, 2006, p. 117). Amy is described by her employer as “She always knows what to do without having to be told” (Torres, 2016, p.53). This is the same level of productivity that is being advertised to rich Asian countries to hire under their employment as surplus laborers in the form of domestic help. What this means, According to Mies (2006), is that the strategy of integrating women’s work into development amounts to the export oriented production, in this case, the export of labor. Poor third world women, “produce not what they need, but what others can buy” (p.118). In the story, rich Asian women such as Mrs Q can certainly afford a maid of 600 dollars a month, “worth every penny” as she says.

A characteristic of this strategy is termed by Mies (2006) as “housewifization”. This is termed such in that it defines “Third World Women” not as workers but as housewives. Their job is limited or an extension of their housewife role (i.e. domestic labor). The “third world woman” does not only offer paid labor, but also becomes the “de facto breadwinners” of their household (119). This does not mean that men are incapable of heading their own household, but that domestic labor is the easiest and most accessible job for women, as they are just extensions of their “housewife” duties. This is also how women are affected by the so-called “modernization process”, though the involvement they have in the development process is not wholly directed at augmenting their status but only in increasing their “marketable output”.

On the other hand, Mrs. Q is a representation of a woman from a rich country that is a “wife, consumer, obscured as producer” (Mies, 2006, p. 125). She is the woman in the first world that is considered as a “specialist in consumption” because it is through her that a realization of the labor capital occurs. By having a domestic helper, she is fulfilling her duty as a consumer of labor goods, to mobilize women in the third world. Consumption of the labor goods is increasingly becoming popular in the rich countries in Asia and other First World countries in Europe and America. According to Mies (2006), it is the housewife in “housewifization” that is the optimal labor force for development in this age, both in under-developed and over-developed countries.

Representations of Third World Women

“Third-World Women” and Class Struggles

What seems to bind all the women in the short stories of Devi is the common context of class struggle. In a “third-world” discourse, the struggles of women is not only limited to its strife for equality. To say that “third-world women” fight for freedom from patriarchal structures that cause women’s oppression is an oversimplified representation of women in the third-world. Ideologies of being a woman have much to do with class. Class system of domination in the third world has a different effect among its women. In Devi’s *Draupadi*, the tribal Dopdi is fighting for her survival for food and water. Devi draws an image of how the plight of the tribals and their utter

helplessness could lead to resistance and rebellion. It is interesting to note that though Dopdi is characterized as an illiterate and uneducated tribal woman, she was able to lead an armed struggle for the rights of the tribal people—the people which have been excluded and occupy the lowest rung of a class-based Indian society.

Jashoda in *The Breast-giver*, on the other hand, is characterized as a poor wife of a Brahmin. When the husband became incapable of providing for his family, Jashoda steps-in to function as the head of household by working as a professional mother. On the surface, Jashoda’s status afforded her to be an object of reverence in the Haldar household, but on the other hand, Jashoda has become an exploited “breeder”, who has to give birth every year so she can continue wet-nursing for the rich Haldar family. After her bearing age has passed, so has her access to the household that provided her the job that she needed.

In *Dhowli*, a *Dusad* girl like the character fell to a trap of a Brahmin landlord’s son. The dreadful fate that befell on her is a consequence of the social class that she is identified in. The character is then forced to live in dismal condition and is left to prostitute herself as a means of escaping starvation. It seems that the only job afforded by her class is to sell her body for millet and corn.

All of Devi’s stories emphasize the depressive conditions of women brought about by the class status she is born into. In studying third-world women, class difference and the way it divides women in the texts in “class”. Privileged women often classify the struggles of all third-world women as one and the same. According to bell Hooks (2006), Western women have gained class power and greater gender inequality because of a global white supremacist patriarchy which enslaves masses of third-world women. Given that the changing realities of class structures and the consequences that come with it, it further widens the gap between the rich and poor, Brahmin and *Dusad*, tribal and non-tribal natives, and how poverty is feminized in the third world, there is a need for a mass-based movement that would ground its work in the conditions of women who struggle from class structures and poverty.

“Third-World Women” as Workers

Torress’ stories, on the other hand, points out the representation of third-world women as workers. Both the characters, Alice and Amy, in the two stories are part of a capitalist economy as women as workers. In “The Bag Lady” and “Blown Glass”, both of the women’s work has been a place of struggle, and as a woman who is still confined to the “Housewife- mother- daughter- house worker” roles. The work struggle is to find autonomy and self-definition. According to Mohanty (1999), the analytical category of “women’s work” and to look at the “naturalization” is gender and race hierarchies, has to be examined. What Mohanty posits is not just to examine not just the “work that women do” or even the occupations that women happen to be concentrated in, but rather the “ideological construction of jobs and tasks in terms of notions of appropriate femininity, domesticity, (hetero)sexuality, and racial and cultural stereotypes” (1999, p. 364).

In the stories, the domesticity the two characters are in has structured the nature of work that the two women are allowed to perform and that it excludes women to be considered as “worker” altogether. The domesticated “third-world’ women in the stories anchored their identities on “racial hierarchies” that identify and assign these women in domestic service. Thus when we speak of domestic service, it is always assigned to poor colored women. In addition to this, the image of a ‘third-world’ racialized or marginalized woman worker is characterized by a “capitalist script” of subordination and exploitation (Mohanty, 1999, p. 365). What Mohanty is saying is that ‘third-world’ women occupy a specific location in the “international division of labor” which explains features of the capitalist process of exploitation and domination. Discourses about “progress” and “development”, and the creation of jobs for poor, ‘third-world’ women as the marker of economic and social advancement, is assumed to “naturally” accompany the rise of global capitalism (p.366). So on the surface, it can be assumed that women participate in the economic development process by involving themselves in jobs that feed the global economy, but in reality, it the same capitalist script that becomes the locus of exploitation of women that we categorize as ‘third-world’.

Conclusion

In analyzing ‘third world women’, feminists tend to create a monolithic image of women. The paper attempts to rethink the representations of ‘third-world’ women as depicted in the short stories of Mahasweta Devi and Catherine Torres. Through a textual analysis of the texts, it can be approximated that ‘third-world’ women have a potential representations in common especially when placed under the contexts of colonial process, patriarchal structures, familial systems, economic development, and the workforce. These contexts create representations of women who share the same class struggle and women who struggle when identified as workers under a capitalist script. By examining the undifferentiation of women under the different contexts, it somehow eliminates the image of victimry among them, and instead it shows the mechanisms at work or the relationship of ‘third-world’ women under these contexts. Though this paper has been delimited to two authors, Devi and Torres, there is still a plethora of ‘third-world’ women writers, who like the two chosen for this paper, can illustrate the plight of women across cultures. To further develop this same line of inquiry, it would be interesting to study the forms of resistance and forms of collective struggle among ‘third-world’ women. Since global capitalism becomes the locus of women struggles, it would also help to study the common interests of women as workers, in order to transform their work spaces, and to recognize their work not just as a supplemental activity. The twenty-first century, may be characterized by the sexual politics of domination and exploitation, but this could also be the age of the dawning of renewed politics of solidarity.

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National Identities in T.H White’s *The Once and Future King*

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Abstract

In Terrence Hanbury White’s 1958 Arthurian chronicle, *The Once and Future King* which consists of revised versions of his shorter Arthurian novels, there is a constant conflation between “Englishness” and “Britishness”. This interaction works both textually within the narrative and meta-textually in the discourse of the work itself. Within the narrative, expressions of Britishness are most often conflated, if not confused, with Englishness. Meta-textually, *The Once and Future King* is an example in which an adaptation of a British (global) national myth involves paradoxical declarations of Englishness (local). This is significant because it is an Arthurian adaptation written in the WWII era when the image of King Arthur is widely used in propaganda that stresses on a unified British national identity. In order to combat threats from the alien European continent. However, attempts to solidify British national identity themselves are often immersed with English political and cultural hegemony. Therefore, Arthurian legends which can be regarded as a British national myth may also be infused with an Englishness that British imperial subjects at home can identify with. This study is carried out using postcolonialist views on the interactions between British and English nationalisms. I will also link the significance of Arthurian Legend in building a British national identity and how it reemerges in WWII propaganda. Finally, I will attempt to explain how English nationalism interacts with other nationalities and its conflation with British national identity in *The Once and Future King*.

Keywords: *British national identity, English national Identity, Arthurian legends*

Introduction

Concerning nationalism, *The Once and Future King* is unique in that it doesn’t name Arthur’s kingdom as Camelot, nor does the series boast about uniting Arthur’s domains under Camelot. The name of Arthur’s kingdom is now Gramarye, although throughout the course of the book, the fantastical ‘Gramarye’ is often left out in favor of the realistic “Britain” and “England”. This shift from the fantastic to the real is not without further discourse, however, and White boldly used his series as a field for dialogues about the making of a British nationality using real-life context. Interestingly, White also didn’t shy away from using the terms “British” and “English interchangeably in the process. The interaction between “British” and “English nationalities have long been deliberated by various postcolonialists over the years, both in the context of an increasingly globally multicultural United Kingdom and in the context of the relationship between England and other nations on the mainland. The conflation of British and English nationalities in *The Once and Future King* raises an interesting question about how an adaptation of Arthurian legend produced in World War 2 articulates the conflicting (and at the same time complementing) identities between ‘English’ and ‘British’, which will be discussed in this paper.

Rosemary Jackson, in her book *Literature of Subversion* (in Jansen van Vurren, 2015), describes the nature of fantasy as subversive of what is considered ‘real’ by the dominant society. Therefore, it cannot be understood isolated from the context in which it was produced. (Jansen van Vurren, 2015). Conversely, it is important to do an analysis on the conception of English national identity and its relation to British national identity both within the text and the historical conditions from which White produced his work. Therefore, I suggest employing a meta-textual and textual analysis for discussing this work.

As has been elaborated, the aim of this paper is to understand how interactions between Englishness and Britishness interact in *The Once and Future King* on textual and meta-textual levels. To do so, I will refer to the various postcolonial frameworks regarding English and British national identities. In respect to the meta-textual discourse, I will also illustrate how views on British national identity brought upon sporadic appearances of Arthurian adaptations in various media in World War II Britain. Finally, I will move on to the textual and illustrate how Britishness and Englishness interact in *The Once and Future King*.

Theoretical Frameworks

“BRITISHNESS” VS “ENGLISHNESS”

In MacPhee & Poddar (2007) indicate a revival of interest in British national identity on popular, political, and academic levels. An important and common feature in each case is the concern to differentiate between “British” and “English” identities and to define a distinct sense of Englishness. Conversely, in the face of devolution for Scotland, Wales, and Northern Ireland (which MacPhee & Poddar especially view as problematic than the other two), there has been repeated arguments for a distinct English identity as a response to these other nationalisms. On the other hand, concerns are also voiced for the distinction from external identities brought forth by the EU integration

and (more problematically) the history of colonialism. From this perspective, according to MacPhee & Poddar, the “inside” (English) paradoxically derives its strength from the vitality and agency of the “outside”. In this paper, I try to spare the exploration of British (and English) identities among ethnic minorities and instead focus on the interaction of British and English identities among the English and inhabitants of the British kingdoms under Great Britain.

There have been various ways in which notions of the strengthening of a British national identity have fed into the discussion of Englishness, two of which are elaborated by MacPhee & Poddar. The first of which was elaborated by Krishnan Kumar (2003) and the second by Ian Baucom (1999) and Simon Gikandi (1996). Both are similar in that they take on the historical development of British National Identity. Their differences lie, however, in their opposing view on the interaction between Englishness and Britishness. To Kumar, an English national identity emerges after a British national identity is no longer viable for the English people faced with a separation from the Scottish, Irish, and Welsh. In other words, there is a firm separation between Englishness and Britishness in Kumar’s case. Baucom and Gikandi on the other hand, do not envisage a neat separation between the two, instead locating their powers exactly in the center of their persistent conflation and confusion.

Kumar (2003) recounts the historical development of England as the largest, the most powerful, and the most increasingly populous state in the British Isles. In 1801, England contributed more than fifty-percent of the population of the United Kingdom and even today, the English make up more than four-fifths. Unsurprisingly, England became a broad term not just for the inhabitants of England, but also for the island of Britain and by extension the entire archipelago for many people from within England and abroad. As an ethnic adjective, the term ‘English’ is often used synonymously with the term “British” especially by the English. Unlike the Welsh, Scots and the Irish, the English have identified themselves with the Union Jack as the composite flag of the United Kingdom rather than their own flag, the Cross of St. George, thereby “symbolically claiming possession of the whole kingdom”. The British, so deeply embroiled in their imperialist project which they’ve nurtured, saw no need to explore their own nationalism. This lasted until the better part of the nineteenth century, when “*imperialism trumped nationalism*,”. England lived on what Kumar called imperial nationalism. While empires mostly oppose to claims of nationality, they believe that they may be carriers of a certain national identity which gives the dominant groups a certain sense of themselves and their destiny. Kumar adds that for the British, the empire was a force of good in the world, believing that all people or many of them might share “*in the material progress and moral enlightenment*” that they offered. Hence, Kumar gives another name for this type of ‘nationalism’: missionary nationalism.

As mentioned before, Baucom differs from Kumar in that he doesn’t envisage a neat separation between Englishness and Britishness, and instead contends that both derive their meanings exactly in their conflation and confusion. To Baucom, the English simultaneously avow and disavow the British Empire. Englishness, as its consequence, emerges as an embrace and a rejection of what lies beyond Britishness (Baucom, 1999). Focusing on concepts of space and architecture, Baucom looks at how imperial conceptions of Britishness often involved the paradoxical displacement of characteristically English spaces (like the cricket field, the idealized English countryside, or the public school) from the imperial homeland to the colonial periphery. Baucom sees this conflation as enabling a flexible and “open range of identifications and affiliations that nonetheless sustained political and cultural hegemony that was decidedly English. Thus, the Scots, Welsh, and Irish soldiers and imperial administrators could see themselves in this way as British without denouncing their rooted identities while at the same time seeing themselves— in an unacknowledged sense— as English.

However, Baucom’s notion doesn’t cover the non-white colonial subjects of the empire. The usage of both “Britishness” and “Englishness” are still far from unproblematic to them. Simon Gikandi demonstrates how a Scottish missionary can secure his British (global) identity while retaining his Scottish (local) identity without much trouble. However, his Gikuyu (native Kenyan) congregation will have to forget and discard their own local narrative in order to be admitted as British. Their “*ascension*” to Britishness must be bought at the cost of reading their African past not as their autonomous local narrative but as a minor narrative that had been transcended by a colonial destiny” (Gikandi, 1997 p. 34-35). In other words, the supposedly “open” and “flexible” British national identity cannot contain the Gikuyu as part of its empire, and instead demands the Gikuyu to discard their own local identity and narrative in order to become British. On the other hand, white imperial subjects from the homeland can still be a British abroad while still retaining their local identities and narrative.

Simon and Gikandi’s notions of Britishness mostly derive their meaning not from its conflict from local identities (Scots, Welsh, Irish, and so on) but from its interaction with external, more global identities (that of its colonies’). However, this second view regarding Britishness, if it is indeed accommodated by characteristics Englishness (as Baucom illustrated) refuses to take account of the fact that in its unacknowledged domination of the British Isles, the English have also imposed a political and cultural hegemony over other nationalists. As if in accordance with what happened to the Gikuyu, this obfuscation of the conflict between local identities and British national identity is what Roland Barthes identifies as a “myth”, as he famously pointed out in his analysis of the “myth” of the French.

ENGLISHNESS, WORLD WAR 2, AND KING ARTHUR

The firm connection between the wartime knights of Britain and Arthurian knights was famously made by Churchill himself, for whom Arthur was an important and authentic, historical figure. In his writing of the early chapters of *A History of the English-Speaking Peoples* (Churchill, 1956 p. 46-48) he treated Arthur as an ‘*exemplar or British resistance against barbarism*’ He even quoted Tennyson’s *Idylls of the King* in a speech to the House of Commons

on 4 June 1940. Moreover, in the same speech, he declares that the challenge facing the youth of Britain overshadowed that of the Crusaders or the Knights of the Round Table.

A popular and major source of patriotic Arthurian imagery was the radio. When Britain began its entry into the war, the British Broadcasting Corporation reorganized its output into two programs: The Forces –which featured comedy programs and light music, and the Home Service – which featured news, talks, drama, children’s programs, and more serious music. While King Arthur wasn’t generally featured in the Forces program, the Home Service stepped up his reference in 1940. The previous year had already seen a prestigious six-part dramatization of T.H White’s *The Sword in the Stone*, but throughout 1940 and 1941 the Home Service continuously plugged two Arthurian songs: Henry Purcell’s ‘Fairest Isle’ (from the dramatic opera *King Arthur*) and a traditional air called ‘King Arthur’ which had been included in the *Daily Express Community Song Book (1940)*. King Arthur was also invoked in the ‘West Country’ episode of Douglas Cleverdon and Felix Felton’s series *The Land We Defend (1940)*.

BBC’s most important venture, however, was the commissioning of seven dramas for the Home Service by Clemence Dane. Under the overall title *The Saviours*, the drama ran from 24 November 1940 until 11 November 1942. This sequence was known to be one of the most ultra-patriotic portrayals of British Heroism throughout the ages, appropriately conforming to the context of the time. In the drama, Dane identifies the modern Britons (who are largely Anglo-Saxons) not with their German kinsmen but with the Celts of Ancient Britain. In addition, the drama treats the mythical Robin Hood, Merlin, and The Hope of Britain (*aka King Arthur*) as historical personae. Another notable detail about this drama is their decidedly British approach with no French additions to the legend such as Lancelot, Galahad, or the Grail. Arthur himself is a king of extraordinary morality, fighting invaders and establishing national security and prosperity– the drama likens him as a tutelary deity of Britain. For example, he longs to return to Avalon where he was raised after his early battles against German pirates, but Merlin persuades him to stay as a peacetime ruler. Finally, of course, Arthur returns to Avalon, with the promise of returning to Britain in times of need. The drama’s contemporary relevance is driven further home with the denotation of Saxons as Germans. Furthermore, the drama repeatedly attacks on the antagonist Vortiger who was besotted by the ‘German Frau’ Rowenna, for whom he left the kingdom. This may even be allusion to King Edward VII (who had been regarded as Pro-German) who gave the British throne to marry the American divorcee Wallis Simpson. Merlin continues to prophesize the threat that the Germans will always pose, while Arthur is the indomitable spirit of Britain and defend not only the land, but also the ‘love of God, love of man, love of justice, love of freedom, courage, imagination, and laughter.’ (Simpson, 2003). The drama is a prime example of Arthurian image being used to raise the morale spirits of civilians and soldiers alike in the oncoming threat of external forces (the Nazis)

However, not all portrayals of King Arthur in the era were straightforwardly used as pro-war message. T.H White, whose *Sword in the Stone* had ironically been used by the BBC in the Home Services program, was known to have taken an anti-war stance. But as Jackson has said, fantasy serves to be the realm of the subversive where dominant conceptions of the society can be contested, and adaptation of Arthurian legend may be the perfect medium to voice T.H White’s concerns, not only regarding war, but also regarding his views towards British and English national identities.

Analysis

Intertextual Analysis

A simple intertextual analysis of *The Once and Future King* would quickly reveal its subversive function as an anti-war piece. However, a very different picture is achieved when it is analyzed through a postcolonial perspective by focusing on its confusing expressions of “Britishness” and “Englishness”.

Firstly, it is already interesting to see that White chose to use his adaptation of Arthurian legends as a vehicle to voice his views regarding a Britishness that is so deeply infused with expressions of Englishness. The earliest contributions to Arthurian mythology had been by the Welsh, few of which were Nennius’ *Historia Brittonum* and the famous Geoffrey of Monmouth work, *Historia Regnum Britanniae*. Later on, it was French Poet Chrétien de Troyes who truly began the Arthurian romances with “Eric et Enide,” “Cliges,” “Le Chevalier de la Charette,” “Yvain” (or “Le Chevalier au Lion”), “Lancelot,” and “Perceval.” The Welsh once again contributed another entry in the Arthurian romances with *The Mabinogion*, and the legend comes full circle with Geoffrey Chaucer’s *Canterbury Tales*, where Arthurian themes and characters are mentioned in the Wife of Bath. And last but definitely not least in the major entries of Arthurian romance is the famous *Le Mort D’Arthur* by Thomas Malory (Staropoli, 2014), from which White drew his inspiration. From the brief rundown of the historical accounts of Arthurian mythology, it’s initially impossible to see how a legend with such diverse origins can be made into a declarative work of Englishness.

However, Arner (2006) found that the anonymously authored *Sir Gawaine and the Green Knight* had been a part of an early colonial project of the English towards the Welsh. In her article, she examined how the ideologies speaking through *Sir Gawaine and the Green Knight* tried to reformulate the reader’s perception with Anglo-centric conceptions of the Welsh and English-Welsh conflicts. Similarly, White turned what had been a Welsh text into a contemporary text that perpetuates a Britishness that is decidedly Anglo-centric. Here, White’s adaptation of Arthurian legend perpetuates a “myth” in the Barthesian sense, neutralizing a very English voice in an adaptation of a mythology with Welsh and even French roots. This neutralization is similar with previous adaptations which had been rewritten to suit their respective author’s needs and political ideals (like the evolution of the character Gawaine who had originally been a central hero of Welsh legends but was gradually demoted with the introduction of Lancelot in newer, French-biased works such as the Vulgate Cycle and *Le Morte Darthur*).

In this case, *The Once and Future King* isn't subversive in its portrayal of the existent ideas of nationhood. Like the wartime propagandas, the series perpetuates a strong image of a united British nation, held together by the same loyal determination to defend their land and uphold justice and responsible freedom. And like the propaganda, White used Arthur as his uniting symbol, albeit portrayed more humanely. And while, Arthurian-themed war propaganda didn't explicitly propagate an Anglo-centric notion of Britishness, White purposefully put forward his views regarding the interactions between British national identity, English national identity, and other national identities like Scots. These interactions are thus further explored in a textual analysis of *The Once and Future King*.

Textual Analysis of *The Once And Future King*

This textual analysis for *The Once and Future King* will be divided into two parts according to the national identities presented within the text. First, I will be analyzing presentations of English national identity and its relation to British national Identity before moving on to presentations of non-English identities. Much of the first analysis uses Kumar's theory on 'missionary nationalism' while the second analysis will be using both Baucom's and Gikandi's theories on the negotiation of non-English identities in an Anglo-centric Britishness.

The second novel, *The Queen of Air and Darkness*, one of the main plot is is mostly focused on two main plots: the upbringing of Gawaine and his brothers and Arthur's war to suppress a rebellion incited by King Lot (who is also Gawaine's father) and his Gaelic Confederation. The narrative uses the latter as a medium to convey anti-war rhetorics through having the characters (Merlin, Arthur, and Sir Kay) constantly discussing the reasons and ethics of war. Curiously, this space for discussing the rhetorics of war is also entwined with discussions of nationalism. In one chapter, Kay asks Merlyn about the reasons behind this current war to which Merlyn answers: "*“One reason’...’is the immortal feud of Gael and Gall. The Gaelic Confederation are representatives of an ancient race which has been harried out of England by several races which are represented by [Arthur]. Naturally they want to be as nasty as possible to [Kay and Arthur] when they can”*" (White, 1958:220). The Gall, in the narrative, is the ethnic ruling group derived from Norman conquerors who were led by Arthur's father Uther Pendragon. Gaels on the other hand, are "*...the Old Ones who live in Brittany and Cornwall and Wales and Ireland and Scotland. Picts and that.*" (White, 1958:220). Merlyn then proceeds to explain that the island they're currently riding in used to belong to Gaels who were then invaded by Teutons, then by the Romans, and then another group of Teutons invaders known as Saxons. Not long after the Saxons were settled, Normans, led by Uther Pendragon (continuously referred to as "*the Conqueror*" by the text) came to conquer the British Isles.

Arthur finds it reasonable that the Gaelic Confederation would rebel against his race who drove out the Gaels out of power. Merlyn, however, disagrees. He admits that both Uther and the Saxons were aggressors towards the Old Ones. He then says that no matter how much of an aggressor he was, Uther Pendragon had succeeded in conquering the Isles: "*“[Arthur's] father settled the unfortunate Saxons long ago, however brutally he did it, and when a great many years have passed one ought to be ready to accept a status quo.*" In the end, Merlyn points out that by then the Old Ones should have already accepted the Galls' rules. On the contrary, the Old Ones proceed to stage a rebellion during Arthur's first years as king. Merlyn then continues:

'I would like to point out that the Norman Conquest was a process of welding small units into bigger ones - while the present revolt of the Gaelic Confederation is a process of disintegration. They want to smash up what we may call the United Kingdom into a lot of piffling little kingdoms of their own. That is why their reason is not what you might call a good one' (White, 1958: 223).

The text mentions that he "*became wrathful*" and Merlyn adds:

'I never could stomach these nationalists,' he exclaimed. 'The destiny of Man is to unite, not to divide. If you keep on dividing you end up as a collection of monkeys throwing nuts at each other out of separate trees' (White, 1958: 223).

In both passages, the war is directly associated with nationalism. These nationalist attempts, according to the narrative, opposes mankind's destiny that is "*to unite*" under the authority of the Kingdom/Empire headed by Arthur. Furthermore, the text deems the Old Ones' desire to become independent states will turn them into "*piffling*" little kingdom—little kingdoms of little worth and importance. (Merriam-Webster, 2018). Furthermore, Merlyn adds that this process of disintegration would lead to a regressing society not unlike monkeys who fight against one another.

Arthur then admits that nationalism is a legitimate reasoning for going to war, and asks Merlyn if he should abdicate. Merlyn, in an attempt to convince arthur not to abdicate, tells him that despite having his human blood derived from the Gaels themselves (his mother was human while his father was a demon). He refuses their ideas of nationalism:

'The only human blood I have comes from the Old Ones. Yet here I am denouncing their ideas of nationalism, being what their politicians would call a traitor... Life is too bitter already, without territories and wars and noble feuds' (White, 1958:223).

Merlyn further convinces Arthur not to give up his throne by providing another viewpoint regarding the cause of the current war. Merlyn reveals that despite having a Gaelic wife and subjects, King Lot himself is a Gall from Norway, just like Arthur who is descended from the Gauls. According to Merlyn: "*“[H]is attitude to the war is the same as*

your father's would have been. He doesn't care a fig about Gaels or Galls, but he goes in for wars in the same way as my Victorian friends used to go in for foxhunting or else for profit in ransoms. Besides, his wife makes him” (White, 1958: 226). Merlyn points out the resemblance between the warring culture in the era and foxhunting: they are both seasonal and the participants, landlords with enough wealth to stock themselves with armor and weapons as well as serfs to further protect them, are involved for fun. Merlyn uses this point to remind Arthur his duty upon assuming the throne:

‘[Arthur] have become the king of a domain in which the popular agitators hate each other for racial reasons, while the nobility fight each other for fun, and neither the racial maniac nor the overlord stops to consider the lot of the common soldier, who is the one person that gets hurt. Unless you can make the world wag better than it does at present, King, your reign will be an endless series of petty battles, in which the aggressions will either be from spiteful reasons or from sporting ones, and in which the poor man will be the only one who dies. That is why I have been asking you to think...’ (White, 1958:227)

For Merlyn, establishing the throne and upholding order in the chaotic Britain is more important than having these nationalists claiming independence. Marlyn further links the Confederation's rebellion with their attitude towards war, treating it as sport despite the material damage and casualties (usually serfs and commoners) it causes. Throughout the novel, Merlyn demands that Arthur think about the problem of nobilities use military power (Might) to justify their authority (Right). Arthur is demanded by Merlyn to establish a system to overcome this problem. Despite opposing war, however, Merlyn continues to help Arthur win battle after battle. This causes Arthur to tell Sir Ector and Sir Kay that “...[Merlyn] wanted me to win [the wars] for a reason.” (White, 1958: 238). Arthur then concludes that if Merlyn help him become the “*master of [his] kingdom*” (White, 1958: 238), he will be able to stop the rebellion and do something about the older knights' warmongering culture. According to Arthur, he must first defeat the Gaelic Confederation and abolish their warring culture: “*‘Lot and Uriens and Anquish and those they are the old world, the old-fashioned order who want to have their private will. I [Arthur] have got to vanquish them..’*” (White, 1958: 238). The usage of the word “old” calls in to mind the Old Ones, the predecessors who ruled the Isles before Arthur's Galls. To Arthur, the ‘old world’ and the ‘old-fashioned order’ who belong to the Old Ones are institutions that Arthur must eliminate in order to establish his Order. Arthur's envisioned new Order does not require him to eradicate all Might, but to channel them for other uses: to establish justice as the new Right. Arthur continues

“ ‘...if we can win this battle in front of us, and get a firm hold of the country, then I will institute a sort of order of chivalry. I will not punish the bad knights, or hang Lot, but I will try to get them into our Order...Everybody must want to be in. and then I shall make the oath of the order that Might is only to be used for Right. Do you follow? The knights in my order will ride all over the world, still dressed in steel and whacking away with their swords...but they will be bound to strike only on behalf of what is good, to defend virgins against Sir Bruce and to restore what has been done wrong in the past and to help the oppressed and so forth...It will be using the Might instead of fighting against it, and turning a bad thing into a good...’” (White, 1958: 239)

Arthur thinks of gathering a band of knights who are able to fight (Might) and make them roam across the country as protectors of the law under his authority (Right). These knights, who will later be called Knights of the Round Table, do not include Lot and other old kings within the Gaelic Confederation as Arthur deems it impossible for them to accept the new culture he will impose: “*But I don't think Lot's people will ever really be at home with it...*” (White, 1958: 255). The presence of “*be at home*” signifies the displacement of the Old Ones from their way of living under Arthur's Order. After removing the old knights and their culture, Arthur plans to fill his Round Table with younger, educated knights who will be ensured not to follow in the footsteps of the Old Ones.

Throughout the novel's entire narrative, the rebellion staged by the Gaelic Confederation is presented as Arthur's biggest challenge in establishing a more utopian Order. The discourse of nationalism is entangled with the rhetorics of war by presenting how the Gaelic Confederation conducts battles –having intricate rules likes using a screen of serfs to protect the lords, attacking only at established times in daylight, and ensuring that the participating nobles are constantly protected from harm. which falls in line with Merlyn's allegation that they treat war like a game. In the narrative, Arthur isn't just a hero designated to fight the longstanding culture of war, but also the Old Ones and the Gaelic Confederation as the Other who cultivate and pass down the culture. In line with Kumar's framework, the order marked by culture and civilization brought upon by the Empire's (in this case, Arthur's rule as the King of England) colonial project is established by overriding other expressions of nationalism.

Next, I will analyze how other nationalities beside English and British are presented in the text through the characterization of the Orkney Clan especially Gawaine. The Orkney clan (consisting of brother Gawaine, Gaheris, Gareth, and later Mordred) is a recurring group of characters who are distinctively portrayed as Scottish. The previously analysed *Queen of Air and Darkness* (QAD) portrays their childhood in Dunlothian, the third novel *The Ill-Made* (IMK) *Knight* presents their career and their disturbance of Arthur's established order, while the fourth book *The Candle in the Wind* (CW) portrays the brothers being involved with the downfall of Arthur's kingdom in different ways.

In *QAD*, the telling of Gawaine and his brothers' childhood are set against Dunlothian and the occurring war against the English (Galls) as the backdrop. In the first chapter, Gawaine and his brothers' introduction has Gawaine reciting the history of the conflict between the Gaels and Galls to Gareth, Gaheris, and Agravaine "...in Gaelic. . . Or rather, they were whispering in a strange mixture of Gaelic and of the Old Language of chivalry..." (White, 1958: 205). Gawaine starts by telling his brothers about their grandmother, Igraine, the Countess of Cornwall. He tells them how she was sought by Uther Pendragon, the King of England, despite already being married to Earl of Cornwall, and invaded the castles Tintagil and Terabil to force the Earl of Cornwall into surrendering Igraine. According to Gawaine, their grandparents nearly won until Uther Pendragon sought the help of Merlyn to sneak into Castle Tintagil where Igraine stayed. With her husband slain, Igraine was "...captured prisoner by the blackhearted, Southron, faithless King of the Dragon..." "...[and]she was forced into marrying the King of England - the man who had slain her husband!" (White, 1958: 208). This causes the brothers to silently consider the "English wickedness" (White, 1958: 208), with Agravaine quoting a Gaelic proverb which had been taught by their mother Morgause: "'Four things'... 'that a Lothian cannot trust - a cow's horn, a horse's hoof, a dog's snarl, and an Englishman's laugh.'" (White, 1958: 208). The four boys were further presented to have different perceptions on this story:

It was the unfairness of the rape of their Cornish grandmother which was hurting Gareth - the picture of weak and innocent people victimized by a resistless tyranny - the old tyranny of the Gaul - which was felt like a personal wrong by every crofter of the Islands.... He hated the idea of strength against weakness. It made his heart swell, as if he were going to suffocate. Gawaine, on the other hand, was angry because it had been against his family. He did not think it was wrong for strength to have its way, but only that it was intensely wrong for anything to succeed against his own clan. He was neither clever nor sensitive, but he was loyal - stubbornly sometimes, and even annoyingly and stupidly so in later life. For him it was then as it was always to be: Up Orkney, Right or Wrong. The third brother, Agravaine, was moved because it was a matter which concerned his mother. He had curious feelings about her...As for Gaheris, he did and felt what the others did.

(White, 1958: 209)

This paragraph sets the boys' characters for the rest of the novel. Much attention is put on the perspectives of Gawaine and Gareth, whose divided loyalties will contribute immensely in the upcoming conflicts in the third and fourth novels. Gareth is presented as naturally connected to the story due to his compassion and inclination towards justice over power (which would later make him an ideal addition to Arthur's Round Table). Interestingly, his empathy toward the subjugation of the Gaelic is gradually effaced as the plot focuses more on his affinity towards Lancelot and his faction. On the other hand, Gawaine's "stubborn" loyalty towards Orkney and the Gaels is strongly maintained and often presented as the stem of all troubles throughout his problematic career at Arthur's court. In addition, this paragraph further establishes Gawaine's contradicting viewpoint towards Arthur's vision of Might and Right, while directly linking it to Gawaine's "Up Orkney, Right or Wrong". This foreshadows his role as the Old Ones' progeny of Arthur's court, functioning as a reminder to Arthur of the flaws in his system.

The chapter ends with Gawaine concluding that as descendants of Cornwall and Orkney, they must "be against the Kings of England." (White, 1958: 219) just as their father has gone to war against Arthur. Agravaine adds, "And we must keep the feud living forever" (White, 1958: 219). While all four will eventually ride to England to serve under the English king, the Cornwall and Orkney factions will continue to be a "menace to [Arthur's] hopes..." (White, 1958: 219) in later books with the Orkneys given more attention and detail than the Cornish.

Conclusion

At length, we have discussed how T.H White's Arthurian adaptation *The Once and Future King* displays a confusion and conflation between British national identity and English national identity. In its discourse of British national identity and English national identity, interactions also occur with another national identity (in this case Scots). With the use of postcolonial frameworks, we are able to see how a fantasy produced in the World War II subverts or views notions about British nationhood and more importantly, how adaptations of Arthurian mythology can feed into postcolonial studies.

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Women and Colonialism: Religious Oppression and Culture Alienation toward Aborigine as Depicted in Maris and Borg's *Women of the Sun*

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Abstract

“Women of the Sun” by Maris and Borg is an award-winning Australian historical drama television that portrays the life of four aborigine women. The object of the study in this paper is a woman named Maydina. Maydina is an aborigine woman who seeks shelter and protection from her abusive husband. The strings of fate brought her to Balambool, a Christian Mission run by Mrs. McPhee, a white woman. Maydina is then Christianized by Mrs. McPhee with the name May while Biri, Maydina's daughter, was given the name Emily. Instead of peace that she sought, Maydina found that living in Balambool had also had its own problem particularly toward her nature as an Aborigine. This paper aims to analyze the religious persecution and culture alienation done by Mrs. McPhee and her White people workers toward Maydina and other Aborigine people and then analyze why such things happened. It later on revealed that such oppression happened due to the colonial mindset of religion and European Ethnocentrism regarding of native culture and religion. Curiously, religion plays a vital role in the oppression toward Aborigine as it served as justification for Mrs. McPhee's actions toward Maydina and her people.

Keywords: *Oppression, Aborigine, Women*

Introduction

Colonial discourse regarding of the colonizer and the colonized has been an interesting topic to discuss in the scope of postcolonial theory due to its different dynamic as a result of colonization on a country. Though several nations might be colonized by one colonizer, the colonized countries can have its own dynamic regarding colonial discourse which is intertwined with the native people's culture, beliefs, and religion. Although the indigenous ethnicities suffer as the result of Western colonialism, the extent of their oppression might vary depend on the policies of their colonizer. Despite the difference of the colonial policies, should we try to essentialize, there is an overreaching desire of the colonizers, to make the colonized part of their empire and influence the natives to take on the colonizer's culture. The latter is not always an unscrupulous thing as sometimes colonizer even eliminates an inhumane and barbaric culture done by the natives such as human sacrifice. To contextualize, there was the Mayan culture which had been stopped by Spanish and *Sati*, the self-sacrifice by a widow as a sign of their love and loyalty to her deceased husband, the practice was stopped by British people when they colonize India. This practice of cultural interference however can also lead the erasure of certain indigenous customs although it was not harmful toward the people and the society. The colonizers only consider how several practices does not align with their Western way of living. Hence, in their effort to make the natives adopt colonizer culture, the colonizer tries to ban and alienate the natives from their own culture. This case happened with the Aborigines -native Australian- when they were subjected under British colonization. This event would be seen from the depiction by Maris and Borg's *Women of the Sun*.

Maris and Borg's *Women of the Sun* was originally written for an Australian historical drama television miniseries in 1981, but then received an award due to its good depiction about the life of Aborigines. The story portrays the life of four Aborigine women named Alinta, Maydina, Nerida, and Lo-Arna who struggled in dealing with their origin as Aborigines under British Colonization from the 1820s to the 1980s. In this story, each woman is given their own respective symbol: Alinta as the Flame, Maydina as the Shadow, Nerida as the Waterlily, and Lo-Arna as the Beautiful. Among those women's story, this paper limits the discussion only on the narration of Maydina. The choice of Maydina mainly rests under the consideration that among all of the characters, Maydina's narrative has a gloomy atmosphere due to her story of how White people dominate and make her distant from her culture, thus portray her symbol as “The Shadow.” Her story begins with remembrance how she has been used as a sexual object by White men until she gives birth to a daughter named Biri, thus making Biri a half-white. The story continues when Maydina and Biri desperately looking for a safe place to live and they finally arrived at Balambool. In Balambool they meet Mrs. McPhee who tries to change their identity from Aborigine to “Whites” by changing their name into Christian names and the way they dressed and behave. The story ends when Biri is taken away forever from Maydina. From Maydina's story, this paper shall illustrate how White people, represented by Mrs. McPhee, tries to always make the natives, represented by Maydina, to forget their own culture and changing them to the so-called “better culture.”

Issues on Religion as a Basis of Colonialism

One of the justifications of colonizers to do colonization other than to “civilize” the “savages” is to make those “savage natives” enter heaven via proselytizing them to Christianity. The Christian westerners consider their action as a

“noble” and just mission from God’s command to save as many people as they can into the Kingdom of God. This justification cause White people to turn a blind eye that their action is actually a form of oppression toward the natives. It is illustrated through Edward Andrews’ assertion that Christian missionaries were initially portrayed as “visible saints, exemplars of ideal piety in a sea of persistent savagery” (2010: 663-691). The natives’ culture and religion were seen as savage and would sent them to hell if they allowed to continue it. Therefore, it is the bound job of the Christian White people, mainly missionaries, to convert them so that they can join the Lord in the heavenly supper. However, by the time the colonial era drew to a close in the last half of the twentieth century, missionaries became viewed as ideological shock troops for colonial invasion whose zealotry blinded them, colonialism’s agent, scribe and moral alibi (2010: 663-691). As Andrews has stated, this means religion is often employed as justification for the colonizer’s oppression and cultural alienation of the natives, which in turn distance them from their own culture in favor of Christianity.

In league with Andrews, Falola cites Jan H. Boer of the Sudan United Mission explores the intricacy of religious propagation regarding conversion and imperialism. He puts forward the issue that

“Colonialism is a form of imperialism based on a divine mandate and designed to bring liberation - spiritual, cultural, economic and political - by sharing the blessings of the Christ-inspired civilization of the West with a people suffering under satanic oppression, ignorance and disease, effected by a combination of political, economic and religious forces that cooperate under a regime seeking the benefit of both ruler and ruled (Falola, 2001).

The prior citation further argues how colonizer justifies colonization by feeling that they have divine mandate to bring the Christ-inspired civilization of the West to people suffering “under satanic oppression, ignorance and disease,” which refers to the indigenous culture. The claim of divine mandate is the origin of the Western expansion, colonization, and invasion all over the world which is done to make them become more “Westernized” (and by doing so, more civilized) while in the same time save them from damnation by Christianize them. Michael Wood additionally asserts that at that time the indigenous peoples were not considered to be human beings and that the colonizers were shaped by “centuries of Ethnocentrism, and Christian monotheism, which espoused one truth, one time and version of reality (Wood, 2002: 20). Wood remarks on how the Western people did not see the natives as human being is lined up with Edward Said

The East becomes the repository or projection of those aspects of themselves which Westerners do not choose to acknowledge (cruelty, sensuality, decadence, laziness, and so on). At the same time, and paradoxically, the East is seen as a fascinating realm of the exotic, the mystical and the seductive. It also tends to be seen as homogenous, the people there being anonymous masses, rather than individuals, their actions determined by instinctive emotions (lust, terror, fury, etc.) rather than by conscious choices or decisions. Their emotions and reactions are always determined by racial considerations (they are like this because they are Asiatic or blacks or Orientals) rather than by aspects of individual status or circumstance (for instance, because they happen to be a sister, or an uncle, or a collector of antique pottery) (Said, 2002: 128).

It can be underlined how both Said and Wood has similar opinion regarding how the Whites perceive natives at that time. White people tend to see Natives as savages, and therefore need to be “civilized” by using White people’s culture and religion. As also been cited by Falola, the emergence of white culture and religion is fueled also by the conception that their cultures are superior to the natives. As been noted by Said in the following section, the White people at that time have Orientalism way of thinking which is,

.....a specific expose of the Eurocentric universalism which takes for granted both the superiority of what is European or Western, and the inferiority of what is not. Said identifies a European cultural tradition of ‘Orientalism’, which is a particular and long-standing way of identifying the East as ‘Other’ and inferior to the West (2002 :128).

What has been cited and theorized by Said, Falola, and Wood can be clearly seen in the novel depicted by the action of Mrs. McPhee, a white woman, who runs Christian Mission in which Maydina, an Aborigine woman, seeks for protection. Mrs. McPhee keep using religion as a justification for her action of oppression toward Maydina. Mrs. McPhee considers that her action is just and necessary as she feels that she has noble mission from God to bring salvation to the savage land, a characteristic of the colonizer way of thinking as been noted by Said, Falola, and Wood.

Analysis

Religion Oppression toward Aborigine Native Religion

The oppression experienced by Maydina has started since the time she first came to Balambool, a Christian Mission runs by Mrs. McPhee, to seek protection from the abusive White-Men she used to be a sex slave with. The owner of the place, Mrs. McPhee feel obligated to convert as many aborigines as possible, particularly those who lived in her care into Christian and keeps advise them that their indigenous religion is improper and will lead to damnation. This point of view is clearly seen just in the first time Maydina brought in front of her.

“Does she speak English?” Mrs. McPhee turned to Mueller
“Yes, she does.”

“That’s good. We all speak English here. I won’t have them talk in their native tongues.”

“Her name’s Maydina.”

“Maydina? We shall give her a good Christian one. We shall call her ‘May.’”

Maydina felt uneasy. Why would they take her name? She was Maydina, named so by her people. Why must she give up her name? (Maris, 1985: 59)

From this part, it can be seen that Mrs. McPhee tries to change Maydina’s real name into “good Christian one” which is May implying that her original name, Maydina, is not good at all. This action makes Maydina confused of why she has to give up her name given by her parents and people and to be somebody else. Maydina feels uneasy with this but she has no choice but to accept it because Maydina is running from her past husband and she needs shelter in which Mrs. McPhee has. The reason of Mrs. McPhee insisting to change Maydina’s name can be seen in the next part when she takes Maydina to the chapel to pray. Below is Mrs. McPhee’s prayer, saying

“Oh Lord, in thy gracious wisdom thou hast brought into our midst yet two more souls so that they may be rescued from everlasting hell...forgive the woman May and her daughter Emily their past sinful lives, open their hearts and minds, so that they will let thee enter in thy glory and thy wisdom. Amen” (1985: 63).

Looking at the evidences from the story, the reason why Mrs. McPhee tries to convert Maydina is because she thought that Maydina’s life as an aborigine is sinful and can make Maydina condemned into everlasting hell. Therefore, Mrs. McPhee prays to God to open Maydina’s “heart and minds” and asks forgiveness for Maydina’s past life therefore Maydina can enter to heaven. The practice of religious domination of Mrs. McPhee as a White person toward the Aborigines does not stop by converting Maydina into Christian. She also forbidding Maydina and her people to practice their old religion in Balambool because she thinks that their religion as sinful as seen in the following scene

The people at Balambool looked longingly across the plains and hills. It was the time of year when in the past they would have travelled far across the land, singing songs to the Ancestors, and meeting other tribes for barter and for ceremonies. Some left secretly, unable to resist, most of them stayed behind and merely sent their thoughts to where they could not go (1985: 64).

The prior summary asserts the prohibition of Aborigines’ customs, traditions, and rites by Mrs. Mc Phee in Balambool. As the leader of Balambool, Mrs. McPhee forbids Maydina and her people to go back to their religion and adopt Christianity way of life instead. The proof of this oppression is from the word “Some left secretly, unable to resist” means that they cannot go openly as it will make Mrs. McPhee inflamed and she will punish them. This illustrates the powerlessness of the Aborigines, they have no choice but adhere to Mrs. McPhee’s guidance, as fighting against her is not advisable as they can lose their place to live. Furthermore, the story recollects the past trauma of the Aborigines and their ancestral land. The Aborigine native land were already taken by the White people as prior to the event when the story happens, the White is already colonizing the aborigine land,

White men had been about, and the children had been warned to keep away from them. The old people often told the times before their coming and how free they had been to roam the land. Now they moved from place to place, they found their way barred by fences here and there, their waterholes often soiled and muddied by herds of alien animals (1985: 49-50).

As this scene illustrates, the Aborigines already lost their land and need to move from place to place or to live in a place controlled by White people. This is the situation that forces Maydina and her people to live in Mrs. McPhee’s place instead of living by themselves. For natives who live in a White people place such as the Aborigines who live in Mrs. McPhee place, they have no choice but to adhere to the rules created by the owner of the place if they still want to live there.

True to the characteristics of White-Christian-colonizer nature, Mrs. McPhee does not feel that she oppresses the indigenous people because she thinks that she tries to bring them into salvation through Christianity. In her consideration, Maydina and her fellow Aborigines’ old religion shall grant them eternal damnation in hell. She refuses Maydina’s protest and instead she keeps her in Christian rites and forbids Maydina’s practice on her own religion. Mrs. McPhee also manages to make other people to think this way in order to secure her total domination in religious practices in Balambool, one of them is her employees Edward,

“Who knows what these people think?” he said. “They may well embrace the outward signs of Christianity, and still cling to their depraved and immoral ways. Their state before we came was lower than a beast’s: they deliberately indulged in sinful practices: they are used to deceit (1985: 79).

Edward illustrates shared view with Mrs. McPhee on the religion of Maydina and her people that they considered “depraved”, “immoral”, sinful” and even “lower than beast.” Summarizing these two character’s perception regarding the natives, they consider what they have done to Maydina’s people is basically “saving” them from their immoral life and the Aborigines are better and more “civilized” with the White people intervention. The white characters consider the Aborigines as uncivilized beasts who need to be tamed through Christian teaching.

Culture Alienation as Result of Religious Oppression and European Ethnocentrism

The religion oppression does not only result in religious persecution to the Aborigines but also cultural alienation as well. This view originated from the intertwined between Aborigines’ ancestral religion and their venerable tradition,

by prohibiting old religious teaching, Mrs. McPhee also forbid the practices of several indigenous customs. This issue can be seen when Mrs. McPhee forbids Maydina to speak her own language and practice her own culture. Two passages in the story aptly illustrate this phenomenon

“Does she speak English?” Mrs. McPhee turned to Mueller

“Yes, she does.”

“That’s good. We all speak English here. I won’t have them talk in their native tongues” (1985: 59).

Once during her first days at Balambol, she had sung a song to Biri, a song her mother used to sing. Mrs. McPhee came into the hut, upset, angry. Had she not forbidden May to speak in the language? She must forget the old life. It had been sinful (1985: 65).

From these two parts it can be seen how Mrs. McPhee oppresses Maydina by alienating her from own culture. At first, she forbids Maydina and her Aborigine brethren to speak with their own native languages and forces them to use English instead. Second, she feels upset and angry when this rule of speaking English is being breached by Maydina as she insists that Maydina must “Forget the old life” because it is sinful. To underline, this oppression happened not only because people like Mrs. McPhee thinks that White people and their culture is superior to Maydina’s culture, as Said, Falola, and Wood already noted in the previous part of this paper, but religion also plays a pivotal role. Mrs. McPhee thinks that Maydina’s old culture is sinful and can lead to eternal damnation and therefore explained her persistence in forcing Maydina to leave them. In addition to religion, European Ethnocentrism also apply in the relation of Mrs. McPhee and Maydina. This view can be seen when Mrs. McPhee seeing Biri, Maydina’s daughter, and noticing that Biri’s skin is not as dark as Maydina,

“We’ll call you Emily.” She wrote *Emily Brown* into her book. She had noticed that Biri’s skin was lighter than her mother’s

“Her father was white man, wasn’t he?”

Mueller nodded

Mrs. McPhee was pleased. “That’s good. It’s easier to train those who have white blood in them.”

She had turned to Mr. Bligh with this information: he had not been in the country long, and she felt he needed guidance and advice. He grunted. He had not expected otherwise (1985: 60).

The stereotypical relation and bias regarding colonizer-colonized relationship is underlined by how Mrs. McPhee considers it is easier to train people who have “white blood in them” which implies that she thinks people like Maydina is harder to train because they are black. The scene continues when Mrs. McPhee asking Biri to spend the night with her, a wish that Maydina objected to,

Mrs. McPhee quickly drew back her hand, startled by Maydina’s manner. Mr Bligh was taken aback as well; it confirmed an impression he had already formed: the natives were unpredictable.

Mrs. McPhee spoke slowly, as one would speak to a child: I’ll not harm her, May. I’ll give her a pretty frock, she’s eat with me and my son - and young Johny - and she’ll sleep on the back verandah.”

But Maydina did not listen. She shook her head. “She with me, she my daughter.”

Mrs. McPhee decided it was better to have patience. “Very well,” she said pleasantly, “but you’ll learn what’s best for her” (1985: 61).

Two concepts can be inferred from the above passages: Mrs. McPhee’s stereotypical way of thinking that the natives like Maydina is unpredictable and her way of thinking that Biri is better with her than Maydina. Mrs. McPhee, as a woman who also has a child, fails to see the fact that the upbringing of a child such as Biri should be left in the care of her mother. Therefore, Maydina’s action of rejecting Mrs. McPhee to take Biri is something that should be seen as natural and understandable for a woman who have experienced in becoming a mother. However, Mrs. McPhee thinks that Biri is better with her instead of her biological mother. As Mrs. McPhee notices that Biri is half-white, she tries to embrace Biri to the culture of White People, again proved the view of European ethnocentrism. This suspicion is proved by what happen in the next part

There was only one thing that troubled her: Biri spent more and more time at the homestead. She spoke English better than her mother, and she was proud of it and showed it. Mrs. McPhee seemed very pleased with her; she gave her numerous presents colored picture of Jesus with children at his knees; picture of angels, of people from the Bible. She gave her ribbons for her hair; she even made a frock for her and gave her a pair of shoes, so that she was dressed like a little white girl (1985: 66).

From this part, it can be seen clearly how Mrs. McPhee tries not only to convert Biri to Christian but also to convert Biri from her native culture into White culture by immersing her in English, Christian, and changing the way she dresses. Mrs. McPhee disregards Maydina’s native culture and language by taking Maydina’s child and teaching Biri her own culture, something which worry Maydina. To rephrase, Mrs. McPhee thinks that Maydina’s culture is sinful and improper which because Mrs. McPhee feels the need to convert her and Biri into the better person by changing their culture into White. Though Maydina feels oppressed and worried by Mrs. McPhee action, Mrs. McPhee instead thinks what she has done is right because she believes that she saves the child the old “sinful” old life by immersing her into the culture of White People.

Conclusion

After analyzing Maris and Borg's *Women of the Sun*, particularly on Maydina's part of the story, the reason of the oppression is inseparable with the colonial mindset of religion and European Ethnocentrism regarding of native culture and religion. Mrs. McPhee clearly shows this conduct toward Maydina and the Aboriginies via her restrictive actions. She forbids Maydina and her Aboriginies to adhere to their ancestral native religion due to her way of thinking that the native religion is sinful according to her Christian faith. Mrs. McPhee also tries to change Biri into a good white-woman by alienating Biri from Maydina who tries to teach her the hereditary natives' culture. Mrs. McPhee instead immersed Biri in Christianity, English, and other white culture because she thinks that those culture is best for Biri rather than Maydina's culture, a sign of European ethnocentrism toward native culture.

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Counteracting Extremism by Learning from Cultural Revivalism of Mangkunegara VII

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Abstract

This article aims to reveal the phenomenon of revivalism of Javanese culture of Mangkunegara VII which can be studied as an effort to ward off extremism. Mangkunegara VII was a ruler of the Duchy of Mangkunegaran. Although he was close to the Netherlands, he was also known as the developer of Javanese Culture. The activism of the Mangkunegaran Ruler had started since he was young. He had become an important figure in Budi Utomo. At that time, Javanese nationalism was aroused by a complex relationship between language consciousness, colonialism, modernism, and Islamism. Mangkunegara VII influenced by Javanese nationalism was active in developing Javanese culture through various organizations. Through several cultural institutions, he evoked Javanese culture which in its development became counter-discourse of Islamism which developed more radically. Therefore, there are some problems. (1) What is the form of Cultural Revivalism of Mangkunegara VII? (2) How is the function of studying Cultural revivalism of Mangkunegara VII as Extremism counteracting in the past and present time? (3) What is the meaning of studying the revivalism of Javanese Culture to counteract extremism? This article uses the approach of discourse in the realm of Cultural Studies to uncover power-knowledge relations of Javanese culture revivalism and learn counter extremism.

Keywords: *Revivalism, Javanese Culture, Mangkunegara VII, Extremism, Discourse*

Introduction

The rise of the spirit of religious purification is one of the phenomena that emerged in the post-secular era of Indonesia. Post-secularism is a movement back to religious values by staying away from "Western" secularism (Hardiman, 2016). Some symptoms of Post secularism include strengthening contemporary religious literacy; strengthening interest in religion; struggle between religion, state and humanity; and the rapid conversion and spread of religion transnationally. However, the development of post-secularism does not work in the realm of religion, but in the realm of power. Movements in excess of religious purification are not developing in the realm of religious studies but in the social and political domains utilizing democracy. Religious discourse is built in the political realm to gain power. Examples of this phenomenon are the Neo Islamic Revivalism movement and the Islamism Post.

Neo Islamism is a movement that wants to realize the global Islamic teachings and state based on Islamic sharia purely (*kaffah*) as idealism through different methods that are transnational (Wibowo, 2009; Murkilim, 2017). The aim of neo Islamic revivalism is to change the social-political system radically towards Islamic life (Rahmat 2005: 15). Meanwhile, post Islamism according to Bayat (1996), through the Iranian case, is "expression in the idea of fusion between Islam (as a personalized faith) and individual freedom and choice; and post-Islamism is associated with the values of democracy and aspects of modernity."

The terminology is a renewal or transformation of Islamism is considered a failure. In essence, the post-Islamist movement aims to fight for ideology through compromise with modernity and democracy. Heryanto (2015: pp. 50-51) links the Post Islamism with the phenomenon of Islamic pop culture which is marked by the emergence of pop preachers on television and Islamic films. Therefore, this phenomenon is related to Islamic populism and the commodification of religion for the sake of power.

Strengthening religious discourse becomes an arena of conflict at the grassroots when in touch with local culture. There is ambiguity in this phenomenon when on the one hand there is a strengthening of the religious dimension through popular culture; on the other hand, there arises a stream of religious purification by forbidding local culture which is considered not in accordance with religious teachings. There is a phenomenon of obstruction of *wayang kulit* (shadow puppet) (<https://www.viva.co.id>, January 22, 2017).

There is news about contemporary puppet shows disbanded by mass organizations because the contents of the story are not in accordance with religious teachings as understood by the members of the mass organization (<http://www.gusdur.net>, June 3, 2011). Gamelan is forbidden because it includes music and songs (<http://asyyariah.com/haramnya-musik-dan-lagu/>, retrieved on September 1, 2018). According to Nugroho (2018), they argue that the gamelan rests on the sound of a bell, while a bell is a medium of the devil.

Then there was news about the demands of the organizations to demolish the statue of the god in Tri Dharma Temple Kwan Sing Bio, Tuban, and East Java for reasons of incomplete licensing (<https://www.bbc.com/indonesia/trensosial-40790781>, August 2, 2017). In addition, there was a case of a decrease in Buddha statue in Tanjung Balai, North Sumatra on the grounds of injuring the religious teachings adopted by the majority of the community (<https://www.bbc.com/>, October 31, 2016). Vandalism was also rampant in Purwakarta

regency, West Java, even Tempo made a list of statues damaged by mass organizations for religious reasons (<https://nasional.tempo.co>, February 11, 2016). In addition, there was also a religious defense discourse that managed to imprison a candidate for DKI Jakarta governor, Basuki Tjahaja Purnama. This action institutionalized the "212 movements" in religious discourses to build political power.

The phenomenon of the struggle between culture and religious discourse had occurred in the late 19th to 20th centuries. At that time, Pan Islamism's spirit that wanted to fight colonialism peaked. This spirit influences the organization of movements based on religion. The religious discourse was built. However, this discourse not only hit colonialism but also intersected with Javanese culture. Mangkunegara VII, a Mangkunegaran ruler, had an important role in dealing with a religious discourse that increasingly attacked the Javanese culture.

Therefore, this paper will discuss how the discourse of Javanese Mangkunegara VII cultural revivalism faced religious discourse at that time. There are several problems that are examined. (1) What is the form of Cultural Revivalism of Mangkunegara VII? (2) How is the function of studying Cultural revivalism of Mangkunegara VII as Extremism counteracting in the past and present time? (3) What is the meaning of studying the revivalism of Javanese Culture to counteract extremism?

Method

This study uses interpretative qualitative data analysis methods. Literature study is used as a data collection technique. In addition, this paper uses several theories and concepts to explain the reality of Javanese women's asceticism in the past. Michel Foucault (2012) says that discourse is a totality of place to rely on the distribution of the subject and its discontinuity. The discourse is exteriority where the existence of certain site systems. Discourse is a practice that forms relationships between elements that are formed priori. Discourse is a set of utterances that can express the truth in the production of knowledge. Social practice always accompanies the dissemination of knowledge so that it forms a power relation that lasts for a certain period of time. He also said that discourse arises because of desire and power. Meanwhile, revivalism is an attempt to contemporaries the past so that it is relevant to the present (Evers and Siddique, 1993).

Pan-Islamism in Java

Islamic reform movements began to develop in the Middle East and spread to Sumatra. The Wahabi movement in the Middle East began in the 18th century with a spirit of puritanism. At the end of the 17th century to the beginning of the 19th century, this movement expanded in West Sumatra to start the Paderi War (Margana (ed), 2017: p. 43). The Paderi War increased the spirit of Islamic revivalism. In essence, this movement wanted to purify Islamic teachings from pre-Islamic customs. Even though in this war, the Padrians suffered defeat, but instead gave strong attention to Orthodox Islam (Ricklefs, 2010: pp. 304-305).

Meanwhile, the Pan Islamism movement developed by Jamaluddin Al-Afghani influenced movements in the Dutch East Indies movement. This movement builds religious discourse, which unites the entire Islamic world in a political power and power based on religion or the *Khilafah Islamiyah*. This movement is very unique because it combines religious orthodoxy with modernity brought by Europe.

One of the movement organizations affected by this movement was Sarekat Islam (SI). This organization originated from a Ronda association called Rekso Roemekso which was founded by Haji Samanhoedi. Then, they claimed to be part of the Sarekat Dagang Islamijah (SDI) raised by Tirtoadhisoejo because of legal problems. Therefore, this patrol organization reformed into the Sarekat Dagang Islam (SDI). In 1912, this organization was better known as the independent Sarekat Islam (Shiraishi, 1997: pp. 55-58). Since Tjokroaminoto's care, this organization has grown rapidly.

In its development, Tjokro became radical. Tjokroaminoto, Agus Salim, and Abdul Moeis stated that the party's ideology was in line with the Pan Islamism movement in the Middle East (Nugroho, 2013; Somad, 2015). Through the Al-Islam Congress in Cirebon on 31 October-2 November 1922, the Sarekat Islam supported the unity of the Islamic community based on Pan Islamism (Shiraishi, 1997: p. 326). The opposition was not only against colonialism but also secular nationalism, Javanism, and communism.

Mangkunegara VII

Mangkunegara VII was a Ruler of the Surakarta Mangkunegaran Duchy. He was the son of Mangkunegara V. He was born on November 12, 1885 (probably also August 15, 1885). He was entrusted by his father to his uncle, Kanjeng Pangeran Haryo Suyitno (then ascended to the throne entitled Mangkunegara VI). He was appointed as a child by Mangkunegara VI. He likes to wander (Wiryawan, 2011: pp. 40-45). He had interned in Demak Regency, disguised himself as a trader in Kediri, and worked as a Resident Van Wijk translator in Surakarta. He also attended military school in the Netherlands. Then, he ascended the throne to replace Mangkunegara VI in 1916 (Wasino, 2014: pp. 59-68).

He ruled from 1916 to 1944. His reign was called the golden age of Mangkunegaran because he modernized various fields. Wasino said that Mangkunegara VII ruled when the Dutch East Indies experienced socio-political changes and

socio-cultural changes. Socio-political changes are about Dutch policy towards the colonies, the rise of nationalism, the growth of national organizations, and Sunan's attitude towards Mangkunegaran. The socio-cultural change was about the acceptance of Javanese society towards Western understandings and ideas in Javanese society (Wasino, 2014: p. 69). Since young, Mangkunegara VII had influenced by Javanese nationalism. He was also a witness of the conflict between nationalist Java with SI increasingly radical Islamism.

In 1918, Djojodikoro wrote an article entitled “Pertjakapan antara Marto dan Djojo” (Dialogue between Marto and Djojo) which was released by Djawi Hiswara cared for by Martodharsono, a student of Haji Samanhudi. The article mentions,

Saja boekan goeroe, tjoemah bertjerita atau memberi nasehat, kebetoelan sekarang ada waktoenja. Maka baiklah sekarang sadja. Adapon fatsal (selamatan) hoendjoek makanan itoe tidak perloe pakai nasi woedoek dengan ajam tjengoek brendel. Sebab Gusti Kandjeng Nabi Rasoel itoe minoem tjioe A.V.H. dan minoem madat, kadang kle'let djoega soeka. Perloe apakah mentjari barang jang tidak ada. Maskipon ada banjak nasi woedoek, kalau tidak ada tjioe dan tjandoe tentoelah pajah sekali (Rahzen et. al., 2007: p. 16).

I am not a teacher, just telling stories or giving advice, coincidentally there is now time. So it's fine now. As for the article (salvation), the food dish does not need to use uduk rice with broiled chicken. Because His Highness the Prophet of the Apostles drinks *ciu* (wine) A.V.H and drinks opium, sometimes he likes *klelet* (residue of opium) too. Need to find items that do not exist. Even though there is a lot of uduk rice, if there is no *ciu* and opium, it would be very bad.

At the end of the article, Martodharsono added a note, “this article is inappropriate to be published in a newspaper because it will hurt those who cannot.” Sure enough, the article did hurt a group after Tjokro made the article viral. The contents of the article copied Suluk Gatholoco. Initially, the article had not triggered a polemic. At that time, SI only succeeded in placing one representative in the Volksraad (People's Council). SI is on the verge of the division. Suddenly, the contents of Djojodikoro's article became viral. Muslims suddenly ignited emotion. Tjokro exploited this situation to build a discourse that the colonial government did not care about Islam. He immediately gathered santri and Arab merchants, collected money, and mobilized SI branches which were not well-maintained with the spirit of defending religion. He demanded Sunan and the colonial government to try Martodharsono and Djojodikoro. The Islamic Defense Act (Aksi Bela Islam) was held by all sympathizers and members of the SI (Shiraishi, 1997: p. 144).

Clarification was immediately conveyed by Martodharsono in *Djawi Hiswara*, February 4, 1918, “...*Dalam percakapan itu, bukan nabi kita S.A.W., Kandjeng Nabi Mohammad Rasul Allah, tetapi rasulnja orang masing-masing. Jadi, siapa yang bercakap, ialah yang mempercayainya...*” (In that conversation, it was not our prophet S.A.W., His Highness Prophet Mohammad, Apostle of Allah, but his apostle was a person. So, who is talking, who believes it). He added that the article was an example of a bad article. However, the defense did not dampen the anger of the masses. Tjokro formed the Tentara Kanjeng Nabi Mohammad/ His Highness Prophet Mohammad Army (TKNM) in Surabaya in February 1918. The aim was to “defend the honor of Islam, the Prophet, and the Muslims” (Shiraishi, 1997: p. 144). The use of the word army shows the militancy of the martial arts warriors. For the first time, their militancy was organized to attack groups or groups accused of being secular or *abangan* (Rizal, May 8, 2012). Large funds have been collected by TKNM. The protest campaign was held simultaneously on February 24 in forty-two places throughout Java and parts of Sumatra. It was recorded that the action was attended by 150,000 people. Funds of ten thousand guilders were collected. That is, the Islamic Defense Act succeeded in uniting SI.

After the anti-Martodharsono and anti-Djawi Hiswara movements, TKNM called for the Christian anti-missionary movement. Fighting Christian missionary activity is the way to become true Islam in TKNM propaganda. The Islamic defense war in the context of TKNM won support from the *Putihan* and Arabs. However, the discourse that was built, propaganda disseminated, and campaign actions against the secularists and Christian missionaries did not last too long. Voices of dissatisfaction with the actions of TKNM surfaced. They said that TKNM did not act in addition to collecting fees and sending telegrams of protest to Sunan and the Governor General so that Martodharsono and Djojodikoro were sentenced. TKNM is nothing more than a money collection organization that “filters” its members' fees. Tjokro was accused of corruption. The progressive group under Haji Misbach immediately took on the role after TKNM withered (Shiraishi, 1997: pp. 177-186).

Revivalism of Javanese Culture of Mangkunegara VII

The 20th century was a period full of social, economic, political and cultural changes. During this time, Suryo Suparto (Mangkunegara VII) became a movement activist. He is an active member of Boedi Oetomo (BO) since he became a translator of Resident van Wijk. He had become an editorial assistant in a newspaper using Javanese, Dharma Kanda in Surakarta. After that, he traveled to the Netherlands. During the journey, the prince realized the fate of his people who were left behind by other nations. Presumably, the banquet ignited the Prince to build a discourse on Javanese Cultural revivalism. He wanted to realize the memories of the glory of the Jenggala Kingdom during Prabu Suryawasesa's time (Panji Asmarabangun) which depicted arum ngebekti sa Nuswantara (famous throughout the Nusantara) as well as stories in Javanese texts and Javanese folklore.

After returning to the Dutch East Indies (Nusantara / Indonesia), he was very active in BO and later appointed as chairman in 1915 (Wasino, 2014: pp. 64-68). He became an actor “behind the scenes” movement based on Javanese

nationalism. The attitude of Javanese nationalism of the Prince Adipati was shown through his involvement in the Javanese youth organization Tri Koro Dharmo and forming Javaansche Padvindere Organisatie (Java Scout Organization) in 1916. Through Comité voor het Javaansche Nationalisme (CJN) which was established in 1917 but was active in 1918, the Prangwedana escorted the movement. In 1918, the monthly *Wederopbouw* (redevelopment) which became the media for sowing discourse was published (Larson, 1990: pp. 104-108; Ricklefs, 2010: pp. 379-380).

In January 1918, the *Djawi Hiswara* newspaper, a representation of Javanese nationalism, published controversial articles (Shiraishi, 1997: p. 144; Raditya in Rahzen, et. Al., 2007: pp. 16-19). CJN protects article writers to deal with the pressure of the *Kandjeng Nabi Mohammad Army* (TKNM) in the Islamic defense. CJN distributed pamphlets condemning religious fanaticism (Ricklefs, 2010: 380). TKNM was angry at the attitude of CJN and made religious defense militancy increase. In July 1918, the First Congress of the Development of Javanese Culture initiated by Prangwedana (Mangkunegara VII) and CJN was held. The nuance of religious fanaticism was very strong which was marked by a boycott by the Tjokro group. *Oetoesan Hindia*, the media owned by SI attacked the Congress (Larson, 1990: pp. 155-156). This reality represents the contestation between Islamism and *Kejawen*. As Niwandhono (2017) states, this reality is one of the influences of an increase in Javanese nationalist sentiments who consider that the post-arrival period of Islam as a setback, while the period of Indian-Javanese civilization to the glory of *Majapahit* is the noble, ideal Javanese civilization. This is a form of cultural politics.



Figure 1. Administrators of Java Instituut, V.i.n.r Ir. Moens, Prince Soeriadiningrat, J. Kats, KGPAA Mangkunegara VII, R.M.A Koesoemo Oetoyo, S. Koperberg, Prince Hadiwidjojo, and Tjokorda Gde Soekawati (Source: *Soerabaiasch Handelsblaad*, March 3, 1941. Retrieved from delpher.nl)

Facing increasingly extreme religious fanaticism, Mangkunegara VII chose to use the path of strengthening Javanese culture, namely the discourse of Javanese cultural revivalism. Mangkunegara VII initiated the establishment of Java Instituut (Institute of Java). This institution is managed by Javanese and Dutch people. In the beginning, this institution had around 50 members, half of whom were European. The protector of this institution is the Governor General, Prangwedana is the honorary chairman, and RA Dr. Hoesein Djajadiningrat, his son-in-law is the daily chairman. Mangkunegaran showed an important role in this institution when he had the opportunity to host the 10th anniversary of the Java Institute on 27 to 29 December 1929 at *Kepatihan Mangkunegaran* (*De Indische Courant*, 26 September 1929). This institution also succeeded in making the government participate in providing financial assistance. For example, there is assistance in establishing a craft school and renovating a museum in Yogyakarta on March 1941. (*Soerabaiasch Handelsblaad*, March 3, 1941).

Mangkunegara VII is influenced by the thinking of associations which is central to the Theosophy discussions. He is a member of the Theosophical organization (Nugraha, 2011: p. 80). Theosophy is an organization that aims to form a universal brotherhood of humanity, regardless of race, belief, gender, caste, and skin color. This organization studies the comparison of religion, philosophy, and science. Then, another goal is to investigate the laws of nature that cannot yet be explained and the hidden energy in humans (Nugraha, 2011: p. 7). Therefore, the leadership built by Mangkunegara VII seeks to bridge Western (modern) thinking with East (Traditional). Java Instituut succeeded in involving important Javanese aristocratic figures to develop Javanese culture in an organization sponsored by Mangkunegaran. Larson (1990: p. 107) mentions prince Koesoemojoedo, Sunan's favorite son became chairman of the Contact Committee in April 1925, a realization of contacts between Java Instituut and other groups in Surakarta. Although the relationship between Sunan and Prangwedana was bad enough, the princes could work together to promote Javanese culture.

Prangwedana had the idea of forming the *Vorstenlanden* (Land of the Prince) federation as an attempt to express legitimacy among the kings in Java. He wants to show that his position is the same as Sunan's. This discourse is also used to counter the discourse of religious fanaticism and communist radicalism which is mixed with political interests. He used the art of *pedhalangan* and *karawitan* to gain sympathy from the people. He also developed the art of *warangana* (Javanese traditional singer), opened art courses to the wider community, and presented *wayang wong* (Javanese traditional opera) outside the palace walls. Some of the sacred and palace-centric palace arts are displayed to the general public.

Puppets are very popular with Javanese because they contain deep philosophical meanings. Meanwhile, karawitan (Javanese Traditional Orchestra) is not only harmonious and beautiful traditional music but also contains the meaning of life in each of the tunings. Similarly, dance is not only beautiful to watch but also contains philosophical meaning in every move and story. The people can enjoy palace art that was previously limited by the palace walls. Therefore, the discourses that are built can be easily accepted using puppets, gamelan, and scarves.

The strategy of Mangkunegara VII culture is quite successful in the hegemony of its people. He is known as an unpretentious, modernist, and Javanese cultural activist. The discourse of Javanese cultural revivalism that was built by Mangkunegara VII was able to fight the extremism of ideologies that attacked Javanese culture. Through art, he carries a message of peace which does not lean left or right. Javanese cultural revivalism conveyed universal messages that held back radicalism. Therefore, the role of Mangkunegara VII in reviving Javanese culture as a response to extremism can be emulated to deal with developments in the present.

Javanese culture which glorifies universality and harmony is a way to restrain the pace of extremism that utilizes religious discourse. Philosophical values in Javanese traditional art need to be disseminated to create a more harmonious life in interpreting differences. Therefore, the meaning of the study of Javanese cultural revivalism is dealing with extremism.

Conclusion

In the present era, the wave of ideological battles and discourses influenced by post secularism has increased rapidly. The phenomenon of Neo Islamic Revivalism and Post Islamism emerged. Identity politics, over religious fanaticism, and religious discourse make use of democracy for certain purposes. Local culture is displaced by strengthening religious discourse. Javanese art is challenged by religious purification circles because it is considered heretical. A similar phenomenon occurred in the colonial period when the wave of Pan Islamism influenced the organization of national movements. At that time, a wave of religious fanaticism increased rapidly when a controversial article was published by Djawi Hiswara. Therefore, Mangkunegara VII chose to use discourse on Javanese cultural revivalism to deal with Pan Islamism's discourse.

The form of discourse built by Mangkunegara VII included initiating the establishment of an institution engaged in the development of Javanese culture, opening traditional art courses, and presenting a portion of the palace's sacred arts to the public. Studying the discourse of Mangkunegara VII Javanese cultural revivalism is useful to know that strengthening Javanese culture can counteract extremism from outside. The meaning of studying this discourse is to celebrate universality and harmony is a way to restrain the pace of extremism that utilizes religious discourse. Philosophical values in Javanese traditional art need to be disseminated to create a more harmonious life in interpreting differences. That is the meaning of the study of Javanese cultural revivalism to deal with extremism.

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Portrayal of Lone Wolf: Between Victim and Perpetrator

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Abstract

The portrayal of truth depends on the people who witness the truth itself. Thus, the consequence is that a single truth might be shaped differently by different people. Such situation can be found in the context of daily life and one of the solid examples might be construal on the truth behind the act of terrorism like in the case of Surabaya bombing attack. The different construal of truth can be found in the news items related to the bombing attack. The news items are selected randomly from three online newspaper. In the study an analysis on the news items will be conducted on the windowing of attention that the news items have based on the four questions proposed by the School of Frankfurt. Then, the results of the study show that there are two kinds of windowing of attention within the selected news items namely the portrayal of the lone wolf as the perpetrator of the attack and the lone wolf as the victim of ideology. In relation to these results, it is found that one online newspaper tends to be subjective while two online newspapers tend to be subjective. Due to the situation, within the society the people might be polarized into the subjective group that supports the eradication of terrorism without discrimination including the lone wolf and the objective group that seeks to return the lone wolf back into the right track.

Keywords: *lone wolf, perpetrator of the attack, victim of ideology, windowing of attention, critical paradigm*

Introduction

There is an old adagio that says, "Truth depends on the people who witness it." Indeed, truth is perceived differently by different people in different cases. One action can be justified by some people but it can be denied for some other people. One matter can be considered a truth by most people but in the same time it can be considered a lie by some people. This situation can be found in the daily life and it might even occur nearby the neighbourhood.

One solid example on the truth construal is the act of terrorism. Less than a month ago in Surabaya there was a bombing toward three churches namely the Santa Maria Church, the Central Pentecost Church, and the Indonesian Christian Church Diponegoro. The actors behind the bombing was a group of family who strangely came from well-established economic background. The investigation toward the case has still been ongoing and the Indonesian people expect that the National Police Department will be able to solve the case immediately while they are seizing the terrorists throughout Indonesia. With regards to the bombing case, as having been explained the perpetrator of the attacks was a group of family. Some news items tend to portray the family as the lone wolf or the partisan of the radical movement whereas the family in the same time might be considered as victim of ideology since they are only partisan. It is already well known that partisans develop their social relationship or their bond to the organization based on the sense of belonging or the sense of being in the same situation. As a result, partisans might not have critical opinion toward the ideology the group shares with them. As a result, such situation might cause the news report on the family become imbalanced. Thus, the information that these news items share might be picking side, meaning that the news items will focus one view and neglect the other views.

Therefore, in order to be critical toward the news items on the incident a study with regards to the portrayal of the lone wolf should be conducted. Through the study, it is expected that more balanced view on the lone wolf might be well established in order that people will be aware that actual the lone wolf or the perpetrator of the attack might be just a victim of ideology. Furthermore, it is also expected that people will be more aware on how damaging the radicalism and the radical movement might be. Then, in order to discuss the problems several news items will be selected randomly and three problem statements will be proposed. The first problem statement is related to the windowing of attention that the selected news items have focused upon. Through the first problem statement, the researcher is trying to identify how the lone wolf have been portrayed by the selected news items in order to identify whether the selected news items have presented well balanced information or not around the lone wolf. Next, the second problem statement is related to how the windowing of attention has been benefitted in sharing the information content within the news items. Through the second problem statement, the researcher is trying to analyse how the media has benefitted the windowing of attention in each news items in order to present the truth that the information content entails within the news items. Last but not the least, the third problem statement is related to what the impacts that people might have after reading these news items. Through the third problem statement, the research is trying to analyse what the impacts that people might have after reading the news items in order to emphasize that they should be critical with the news items. Hopefully, the discussions on the three problems statements will be able to provide better information around the portrayal of the lone wolf so that people will be more critical toward the news items around terrorism especially those that are related to the lone wolf.

Theoretical Review

This section consists of several theoretical foundations that will be useful for analysing the problems formulations. The theoretical foundations that have been selected will be elaborated further as follows.

Definition of Lone Wolf

The term lone wolf, based on its relation to lone wolf terrorism, was popularised in late 1990s by two white supremacists namely Tom Metzger and Alex Curtis as part of an encouragement to their fellow racists to act alone in committing violence for tactical reasons (Bakker & de Graaf, 2010). In the context of present day, the term lone wolf is still relevant to be used since it bears the similar meaning in terms of being an individually-committed attack. Thus, with regards to the present-day context the term lone wolf might be defined as a person who acts on his or her own without orders from - or even connections to - an organization (Bakker & de Graaf, 2010). When a further connection is drawn between lone wolf and lone wolf terrorism, it might be concluded that lone wolf terrorism refers to the political violence committed by individuals acting alone (McCauley, Moskalenko, & Van Son, 2013). Being more relevant to the present-day situation, lone wolf might be specifically defined as individuals pursuing Islamist terrorists' goals alone, either driven by personal reasons or their belief that they are part of an ideological group (Dickinson, 2015). Based on the three definitions, the red line that might be drawn is that lone wolf refers to an individual perpetrator who commits an attack based on the personal reason or the belief that he or she shares similar ideology of an organization. The definition might be well-suited to explain the phenomena of lone wolf terrorism nowadays especially in relation to the case of Surabaya bombing attacks. However, despite the clear boundary within the definition the lone wolf should be differentiated to the sleeper cell. A sleeper cell stays dormant within the targeted society while waiting for the order to attack, while a lone wolf merely leads an attack based on his or her own belief in relation to certain ideology (Bakker & de Graaf, 2010). Therefore, the determining characteristic that define the line between sleeper cell and the lone wolf is the given order.

Windowing of Attention

The windowing of attention theory emphasizes that human beings are possibly unable to attend all stimuli around them (Radden, Gunter and Dirven, Rene (Ed.), 2007). As having been well understood, human beings live with stimuli in every day and they might be overwhelmed with these stimuli in certain period of time. Due to the situation, human beings will only be able to focus on the stimuli that they are dealing with in a certain period of time. This is also known as “party phenomenon”; whenever an individual is attending a party, he or she will hear so many conversations yet the individual only focuses on the conversation in which he or she has been involved. Similarly, when human beings are being exposed to multiple events in their daily life they will be overwhelmed and as a result they will focus on one after another in certain period of time. Not to mention, human beings may also have different focus or window of attention even on the same event. In other words, through the different window of attention a truth might be construed differently according to the perspective that each individual has.

Critical Paradigm

Critical paradigm is an important aspect that should be upheld in the present day especially in dealing with the news items related to terrorism. Critical paradigm was first developed in the school of Frankfurt during the Hitler era (Eriyanto, 2001). In the era, media were not neutral they were filled with prejudice, rhetoric, and propaganda. In the same time, the Germany government under the Hitler's leadership had benefitted the media as part of their control over the public especially in the efforts to maintain the spirit of warfare. As a result, media were controlled by the dominant party. Due to the situation, the school of Frankfurt started to contemplate the presence of different powers within the society that might control the communication process. The contemplation thus resulted into the four matters that should always be considered whenever an individual received information: a) who controlled the media; b) why he or she controlled the media; c) what benefits that might be achieved through the gain of control; and d) which groups that had not been dominant and that had become the object of control. Apparently, the four matters are still relevant to be considered in the present-day context since the critical paradigm believes that media serves as an area in which the dominant group might control and might even marginalize the non-dominant group through the possession and the control over the media.

In brief, the birth of critical paradigm has given birth to the two views on the use of media in the social practice known as the pluralist view and the critical view. The pluralist view believes that media is an autonomous entity and therefore the news that the media report describe the reality. On the other hand, the critical view believes that media in overall are influenced by the social structure and the social strength within the society. The comparison of both views on the media might be described as follows.

Table 1
Comparison between Pluralist View and Critical View on Media

Pluralist View	Critical View
Fact	
There are real facts that have been governed by universally applied principles.	Facts are the results of battle between the powers of economy, politics, and social within the society.
News are the mirror and the reflection of the reality. Therefore, news should be congruent with the facts under report.	News are impossible to be the mirror and the reflection of the reality because the news that have been reported are only the mirror of the interests of the dominant power.
Media Position	

Pluralist View	Critical View
Media refer to independent and neutral tool in which all society groups perform non-dominating discussions.	Media are only occupied by the dominant groups and becomes the tool for marginalizing the other groups.
Media describes the discussions that take place within the society.	Media are only being used by and becomes the tool for the dominant groups.

Source : Eriyanto. (2001). *Analisis Wacana: Pengantar Analisis Teks Media*. Yogyakarta: LKiS.

The importance of being critical in viewing the media, specifically in relation to the news items, thus has been automatically asserted. In other words, the use of critical paradigm becomes very important since, as having been implied from the previous paragraph, media are actually amidst multiple complex and various interests, conflicts, and facts. The content of the media, specifically in the news items, are not automatically present through the mechanism of push and pull between the strong internal and external interest. Instead, what the media present might not be the actual reality but the formulation of redactional work that re-presents the reality through different perspective (Mubarok & Wulandari, 2018). Through such formulation, the news items thus present a new reality that has been added, reduced, revised, omitted and even distorted from the actual reality. As a result, the content of media, specifically the news items themselves, become full of interest. Therefore, once again it is very important to implement the critical paradigm in viewing the news items so that people will have more balanced opinion on the given issues.

Method

In conducting the study, the researcher will implement the qualitative approach. The goal of implementing qualitative approach within a study is to gain deeper understanding toward the experience of individuals or a group of individuals (Wahyuni, 2015). Then, a qualitative research has five characteristics. First, a qualitative research is descriptive. The data that have been collected are in the form of words or pictures and the written results of the research contain quotations from the data to illustrate and substantiate the presentation. The data might include interview transcripts, field notes, photographs, videotapes, personal documents, memos, and other official records. In relation to the present study, the data that will be gathered are the legal products of investment law that have been mentioned in the previous chapter and their translation into English.

Since the study will focus on the windowing of attention in the news items, the influence of the windowing in the news item to the information that has been shared, and the impacts of the news items to the society, the researcher will select and analyse several news items and these news items are selected from three English online newspapers namely The Jakarta Post (www.thejakartapost.com), British Broadcasting Corporation (www.bbc.co.uk), and Cable News Network (<http://edition.cnn.com>). These news items are selected from Jakarta Post (2 news items encoded A01 (Boediwardhana, 2018) and A02 (Kahfi & Andapita, 2018)), BBC (2 news items encoded A03 (BBC, 2018) and A04 (BBC, 2018)), and CNN (2 news items encoded A05 (McLaughlin, Jamaluddin, Wilkinson, & Cullinane, 2018) and A06 (McLaughlin & Cullinane, 2018)). The three online newspapers are selected because the number of the target readers that each online newspaper has is quite significant.

In relation to the conduct of the study, the procedures in the study will be as follows: a) the researcher will select the news items (this procedure has already been done); b) the researcher will analyse the content of each article based on the theory of windowing of attention; c) after having found the window of attention from each article, the researcher will analyse the content of each article by referring to the critical paradigm in order to see how far the actual reality has been depicted by these article; d) in relation to the window of attention and the critical paradigm, the researcher will also analyse the impact that these news items might bring about into the society in order to emphasize the importance of using critical paradigm for viewing the news items; and e) at the end of the analysis, the researcher will draw the overall conclusions.

Discussion

In this section, each of the problem statements that have been stated in the introductory part to the study will be explained.

Windowing of Attention from the Selected News Items

In order to start the whole process of analysis within the study, a close look on the windowing of attention from the selected news items. The close look on the windowing of attention is important to be identified so that the way in which the media portray the lone wolf might be noticed and later on might be considered whether their portrayal is well-balanced or not.

In the first article, the lone wolf has been portrayed as the perpetrator of the attacks in Surabaya. The statement can be confirmed through several lines that have been gathered from the article. These lines might be consulted as follows.

Table 2
Windowing of Attention from the First Article

Code	Statement
A01P02L03 - A01P02L04	Thirteen of the 25 dead victims were the perpetrators, East Java Police Chief Insp. Gen. Machfud Arifin told reporters on Monday.
A01P03L05 - A01P03L07	A family of six, including a 12-year-old and a 9-year-old, were responsible for the deadly bombings of three Surabaya churches on Sunday morning. The church attacks killed 12 people, including Vincencius Evan, 11, and Nathan, 8.
A01P10L22 - A01P10L24	Dita Oepriarto, the head of the family that carried out the church attacks, and Anton Febrianto, the head of the family in the Sidoarjo incident, were believed to have radicalized members of their families.
A01P11L25 - A01P11L26	Dita was the leader of the East Java branch of Jamaah Ansharud Daulah (JAD), a pro-IS group.

Source : Boediwardhana, W. (2018, May 14). *25 killed in East Java attacks, including 13 suicide bombers*. Retrieved from [www.thejakartapost.com: http://www.thejakartapost.com/news/2018/05/14/25-killed-in-east-java-attacks-including-13-suicide-bombers.html](http://www.thejakartapost.com/news/2018/05/14/25-killed-in-east-java-attacks-including-13-suicide-bombers.html)

From the lines that had been gathered, it is clear that the windowing of attention from this article portrays the lone wolf as the perpetrator of the Surabaya bombing attacks. According to the article, the lone wolf is a family of 6 members and the head of the family is known as Dita Oepriarto. Indeed, the family members are portrayed as the lone wolf since it is believed that they have been radicalized by the father. As a result, these family members might be considered as victims of ideology since they are brainwashed by the father through the use of the ideology. However, the statement which says that Dita Oepriarto is the leader of East Java branch of Jamaah Ansharud Daulah (JAD) obliterates the fact that the family members might be just the victim of ideology. As a result, people will justify that the whole family is a lone wolf instead that the family members is a victim of ideology.

Similar windowing of attention has also been adopted in the second article. In the second article, it is even asserted that the whole family is linked to IS which once again obliterates the truth that the family members might be a victim of ideology.

Table 3
Windowing of Attention from the Second Article

Code	Statement
A02P01L01 - A02P01L03	Suicide bombers in the church attacks in Surabaya on Sunday are believed to be a family affiliated with Jamaah Anshar Daulah (JAD), an extremist group affiliated with the Islamic State (IS) network, the National Police chief said.
A02P03L06 - A02P03L08	“We have identified the bombers. It is highly likely that they shared a familial background,” National Police chief Gen. Tito Karnavian said at a press conference broadcast live from Surabaya.
A02P04L09 - A02P04L15	According to Tito, the father in the family was the bomber at the Surabaya Pentecostal Church (GPPS) on Jl. Raya Arjuna, while two male teenagers of the family carried out another suicide bombing on a motorcycle at Saint Mary Immaculate (SMTB) Catholic Church of Surabaya located on Jl. Ngagel Madya in Gubeng. The mother of the family and her two young girls allegedly carried out the mission at the Diponegoro Indonesian Christian Church (GKI). Tito said the family was among IS-affiliated Indonesians deported by the Turkish government last year.
A02P05L16 - A02P05L17	Before proceeding to the GPPS, the father allegedly dropped off his wife and two daughters, aged 9 and 12,” Tito said.
A02P06L18 - A02P06L19	According to preliminary investigations, the father allegedly carried the largest explosive and strapped several smaller explosives to his waist.

Source : Kahfi, K., & Andapita, V. (2018, May 13). *IS-linked family responsible for Surabaya bombings, police say*. Retrieved from [www.thejakartapost.com: http://www.thejakartapost.com/news/2018/05/13/suicide-bomber-family-affiliated-with-is-national-police-chief-says.html](http://www.thejakartapost.com/news/2018/05/13/suicide-bomber-family-affiliated-with-is-national-police-chief-says.html)

In the second article, it is apparent that the whole family has already been portrayed as the lone wolf whereas the actual terrorist is only the father and the family members have only been brainwashed. As a result, now people might have believed that the whole family is part of lone wolf or even is the actual terrorist despite the possibility that the family members are only the victims of ideology. The impact of such portrayal is that people will justify that the lone wolf is very lethal weapon to humanity and therefore terrorism in any form should be eradicated without discrimination.

Similar windowing of attention is also found in the third article. In this article, the lone wolf is even depicted as suicide bombers such labelling might bring about more negative sense or meaning since suicide bombers has always been associated to an act of radicalism that always results in severe casualty.

Table 4
Windowing of Attention from the Third Article

Code	Statement
A03P01L01 - A03P01L02	Suicide bombers have attacked three churches in Indonesia's second-largest city Surabaya, killing at least 11 people.
A03P09L18 - A03P09L19	Unconfirmed eyewitness reports say that the third attack was carried out by one or more veiled women who entered a church with children.

Source : BBC. (2018, May 13). *Surabaya attacks: 11 killed in Indonesia church bombings*. Retrieved from www.bbc.com : <http://www.bbc.com/news/world-asia-44097771>

From these lines, it might be inferred that the lone wolf has already been portrayed as terrorist. As a result, the attention now is shifted from the lone wolf itself to the terrorist who certainly wreak havoc the life of the innocent people. The case becomes worse since the lone wolf involve her children in the attack. The children are certainly innocent and thus might be considered as the victim of ideology. Unfortunately, although the children are innocent they are judged to be the part of terrorism since they were involved in the attack.

Furthermore, such negative sense in the portrayal of the lone wolf is also found in the fourth article. In the fourth news items the involvement of the children has been asserted more.

Table 5
Windowing of Attention from the Fourth Article

Code	Statement
A04P08L17 - A04P08L18	Indonesia was on high alert after bombings on Sunday by a single family targeted three churches in Surabaya, the capital of East Java province.
A04P09L19 - A04P09L20	The mother targeted one church alongside her two daughters, aged nine and 12, while the father and two sons attacked two other churches.
A04P11L25 - A04P11L27	The authorities originally said the family of six were among hundreds of Indonesians who had returned from conflict-hit Syria but have since said the family did not actually travel there.
A04P13L30 - A04P13L31	Police say the father, Dita Oepriarto, was the head of the local branch of Jemaah Ansharut Daulah (JAD), an Indonesian IS-inspired network.
A04P14L32 - A04P14L33	Two teenaged sons rode motorcycles into Santa Maria Catholic Church and detonated explosives at 07:30 local time (00:30 GMT).
A04P14L34 - A04P14L35	The father drove a bomb-laden car at Surabaya Centre Pentecostal Church at 07:35 local time.
A04P14L36 - A04P14L37	A mother, with her two daughters, carried out a bomb attack on Diponegoro Indonesian Christian Church a few minutes later.
A04P23L57 - A04P23L58	In Australia, Prime Minister Malcolm Turnbull said the nature of Sunday's attack - involving an entire family - "almost beggars belief".
A04P24L59 - A04P24L61	"These people are the worst of the worst. They are threatening civilised nations, they're threatening civilised way of life. They're threatening people's harmony and religion. They are debasing and defaming Islam, as President Widodo has often said."
A04P29L73 - A04P29L74	The use of children in the attacks was "absolutely unprecedented" in the region, he said, and speaks to the "ideological indoctrination" of JAD.

Source : BBC. (2018, May 14). *Surabaya attacks: Family of five bomb Indonesia police headquarters*. Retrieved from www.bbc.com : <http://www.bbc.com/news/world-asia-44105279>

All of the lines that have been gathered suggest that the lone wolf has been portrayed not only as the perpetrator but also the suicide bomber. The consequence thus is that they are responsible for the death of many people although some of these perpetrators are still young and they might even be a mere pion. In other words, due to such portrayal people might forget the fact that some of the lone wolves, notably the children, are just the victim of ideology. indeed, the head of the family known as Dita Oepriarto is the head of the local branch of Jemaah Ansharut Daulah but this fact does not justify that the whole members of his family are just mere terrorists. Fortunately, there is a windowing of attention which asserts that the children are just the victim of ideological indoctrination in JAD. By asserting such windowing of attention, people thus might have a second or an alternative opinion after they read the news. Despite the statement, still people might have unbalanced view on the portrayal of the lone since the victim of ideological indoctrination has not been given much space in the article.

Despite the fact that the children are a victim of ideology or of ideological indoctrination, the windowing of attention which portrays the lone wolf as the perpetrator of the attack seems to still be the reference. In the fifth news items, the emphasis of the lone wolf as the perpetrator of the Surabaya bombing attack is very clear.

Table 6
Windowing of Attention from the Fifth Article

Code	Statement
A05P01L01 - A05P01L03	A husband and wife used their four children in a string of deadly suicide attacks on three churches in the Indonesian city of Surabaya that left 12 people dead, according to the country's ranking police official.
A05P02L04 - A05P02L07	The family included two daughters, aged 9 and 12 years old, said Head Gen. Tito Karnavian. The young girls were present when their mother detonated one of the bombs, and the couple's two teenage sons carried out a separate attack on another church.
A05P05L12 - A05P05L14	The six bombers also died, Karnavian said. Investigators believe the parents belong to Jamaah Ansharut Daulah, a terrorist group that lends its support to ISIS in Indonesia, the police general said.
A05P07L18 - A05P07L21	According to Karnavian's chronology of events, which doesn't line up with the sequence Magera previously provided to the state-run Antara news agency, the father, identified as Dita Oepriarto, drove a van to the Indonesian Christian Church and dropped off wife Puji Kuswat and their 9- and 12-year-old daughters.
A05P08L22	The wife and daughters went inside and detonated a bomb, Karnavian said.
A05P09L23 - A05P09L24	The father then drove the van to the Pentecost Central Church, where, from inside the vehicle, he detonated another bomb in front of the church.
A05P10L25 - A05P10L27	At the same time, the general said, Oepriarto's sons drove motorcycles to Santa Maria Catholic Church, where they, too, detonated bombs. According to CCTV footage, the bomb at that church went off at 7:08 a.m. (8:08 p.m. ET Saturday).

Source : McLaughlin, E. C., & Cullinane, S. (2018, May 13). *Family of suicide bombers attacks 3 churches in Indonesia, killing 12, police say*. Retrieved from edition.cnn.com: <https://edition.cnn.com/2018/05/13/asia/indonesia-church-attacks-surabaya/index.html>

From these lines, it might even be considered that the family is not only a lone wolf but a terrorist who disturbs the peacefulness in the country. Even the whole family is depicted as the lone wolf within the attacks in Surabaya. However, there is still a small space which emphasizes that the children are only the victims of ideology and this matter can be found in the opening line. As a result, the view on the case might be a little bit more objective although the whole windowing of attention has been dominated by the portrayal of lone wolf as a perpetrator.

Different than the previous news items, the sixth article tends to be more balanced. The windowing of attention in the sixth news items is not only related to the lone wolf as a perpetrator but also to the lone wolf as a victim of ideology. Thus, the lone wolf might be viewed objectively from two sides.

Table 7
Windowing of Attention from the Sixth Article

Code	Statement
A06P01L01 - A06P01L03	A spate of deadly, ISIS-inspired bombings that rocked Indonesia's second-largest city in 24 hours were carried out by three families -- including their young children -- who targeted churches and the police, authorities said.
A06P05L14 - A06P05L15	The bombing came one day after a family of six, including four children, detonated explosives at three churches, killing 12 people and injuring at least 40.
A06P06L16 - A06P06L18	The father, identified by police as Dita Oepriarto, was said to have driven his wife Puji Kuswat and their two daughters, aged 9 and 12, to the Indonesian Christian Church. The trio went inside and detonated a bomb.
A06P07L19 - A06P07L20	Oepriarto then drove the van to the Pentecostal Central Church, where, from inside the vehicle, he detonated another bomb, police said.
A06P08L21 - A06P08L24	Around the same time the couple's two teenage sons, aged 16 and 18, drove motorcycles to the Santa Maria Catholic Church, where they also detonated bombs. All members of the family died in the attacks, which ISIS claimed responsibility for via its Amaq News Agency in what it called "a martyrdom operation."

Code	Statement
A06P13L39 - A06P13L41	Karnavian also told reporters Monday that none of the families involved in the attacks had recently traveled to Syria, but Oepriarto had close links with someone who had recently returned from Syria who may have inspired him to carry out the attacks.
A06P15L45 - A06P15L46	In an exclusive interview with CNN, Oepriarto's father said his son was close friends with the man involved in the explosion in the suburb of Sidoarjo on Sunday evening.
A06P16L47 - A06P16L50	"He's never spoken about it, but I know my son is close friends with Anton," Raden Doddy Oesodo said, referring to the man who died in the affordable housing complex in Sidoarjo after a bomb detonated prematurely.
A06P17L51 - A06P17L53	"Anton was my son's buddy in high school. Anton is my son's junior within the JAD organization. My son, his wife and Anton were part of the same JAD membership," he said, adding that his son was introduced to JAD in high school.
A06P18L54 - A06P17L56	Oesodo described Oepriarto as "reclusive" and "private," but said he never spoke about martyrdom or traveling to Syria. "I've never heard him talk about jihad, but my son often disagrees with government policies."
A06P20L59 - A06P20L60	"I love my grandchildren very much. They died because of their father's ideology," Oesodo said.
A06P26L76 - A06P26L79	"Then in 2014 there was an uptick in violence as groups linked to ISIS became active, stoked by online propaganda, militants who travelled to the Middle East and fighting in the Philippines. The attacks yesterday are part of a pattern ... but (are among) the more sophisticated, and as it involved children, heinous."
A06P31L96 - A06P31L99	The United Nations Secretary-General condemned the three terrorist attacks on the Surabaya churches. Through his spokesman, Stephane Dujarric, Secretary General Antonio Guterres said that he was "appalled at reports that children were used to participate in the attacks," and offered his condolences to the families of the victims.

Source : McLaughlin, E. C., Jamaluddin, M., Wilkinson, B., & Cullinane, S. (2018, May 13). *Three families were behind the ISIS-inspired bombings in Indonesia's Surabaya, police said*. Retrieved from edition.cnn.com: <https://edition.cnn.com/2018/05/13/asia/indonesia-attacks-surabaya-intl/index.html>

Based on the lines that have been gathered from the sixth article, it might be inferred that the lone wolf has been portrayed as the perpetrator of the attack but with a rather moderating tone. The moderating tone can be found in the use of the children in the Surabaya bombing attacks. In this regard, the parents are depicted more as the perpetrator while the children are depicted more as the victim of ideology although all of them are part of the lone wolf that perpetrated the attack in Surabaya at that time. The emphasis on the fact that the lone wolf can be just a mere victim of ideology has also been asserted by at least statements. The first statement says that the family has never travelled to Syria, which is the stronghold of IS, and thus it might be indicated the possibility that the family members might be just brainwashed. Then, the second statement says that the children are just the victim of their father's ideology. Not to mention, the involvement of the children has shocked many people and these people can discern that the children are just mere victim of the ideology.

Based on the above elaboration, in overall it might be concluded that there are two kinds of windowing of attention that these news items have. The first kind is the portrayal of lone wolf as the perpetrator of the attack, while the second kind is the portrayal of lone wolf as the victim of ideology. Then, how the windowing of attention has been benefitted in shaping the truth within the news items shall be discussed in the following section.

Ways of Benefitting the Windowing of Attention in the News Items

In this section, the discussion will be dealing with how the windowing of attention has been benefitted in presenting the truth that the information content entails within the news items. The analysis on this section will be based on the four questions from the School of Frankfurt namely: a) who controlled the media; b) why he or she controlled the media; c) what benefits that might be achieved through the gain of control; and d) which groups that had not been dominant and that had become the object of control.

Jakarta Post. The first and the second news items are taken from Jakarta Post. The tagline of the online newspapers is "Always Bold, Always Independent" and the target readers of Jakarta Post are mainly the expatriates who live not only in Jakarta but throughout Indonesia and any Indonesians who have the English proficiency skills. From the tagline itself, it can be inferred that The Jakarta Post always strives to deliver the truth and to be independent from any interests. Not to mention, the birth of The Jakarta Post itself is related to the negatives views that the foreign media portrayed upon Indonesia. However, despite being bold and independent, the online newspaper tends to be taking side on the news items about terrorism. With regards to terrorism, The Jakarta Post portrays the lone wolf more as a perpetrator of the attack instead of the victim of ideology. Through such portrayal, The Jakarta Post may easily gain control over the truth behind the Surabaya bombing attack and they represent the truth in such a way that the eradication of terrorism in Indonesia should be pursued without any discrimination even when it involves

people, including children, who are only the victim of ideology. In other words, the windowing of attention has been used by the online newspaper to maintain the government's status quo over the eradication of terrorism. The Jakarta Post might be acting this way because the target readers are the expatriates and therefore through the news items Jakarta Post should give assurance to expatriates that Indonesia is still safe. Not to mention, the expatriates who live in Indonesia can be considered as the Indonesian envoy to the international world because they witness every single thing that happens in the country. In the same time, some of these expatriates possibly have important business in Indonesia and security is among the top factors the assurance of safe investment climate. Therefore, it might be very important for The Jakarta Post to ensure that Indonesia is safe for the expatriates and this is the reason why The Jakarta Post has shaped the truth with such portrayal.

British Broadcasting Company. The third and the fourth news items are taken from British Broadcasting Company or also known as BBC. BBC is a broadcasting company established in 1927 and the base is in Great Britain. Nowadays, the service of BBC has also included online newspaper and the values, among others, that the online newspaper has upheld are independent, impartial, and honest. These values are very important for the online newspaper because the online newspaper would like to build the trust among the target readers. In other words, the online newspaper wants to build trust within the target readers. Therefore, BBC always appreciates quality and value in every single article. In relation to the terrorism news, BBC still tends to portray the lone wolf as the perpetrator of the attack in Surabaya because this is the solid truth behind the incident. However, in relation to the quality and value, it seems that BBC tends to be a little bit more objective in the news items. The objectivity is found in several lines that indirectly suggest that some of the family members that perpetrated the attack in Surabaya are merely victims of ideology. First, the lines encoded A04P11L25 - A04P11L27 suggest that the family members did not travel to Syria and thus it might be inferred that they are not influenced by the IS ideology since Syria is part of the IS' stronghold. Then, the lines encoded A04P23L57 - A04P23L58 suggest that the attack that involved the children as part of the lone wolf has drawn wide concern among the international leaders. Most importantly, the lines encoded A04P29L73 - A04P29L74 suggest that the use of the children as part of the attack is absolutely unprecedented, which once again confirms that these children are victims of ideology; they are just the pion within the attack. Indeed, the father of the family is the Head of East Branch JAD and the statement might imply that the whole family is a group of terrorists. Fortunately, with the presence of the three lines the label that the whole family is a group of terrorists might be approached from a little more objective manner: the father and the mother are the terrorist yet the children are the victim of ideology. In sum, BBC has benefitted the portrayal of lone wolf as the perpetrator of the attack in Surabaya within the news items with a little bit objective approach on the presence of the children as the victim of ideology.

Cable News Network. The fifth and the sixth news items are taken from Cable News Network or also known as CNN. CNN portrays itself as one of the leading companies in online news and information delivery. The online news company is supported by professional staff who works 24 hours. With this image in mind, people will certainly believe that CNN is very professional and thus the information that the online newspaper share will be trustworthy. Indeed, the information in the online news is more objective since the family is not only depicted as the perpetrator but also as the victim of ideology. As a result, the case of lone wolf might be viewed or be approached from more objective manners. The objectivity can be found from the two news items. In the fifth article the windowing of attention is more on the portrayal of the lone wolf as the perpetrator but the lines encoded A05P05L12 - A05P05L14 emphasize the parents as the perpetrator of the attack. The emphasis thus draws the clear boundary between the lone wolf as the perpetrator of the attack and the lone wolf as the victim of ideology. Then, in the sixth article the windowing of attention tends to be more objective especially in comparison to the previous news items. The lines encoded A06P01L01 - A06P01L03 emphasize the involvement of the children which once again might assert that the children are victims of ideology. Then, the lines encoded A06P13L39 - A06P13L41 suggest that the family has never travelled to Syria, which is the stronghold of IS, and thus it might be implied that the family does not have close contact yet they might have close relationship due to the ideology of the radicalization. Furthermore, a clear distinction has been drawn between the portrayal of the lone wolf as the perpetrator of the attack and the portrayal of the lone wolf as the victim of ideology. The lines encoded A06P17L51 - A06P17L53 suggest that the father and the mother along with another figure named Anton have the image of lone wolf as the perpetrator, while the lines encoded A06P20L59 - A06P20L60 suggest that the children in the family are merely the victims of ideology. These lines have created the distinction between the perpetrator of the attack and the victim of ideology although both of them refer to the family as the lone wolf. In brief, CNN has used the windowing of attention in more objective manner so the lone wolf might be viewed objectively from two points of views namely as the perpetrator of the attack and as the victim of ideology.

The Impact of the News items to the Society

The overall six news items have given birth to two different views on the lone wolf certainly. As having been implied above, the two different views are lone wolf as the perpetrator of the attack and lone wolf as the victim of ideology. Then, the three online newspapers through the six news items have been basing the news items within the news items on the two different views. As a result, people will be polarized between the two views.

People who believe that the lone wolf is the perpetrator of the attack will certainly share the similar ideas with the first and the second news items. Thus, these news items will be part of their justification on the critiques and condemnation over the terrorism. The critiques and the condemnation will be more severe since the children have been involved as part of the attack. Such kind of attack is certainly coward because the perpetrators involve their children who might not have a strong power to stand for themselves or to make decisions for their own sake. Unfortunately, this truth is not properly presented in the first and the second news items and thereby people will

think that any kind of terrorism act should be eradicated regardless of the fact that the children might be involved in the attack. The consequence of such view is that the children might be arrested because they are part of the radical movement whereas the children might not be aware of what they have been committing. The eradication of terrorism therefore should be enforced so that the peace might be returned to the state at all cost.

On the other hand, people who believe that the lone wolf is the victim of ideology will certainly share the similar ideas to the third until the sixth news items although these four news items have different level of objectivity. The third and the fourth news items still emphasize that the lone wolf is just the perpetrator of the attack although there is a little bit objectivity on the portrayal of the lone wolf as the victim of ideology whereas the fifth and the sixth news items have more balanced view on the lone wolf: they try to portray the lone wolf both as the perpetrator of the attack and the victim of ideology. People who adopt this point of view will be more objective since they are able to see that as lone wolf not all of the family members are the perpetrator of the attack. Instead, there are the perpetrators of the attack, represented by the parents, and there are also the victims of ideology, represented by the children. Not to mention, the father whose name is Dita Oepriarto has only been inspired by the IS attacks as having been found in the lines encoded A06P13L39 - A06P13L41. Therefore, from this point of view the father himself might be considered as victim of ideology as well. Returning to the case of children involvement, the more objective group of people will seek to identify ways for bringing the lone wolf back into the right track instead of urging to arrest and sentence the lone wolf especially when the lone wolf is a group of children.

Furthermore, there is an interesting matter that might be worth discussing. As having been mentioned earlier, there are three online newspapers that have been involved namely The Jakarta Post, BBC, and CNN. The assumption that has been made at the beginning of the study asserts that The Jakarta Post will be objective, the BBC will be neutral, and the CNN will be subjective with regards to the portrayal of the lone wolf. However, it turns out that The Jakarta Post is subjective whereas BBC and CNN are objective. The Jakarta Post has emphasized the lone wolf as the perpetrator of the attack and the news items from the online newspapers only imply the impact that the lone wolf attack has caused without any portrayal on the fact that the children involved in the attack are only victim of ideology. On the other hand, BBC and CNN have indeed emphasized the lone wolf as the perpetrator of the attack but in the news items the two online newspapers also try to be objective by implying that the children are the victim of ideology. As a result, the news items become more objective and thus the truth within the news items have been shaped in more objective manner. In overall, the windowing of attention that the three online newspapers have selected will justify the society impression on the lone wolf depending on which type of portrayal that the society members consider. Last but not the least, it might also be concluded that the three online newspapers have successfully manipulated the truth within the attack through the selected windowing of attention so that people in the society immediately believe the truth that these online newspapers have presented.

Conclusion

Based on the discussions above, there are several conclusions that might be drawn. First, there are two kinds of windowing of attention that have been adopted by the three online newspapers namely the portrayal of lone wolf as the perpetrator of the attack and the portrayal of the lone wolf as the victim of ideology. The two kinds of windowing of attention are clearly depicted in the selected six news items from the three online newspapers. Second, in relation to the windowing of attention, one newspaper tends to be subjective by relying only on one kind of windowing of attention whereas the two online newspapers tend to be objective by relying on both kinds of windowing of attention. Thus, the shape of truth among the three newspapers are different and will depend on the values or the characteristics that each article has. Third, the shape of the truth based on the selected windowing of attention might cause the polarity within the society. The polarity will be created between the belief that the lone wolf is the perpetrator of the attack and the belief that the lone wolf is the victim of ideology. Due to the polarity, some people will justify the efforts of the Indonesian government to eradicate any kind of terrorism although the terrorism might involve children whereas other people will try to be objective by viewing the children more as the victim of ideology and thus seeking the ways to return the lone wolf back into the right track. Furthermore, the questions proposed by the School of Frankfurt have been very helpful in criticizing the truth that the news items of the three online newspapers have issued. By referring to the questions, people might be more critical on the content of not only the selected news items but also the other news items so that they will have more objective evaluation.

Departing from these conclusions, several suggestions should be proposed based on the following points. First, the study only relies on the windowing of attention and the four questions proposed by the School of Frankfurt in the analysis. Second, the news items are selected randomly from three online newspapers. Third, the study is limited only to the windowing of attention, the use of the windowing of attention in shaping the truth within the news items, and the impact of these news items in the society. Therefore, the future studies should elaborate more on the analysis especially on the question regarding the owner of the media and the way the owner gains the control over the media. The analysis might involve other approach such as critical discourse analysis in order to attain firmer results of analysis. Furthermore, the number of the news items might also be expanded in order that more kinds of windowing of attention might be uncovered and thus the results of the study will be various and will enrich the knowledge in the topic. Last but not the least, more variables might also be involved so that the discussion over the topic will be more interesting and might contribute novelty to the discussions on the portrayal of the lone wolf.

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Harmonisasi Dalam Perbedaan: Representasi Nilai-Nilai Islam Dan Hindu-Budha dalam Tari Muang Sangkal dari Sumenep, Madura

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Abstrak

Tari *Muang Sangkal* ialah sejenis tari penyambutan bagi tamu agung yang mulanya hanya dapat ditarikan di pendopo atau keraton di Sumenep. Kata *Muang Sangkal* dalam Bahasa Madura berarti membuang musibah, sial ataupun hal-hal buruk lainnya. Dalam artikel ini akan dibahas representasi nilai-nilai agama Islam, Hindu, dan Budha yang terdapat dalam Tari Muang Sangkal, dengan menggunakan teori Semiotika oleh Jeff Bezemer serta metode penelitian deskriptif kualitatif. Berdasarkan hasil penelitian, ditemukan bahwa dalam Tari Muang Sangkal terdapat makna nonverbal berupa: nilai-nilai Islami (harmonisasi antara manusia dengan Sang Pencipta) yang direpresentasikan dengan Ragam Gerak *Lampah Rep* (berdoa), aturan penari yang tidak boleh dalam keadaan haid, serta jumlah penari yang ganjil (karena Allah SWT memberikan keistimewaan pada angka ganjil); harmonisasi antara manusia dengan sesama yang dipresentasikan dengan Ragam Gerak *Aleles-Ngaot Penjhung* kanan dan kiri (gerak sembah) dan Ragam Gerak *Muwang Beres* (melambangkan toleransi), dan juga harmonisasi antara manusia dengan alam yang direpresentasikan dengan properti yang digunakan dalam tarian ini, yaitu beras kuning, yang diambil dari kepercayaan sejarah di mana masyarakat Sumenep dulunya masih beragama Hindu-Budha.

Kata Kunci: *Tari Muang Sangkal, Ragam Gerak Lampah Rep, Ragam Gerak Aleles-Ngaot Penjhung, Ragam Gerak Muwang Beres, beras kuning*

Pendahuluan

Manusia adalah makhluk sosial yang akan melakukan interaksi antar satu dengan yang lainnya, baik itu dengan sesama, norma, adat istiadat, pengetahuan bahkan budaya yang ada dalam ruang lingkungannya. Salah satu jenis budaya adalah tarian adat, dan tarian adat yang masih berkembang pada saat ini adalah tarian adat *Muang Sangkal* yang ada di Sumenep, Madura.

Jika mengindahkan budaya maka akan terjadi pergeseran ataupun perubahan nilai luhur yang sudah tidak lagi memperlihatkan jati dirinya sebagai makhluk sosial yang beradab. Perubahan yang terjadi bukan saja berhubungan dengan lingkungan fisik, tetapi juga dengan budaya manusia. Hubungan erat antara manusia dan lingkungan kehidupan fisiknya itulah yang melahirkan budaya manusia. Budaya lahir karena kemampuan manusia mensiasati lingkungan hidupnya agar tetap layak untuk ditinggali waktu demi waktu. Oleh sebab itu dituntut adanya kemampuan, kreativitas, dan penemuan-penemuan baru. Manusia tidak hanya membiarkan diri dalam kehidupan lama melainkan dituntut mencari jalan baru dalam mencapai kehidupan yang lebih manusiawi. Salah satu daerah di Indonesia yang masih menjunjung tinggi kearifan lokal dimaksud ialah masyarakat yang berdomisili di Sumenep.

Secara geografis, Sumenep termasuk salah satu kabupaten yang ada di kepulauan Madura, Jawa Timur. Terdapat 1.071.591 penduduk di kabupaten ini (sensus 2014). Kabupaten Sumenep melintang dari 4° sampai 7° Lintang Selatan dan membujur dari 113° sampai 116° Bujur Timur. Secara umum masyarakat di kabupaten ini menggunakan dua bahasa yaitu Bahasa Madura sebagai alat komunikasi sehari-hari dan Bahasa Indonesia sebagai bahasa penghubung bagi pendatang yang sekedar berkunjung ke Kabupaten Sumenep.

Sumenep menyimpan keunikan-keunikan seni, budaya dan tradisi yang masih dipegang teguh serta dijalankan hingga saat ini. Tidak hanya untuk mempertahankan akar budaya, namun juga untuk memantapkan nilai-nilai luhur yang terkandung di dalamnya sebagai satu kesatuan yang tidak boleh terpisahkan dari diri masing-masing masyarakatnya. Banyak atraksi seni termasuk tari-tarian yang memiliki maksud dan filosofi positif di balik dinamisme gerakannya. Salah satu diantaranya adalah Tari *Muang Sangkal*.

Tari *Muang Sangkal* ialah sejenis tari penyambutan bagi tamu agung yang hanya dapat ditarikan di pendopo atau keraton di Sumenep. Kata *Muang Sangkal* dalam Bahasa Madura berarti membuang musibah, sial dan hal-hal buruk. Pemilihan penari yang harus berjenis kelamin wanita ini dan berjumlah ganjil menambah keunikan dari tarian *Muang Sangkal*. Jumlah penari ganjil dari 3, 5, 7 dan seterusnya ternyata memiliki penjelasan tersendiri sebagai angka keramat bagi masyarakat Sumenep. Semua alat peraga dalam tarian ini, pakaian dan kelompok pemusik diyakini memiliki makna yang sangat dalam bagi tarian *Muang Sangkal*. Tarian inipun dipertunjukkan dalam kurun waktu ganjil, seperti 7, 11 sampai 13 menit. Pada beberapa dekade, tarian ini hanya dapat ditrampilan di pendopo atau keraton Sumenep. Saat ini, seiring perkembangannya, tari *Muang Sangkal* sudah dapat ditampilkan di luar pendopo atau keraton dan mempunyai fungsi lain yakni digunakan sebagai tari penjemput tamu terhormat atau tamu-tamu undangan lainnya.

Penelitian ini mengungkap makna non-verbal yang ada dalam tari *Muang Sangkal* yang merupakan tarian tradisional khas Sumenep. Terdapat pesan-pesan yang mempunyai makna baik bahasa yang diungkapkan maupun yang secara tersirat melalui gerakan, warna dan lain-lain. Nilai-nilai budaya dapat diklasifikasikan dalam berbagai aspek misalnya nilai kemanfaatan, sosial, keagamaan dan kemanusiaan.

Meskipun sarat akan nilai budaya, namun sepanjang yang peneliti amati selama ini tarian adat ini sudah tidak terlalu diminati oleh masyarakat khususnya kaum muda. Hal ini disebabkan karena perkembangan teknologi yang semakin maju dewasa ini. Kaum muda seakan tidak lagi memperdulikan kearifan lokal yang sebenarnya harus dilestarikan. Upaya-upaya pelestarian sangat dibutuhkan mengingat banyaknya pengaruh budaya luar yang dengan cepat masuk dan mempengaruhi budaya lokal. Penelitian ini difokuskan pada makna nonverbal yang terdapat pada Tari *Muwang Sangkal* di Sumenep.

Kajian Teori

Makna Non Verbal

Secara sederhana, pesan non-verbal adalah semua isyarat yang bukan kata. Jadi, dapat dikatakan bahwa komunikasi non-verbal ialah isyarat yang menghasilkan pesan yang bukan berupa unsur bahasa seperti kata, klausa dan kalimat. Menurut Samovar dan Porter (dalam Mulyana, 2008) komunikasi non-verbal mencakup semua rangsangan (kecuali rangsangan verbal). Di dalam penelitian ini, simbol dibedakan dari seni, karena makna simbol seni bukanlah makna yang dikandungnya secara konstitutif. Simbol yang terdapat dalam seni tari misalnya, harus dibedakan dengan makna simbol dalam tari itu sendiri.

Kridalaksana (2008) mengemukakan beberapa definisi tentang makna: (1) maksud pembicara, (2) pengaruh satuan bahasa dalam pemahaman persepsi atau perilaku manusia atau kelompok manusia, (3) hubungan, dalam arti kesepadanan atau ketidaksepadanan antara bahasa dan alam di luar bahasa, atau antara ujaran dan semua hal yang ditunjukkannya, (4) cara menggunakan lambang-lambang bahasa.

Dalam tari, perbendaharaan kata berupa penggerak sedangkan gestur atau gerak-isyarat berupa wujud nyata dari verbal. Secara semantik, bahasa verbal tersusun atas susunan kata-kata sedangkan dalam tari makna dibangun berdasarkan atas rangkaian gerak. Salzman (1993) mengistilahkan paralinguistik untuk setiap bentuk-bentuk komunikasi yang dihasilkan selain dari alat ucap manusia. Paralinguistik itu mencakup pekikan, siulan raut wajah, gerakan, warna, dan corak. Semua aspek paralinguistik itu tidak terjadi secara spontan, namun membutuhkan latar peristiwa yang sedang berlangsung, seperti adanya komunikasi dua arah antar para komunikator.

Semiotika

Menurut Little John, semiotika berupaya menemukan tanda termasuk hal-hal tersembunyi di balik sebuah tanda (teks, iklan, berita). Jadi, semiotika yang merupakan istilah yang berasal dari kata Yunani *semeion* yang berarti 'tanda' atau *sign* dalam bahasa Inggris adalah 'ilmu yang mempelajari sistem tanda' seperti: bahasa, kode, sinyal, dan sebagainya.

Tanda-tanda adalah basis dari seluruh komunikasi. Menurut Umberto Eco, Semiotika mempelajari hakikat tentang kebenaran suatu tanda. Menurut Saussure, Semiotika adalah persepsi dan pandangan kita tentang realitas, dikonstruksikan oleh kata-kata dan tanda-tanda lain yang digunakan dalam konteks sosial. Artinya, tanda membentuk persepsi manusia, lebih dari sekedar merefleksikan realitas yang ada (Sobur, 2006:87).

Menurut Barthes, Semiotika adalah suatu ilmu atau metode analisis untuk mengkaji tanda. Tanda-tanda adalah perangkat yang kita pakai dalam upaya berusaha mencari jalan di dunia ini, di tengah-tengah manusia dan bersama-sama manusia. Semiotika dalam istilah Barthes, semiologi, pada dasarnya hendak mempelajari bagaimana kemanusiaan (*humanity*) memaknai hal-hal (*things*). Memaknai (*to signify*) dalam hal ini dapat dicampur adukan dengan mengkomunikasikan (*to communicate*). Memaknai berarti bahwa objek-objek itu hendak berkomunikasi, tetapi juga mengkonstitusi sistem terstruktur dari tanda (Sobur, 2009: 15).

Warna sebagai Suatu Moda Semiotika

Variasi warna telah digunakan untuk mengekspresikan ide dan buah pikir manusia sejak dulu, misalnya pada Simbolisme warna pada Abad Pertengahan, di mana hitam merepresentasikan penebusan dosa, putih merepresentasikan kepolosan dan kemurnian, merah untuk api pantekosta, dan seterusnya. Pada awal abad ke 20, para pelukis abstrak kembali menggunakan warna untuk mengekspresikan ide-ide mereka. Sebagai contoh, Malevich, menggunakan warna hitam untuk melambangkan pandangan dunia ekonomi, merah untuk revolusi, sementara aksi direpresentasikan dengan warna putih. Dengan demikian, ia dapat merekonstruksi ide-ide yang lebih kompleks.

Warna juga digunakan untuk menyampaikan makna 'interpersonal', sama seperti bahasa memungkinkan kita untuk mewujudkan tindak tutur, sehingga warna memungkinkan kita untuk mewujudkan 'warna dari tindakan-tindakan' kita. Hal ini digunakan untuk melakukan sesuatu bagi orang lain maupun bagi satu sama lain, misalnya untuk membuat orang terkesan atau mengintimidasi orang lain melalui busana yang kita kenakan, untuk memberi peringatan terhadap halangan maupun bahaya lainnya dengan memberi warna (cat) oranye, atau bahkan untuk menundukkan orang. Seperti yang dinyatakan *The Guardian's Office Hours* supplement:

Colours are very powerful and can reduce or raise stress levels, believes Lilian Verner-Bonds, author of *Colour Healing*. Bright reds are energising and are good for offices in the banking or entertainment fields. Green is useful if there's discord or disharmony as it is soothing. Blue is rated as the best colour for promoting calm and pastel orange is good for gently encouraging activity. (3 September 2001: 5).

Metode Penelitian

Desain Penelitian

Penelitian ini menggunakan metode kualitatif dengan penyajian analisis secara deskriptif, yaitu usaha untuk mengumpulkan, menyusun, dan menginterpretasikan data yang ada dan menganalisa objek yang akan diteliti dengan merujuk pada prosedur-prosedur riset yang menghasilkan data kualitatif. Peneliti berupaya mendeskripsikan makna pesan simbol verbal dan non-verbal tari *Muang Sangkal* pada masyarakat Sumenep. Melalui pendekatan kualitatif, tujuan penelitian pada intinya bertumpu pada usaha untuk mengamati, mengumpulkan, menganalisis, dan menginterpretasi data mengenai makna pesan simbol non-verbal dalam *Muang Sangkal*, tarian adat Sumenep.

Lokasi dan sasaran

Penelitian ini dilakukan di Kabupaten Sumenep, Kepulauan Madura. Secara umum hampir semua desa yang ada di Sumenep memiliki grup tari, khususnya tari *Muang Sangkal*, namun dirasakan peneliti beberapa kendala seperti tidak lengkapnya personil tari, yang nantinya akan membuat hasil penelitian tidak maksimal. Sehingga alasan pemilihan Sanggar di daerah Pandian dipakai sebagai tempat penelitian ialah adanya kesiapan seluruh peserta tari pada waktu penelitian. Waktu penelitian ini akan dilaksanakan pada bulan Agustus 2017 sampai Agustus tahun 2018.

Sumber data

Para informan yang diambil ialah merupakan pelatih dan para pemerhati tari *Muang Sangkal* dari Sanggar di daerah Pandian, Sumenep. Informan yang dipilih adalah yang betul-betul memahami masalah yang diusung dalam penelitian ini. Selain itu, penutur dari segi sejarah dibutuhkan untuk menjelaskan seluk-beluk yang berkaitan dengan kejadian penyerangan pihak penjajah dan sudah pasti punya pemahaman tentang kegigihan pemimpin pribumi pada saat itu.

Teknik Pengumpulan data

Dalam upaya pengumpulan data yang relevan dengan objek penelitian, peneliti menggunakan beberapa metode, yakni observasi, dokumentasi dan wawancara. Awalnya peneliti melakukan observasi awal, baik dari segi tempat pelaksanaan penelitian, informan, sampai pada kesiapan peserta, lalu diikuti dengan pementasan tari oleh grup tari yang telah disediakan, dan selanjutnya melakukan wawancara dengan para informan guna mendapatkan data yang diinginkan, berkenaan dengan makna non verbal dalam tari *Muang Sangkal*.

Teknik Keabsahan Data

Sugiyono (2010) menjelaskan bahwa uji keabsahan data dalam penelitian kualitatif meliputi uji, *credibility* (validitas internal), *transferability* (validitas eksternal), *dependability* (reliabilitas), *confirmability* (obyektivitas). Dalam penelitian ini pengujian keabsahan/validitas data, peneliti menekankan pada uji kredibilitas. Menurut Sugiyono (2010), pengujian kredibilitas data penelitian kualitatif dapat dilakukan antara lain dengan: perpanjangan pengamatan, peningkatan ketekunan dalam penelitian, triangulasi, diskusi dengan teman sejawat, analisis kasus negatif, dan *member check*.

1. Perpanjangan pengamatan, dilakukan untuk dapat meningkatkan kepercayaan/kredibilitas data, dalam hal ini peneliti kembali ke lapangan, melakukan pengamatan dan wawancara. Perpanjangan pengamatan ini terutama difokuskan terhadap data yang telah diperoleh peneliti dari informan, setelah dicek kembali ke lapangan, data itu ternyata benar dan tidak berubah, sehingga menunjukkan data penelitian ini adalah kredibel.
2. Meningkatkan ketekunan, dalam hal ini peneliti berusaha lebih tekun dan cermat untuk memperoleh kepastian dan akurasi data, dengan mengecek kembali data-data maupun dengan membaca berbagai referensi terutama konsep-konsep teori yang telah disajikan dalam tinjauan pustaka terkait dengan temuan penelitian, dalam hal ini makna verbal dan non verbal dalam tarian *Muang Sangkal*. Dengan begitu wawasan peneliti menjadi semakin luas dan tajam untuk memeriksa bahwa data yang ditemukan peneliti adalah benar, dapat dipercaya untuk selanjutnya dibahas dengan menggunakan pendekatan konsep atau teori pada tinjauan pustaka.
3. Triangulasi, artinya data dicek kembali dari berbagai sumber dengan berbagai cara. Misalnya data/keterangan yang diperoleh dari kepala sanggar tari, kemudian dikroscek dengan data dari petua-petua daerah. Demikian juga data yang diperoleh dari ketua tim tari atau anggota tari *Muang Sangkal* yang lain.
4. Analisis Kasus Negatif, artinya apakah ada data yang berbeda atau tidak, sejauh yang peneliti analisis terhadap kasus negatif ini secara substantif sangat kecil atau lemah, maka data yang diperoleh adalah kredibel.
5. Menggunakan Bahan Referensi, artinya data yang diperoleh disertai alat pendukung untuk membuktikan data yang telah ditemukan oleh peneliti. Misalnya, data hasil wawancara didukung dengan rekaman wawancara, data interaksi observasi didukung oleh bahan-bahan dokumentasi lainnya.
6. Mengadakan *member check*, artinya proses pengecekan data dengan mendatangi kembali informan setelah merangkum atau mendeskripsikan data-data yang telah diberikan, atau melalui diskusi dengan anggota peneliti terkait data yang telah diperoleh.

Hasil dan Pembahasan

Komunikasi non verbal (*non verbal communication*) menempati porsi penting dalam kehidupan manusia. Melalui komunikasi nonverbal, orang bisa mengambil suatu kesimpulan tentang berbagai macam perasaan orang, baik rasa senang, benci, cinta, rindu dan berbagai macam perasaan lainnya, karena komunikasi non verbal bisa membantu

komunikator untuk lebih memperkuat pesan yang disampaikan sekaligus memahami reaksi komunikan saat menerima pesan. Bentuk komunikasi non verbal sendiri di antaranya adalah bahasa isyarat, ekspresi wajah, sandi, simbol-simbol, pakaian seragam, warna dan intonasi suara.

Seni tari khususnya yang tumbuh berkembang di Indonesia tidak selamanya berupa pertunjukan maupun hiburan. Tari merupakan media komunikasi dan ritual manusia dengan alam maupun kekuatan supranatural. Misalnya tari *Muwang Sangkal*, yang merupakan tari yang terciptakan dari ritual *Muwang Sangkal* di Keraton Sumenep. Ritual *Muwang Sangkal* dilakukan sebagai bentuk menolak malapetaka, *Muwang* artinya membuang dan *Sangkal* adalah malapetaka yang berhubungan dengan jin atau setan (dalam ajaran Hindu). Kepercayaan ajaran Hindu memang masih melekat pada bentuk-bentuk kebudayaan di Kabupaten Sumenep walaupun pada saat ini mayoritas masyarakat Sumenep menjadi pemeluk agama Islam.

Tari *Muwang Sangkal* tersusun dari rangkaian motif gerak yang mencakup gerakan kepala, gerak tangan, dan gerak kaki menjadi satu kesatuan yang utuh dan terstruktur. Gerak pada tari *Muwang Sangkal* mengalir halus sebagai penggambaran kelembutan seorang putri keraton yang memiliki kharisma dan kewibawaan serta kesopanan pada kehidupan sehari-hari di lingkungan keraton, karena dahulu tarian ini hanya ditarikan oleh putri-putri Keraton Sumenep.

Keberadaan tari *Muwang Sangkal* dalam masyarakat tidak hanya sekedar sebagai tontonan, namun lebih mengarah kepada fungsinya, yaitu sebagai sarana ritual yang berisi pengharapan dan doa agar terhindar dari malapetaka. Dalam hal ini masyarakat Sumenep mempercayai terdapat nilai-nilai religius yang berkaitan dengan komunikasi dan mendekatkan diri dengan Tuhan. Berikut analisa makna nonverbal yang terdapat dalam tari *Muwang Sangkal*.

Harmonisasi antara Manusia dengan Sang Pencipta

Nilai hubungan manusia dengan Tuhan dapat dikatakan sebagai ibadah. Seperti halnya yang telah dijelaskan Kahmad dalam tulisannya tentang sosiologi agama bahwa ibadah adalah sarana untuk mendekatkan diri kepada Tuhannya, seperti halnya shalat. Selain itu, ibadah juga dapat dikatakan sebagai rasa ungkapan pengharapan untuk selalu diberikan keselamatan dan rasa syukur atas anugerah yang telah diberikan. Bentuk hubungan manusia dengan Tuhan dalam tari *Muwang Sangkal* dapat dilihat dari ragam gerak berikut ini.

Ragam Gerak Lampah Rep

Ragam gerak *lampah rep* merupakan gerak membuang beras kuning pada akhir pementasan. Seperti yang telah diungkapkan bapak Taufikurrahman bahwa gerak *lampah rep* merupakan prosesi berdoa yang dilakukan penari agar acara yang akan dilaksanakan berjalan lancar serta terhindar dari bala atau malapetaka (Wawancara dengan Bapak Taufikurrahman 18-03-2016).

Berdasarkan penjelasan tersebut menunjukkan bahwa gerak *lampah rep* merupakan bentuk ungkapan pengharapan manusia kepada Tuhan yang dilakukan melalui berdoa. Berdoa merupakan bentuk ibadah yang dibutuhkan oleh rohani manusia dalam menjalankan kehidupannya, dengan melakukan berdoa diharapkan manusia diberi kemudahan dalam melakukan semua kegiatan agar terhindar dari bala atau malapetaka. Selain itu, Gerak *lampah rep* juga mengajarkan untuk membiasakan berdoa dalam kegiatan apapun, dengan harapan sebagai sarana mendekatkan diri kepada Tuhan.

Aturan Penari

Penari dalam tari *Muwang Sangkal* mempunyai aturan baku yang tidak dapat dilanggar. Seperti yang telah diungkapkan oleh bapak Taufikurrahman bahwa aturan untuk penari dalam tari *Muwang Sangkal* yaitu penari dalam keadaan suci atau tidak dalam haid (Wawancara dengan Bapak Taufikurrahman 18-04-2016).

Berdasarkan penjelasan di atas, penari dalam tari *Muwang Sangkal* dibawakan oleh penari-penari putri yang masih gadis dan dalam keadaan suci. Menarik tari *Muwang Sangkal* seperti halnya dengan melakukan ibadah shalat, ketika beribadah semua diharuskan untuk menyucikan diri serta diperlukan konsentrasi yang tinggi, dalam melakukan ibadah baik shalat dan yang lain manusia dituntut agar menyucikan diri karena ibadah atau ritual merupakan sarana dalam mendekatkan diri kepada Tuhan.

Masyarakat Sumenep mempercayai kesakralan tari *Muwang Sangkal* sebagaimana mereka melakukan peribadatan, yakni dalam melakukan peribadatan diharuskan dalam keadaan suci.

Jumlah Penari

Jumlah penari dalam tari *Muwang Sangkal* berjumlah ganjil, yaitu sesuai dengan jumlah pilar yang ada di ruangan Masjid Jami' Sumenep, hal tersebut diungkapkan oleh bapak Taufikurrahman, masjid merupakan tempat peribadatan agama Islam untuk menyembah Allah SWT. Masjid Jami' Sumenep merupakan tempat yang digunakan oleh masyarakat Sumenep melakukan ibadah.

Masjid mempunyai pilar yang berjumlah ganjil sama halnya dengan jumlah penari dalam tari *Muwang Sangkal* dikarenakan, Allah SWT memberikan keistimewaan pada angka ganjil seperti angka 3 yang merupakan jumlah shalat witir, angka 5 yang merupakan jumlah rukun Islam, dan angka 7 yang menggambarkan tujuh lapisan langit. Dari uraian di atas jumlah penari dalam tari *Muwang Sangkal* merupakan perwujudan dari kepercayaan masyarakat Sumenep sebagai sarana dalam melakukan ibadah yaitu agama Islam.

Harmonisasi antara Manusia dengan Sesamanya

Sebagai makhluk sosial, manusia dianjurkan untuk selalu menjaga hubungan baik antar sesama, karena pada dasarnya manusia tidak dapat menjalani hidup sendiri atau secara individual. Hubungan manusia dengan manusia dapat dikatakan sebagai bentuk interaksi sosial, yang dalam menjalankan kehidupan bermasyarakat diperlukan sikap saling menghormati, menghargai, serta kepedulian antara satu dengan yang lain. Bentuk interaksi sosial yang terdapat dalam tari *Muwang Sangkal* dapat dilihat dari hal-hal berikut ini.

Ragam Gerak Aleles-Ngaot Penjhung kanan dan kiri

Gerak *aleles-ngaot penjhung* merupakan gerak pembuka dalam tari *Muwang Sangkal*. Gerak *aleles ngaot penjhung* merupakan penggambaran penari memberi hormat kepada tamu, sebagai tanda salam penyambutan kepada tamu atau penonton.

Selain itu, ragam gerak *aleles-ngaot penjhung* merupakan ragam gerak sembah pada tari *Muwang Sangkal*. Bentuk gerak sembah pada tari ini tidaklah sama dengan tari lain. Sebagai tari penyambutan, gerak sembah dalam tari *Muwang Sangkal* merupakan bentuk interaksi sosial antara penari dan penonton atau tamu yang ditunjukkan melalui sikap penghormatan, kesopanan, dan kewibawaan sebagaimana penggambaran perilaku masyarakat Keraton Sumenep.

Bentuk penghormatan tersebut merupakan implementasi dari ajaran Islam yang mengajarkan selain menjaga hubungan dengan Allah SWT (*Habblum minallah*) manusia juga diajarkan berinteraksi dengan sesama manusia (*Habblum minannas*). Di dalam Islam dijelaskan bahwa manusia diciptakan Allah sebagai makhluk sosial, yaitu makhluk yang saling berhubungan dan saling membutuhkan. Sama halnya dengan ragam gerak *aleles ngaot penjhung* yang merupakan penggambaran penghormatan dan saling menghargai serta bentuk interaksi antara penari dan penonton.

Ragam Gerak Muwang Beres

Gerak *muwang beres* merupakan gerak membuang beras kuning. Dalam ragam gerak ini penari membentuk pola lantai melingkar dengan membuang beras ke arah dalam tiga kali dan ke luar tiga kali (Wawancara dengan Bapak Taufikurrahman 16-03-2016). Berdasarkan ragam gerak tari ini, diajarkan bahwa adanya keseimbangan menjaga hubungan manusia dengan Tuhan dan juga antara manusia dengan manusia. Selain itu, dari ragam *muwang beres* merupakan bentuk saling mendoakan antar manusia. Bentuk interaksi sosial yang diterjemahkan dalam ragam gerak tari ini adalah sikap toleransi. Sikap toleransi diwujudkan sebagai makhluk sosial yang harus menghargai sesama makhluk ciptaan Tuhan.

Menurut agama dan keyakinan sikap toleransi diharapkan dapat terbina kehidupan yang rukun, tertib dan damai dengan saling menghargai keyakinan agama masing-masing. Dalam hal ini dapat diartikan sebagai bentuk saling mendoakan antar umat agama sebagai bentuk saling menghargai antara penari dan penonton agar terciptanya keutuhan dalam interaksi sosial.

Harmonisasi antara Manusia dengan Alam

Manusia sebagai khalifah atau pemimpin di muka bumi mempunyai tugas untuk menjaga dan mengolah alam semesta, karena alam merupakan ciptaan Tuhan yang dapat dimanfaatkan sebagai penunjang kehidupan manusia. Nilai hubungan manusia dengan alam pada tari *Muwang Sangkal* terlihat dari properti yang dipergunakan, yaitu beras kuning. Menurut Bapak Taufikurrahman: "Beras kuning itu inti dari tari *Muwang Sangkal* yang mempunyai makna beras berarti kesuburan atau kemakmuran, sedangkan kuning kejayaan. Tidak hanya di *muwang sangkal* beras kuning digunakan, biasanya di wantuk ritual *bulen gerring* itu juga ditaburkan beras kuning. Beras kuning itu diambil dari kepercayaan sejarah di mana di Sumenep dulunya masih beragama Hindu-Budha".

Berdasarkan penjelasan di atas, beras kuning merupakan properti utama dan inti dari tari *Muwang Sangkal*. Dalam tari ini masyarakat mempercayai beras kuning yang ditaburkan sebagai tanda membuang atau mengusir malapetaka yang berhubungan jin atau setan (dalam ajaran Hindu). Beras kuning yang digunakan dalam tari *Muwang Sangkal* mengadopsi dari salah satu tata cara peribadatan agama Hindu yang disebut *mabija* atau *wabija*. *Bija* merupakan biji beras yang dicuci lalu diwarnai dengan kunyit sehingga disebut *bija* kuning. *Bija* biasa digunakan pada akhir upacara persembayangan. Beras kuning atau *bija* kuning mempunyai arti kesuburan dan kemakmuran.

Dalam hal ini yang menjadi pembeda hanyalah penggunaannya dalam tata cara peribadatan Hindu, *bija* atau beras kuning digunakan pada salah satu anggota badan, sedangkan pada tari *Muwang Sangkal* dibuang dengan arti membuang dan mengusir hal-hal buruk.

Simpulan

Makna nonverbal dalam Tari *Muwang Sangkal* bersumber dari kepercayaan masyarakat setempat serta bentuk peninggalan sejarah kepercayaan. Adapun makna nonverbal yang terdapat dalam tari *Muwang Sangkal* adalah: 1. Harmonisasi antara manusia dengan Sang Pencipta (dapat dilihat dari ragam gerak *lampah rep*, aturan dan jumlah penari), 2. Harmonisasi antara manusia dengan sesamanya (dapat dilihat dari ragam gerak *alelesngaot penjhung* kanan dan kiri dan ragam gerak *muwang beres*), 3. Harmonisasi antara manusia dengan alam (dapat dilihat dari properti yang dipakai yaitu beras kuning, yang mempunyai arti sebagai kesuburan dan kejayaan).

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Cementing Cultural Identity via Linguistic Appropriation Strategies in Six Chavacano Short Stories

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Abstract

The Philippines, having been colonized by three colonial powers - Spain, The United States of America and Japan - is a treasure trove for postcolonial studies. In postcolonial literature, language is adopted as a device in expressing widely differing cultural experiences. Thus, postcolonial theorists such as Chinua Achebe, Salman Rushdie, Ngũgĩ wa Thiong'o, and Bill Aschroft underscore the subjective approaches of the colonizers' linguistic and cultural authority on the colonized. Language appropriation is one strategy wherein writers from the colonized country use language as a form of cementing their identity such as this study's two selected writers appropriating both the English language and Chavacano (a Spanish-based creole language used in southern Philippines) in expressing their own distinctive regional identities. This paper examines three short stories each by Antonio Reyes Enriquez and Emigdio "Mig" Alvarez Enriquez, both from Zamboanga City in Southern Philippines. While English is the dominant language, all the stories are interspersed with many Chavacano expressions. Applying postcolonial linguistic strategies enumerated by Aschroft et al.'s (1989), this study found that code-switching (use of local terms for household articles, dress and ornaments, food and drinks, rustic landscapes and sceneries, kinship/relationship, religion, and vernacular expressions) and glossing are prevalent throughout the six short stories affirming Aschroft et al.'s view that there is a paradigmatic tension between the colonizer and the colonized. Moreover, both Chavacano writers were good in using the conqueror's language as a form of empowerment by appropriating it and giving themselves the means to assert their own identity as Zamboanguēños.

Keywords: *language appropriation, Chavacano short stories, linguistic expressions, postcolonial studies*

Introduction

The Philippines has not been completely free after being colonized and ruled by three colonial powers, namely Spain, The United States of America and Japan. However, even after gaining liberation from the hands of these colonizers, colonial traces are still visible, felt and attached to the Filipino's cultural and linguistic identity. Among those Filipino cultural groups who acquired such colonial experiences are the Zamboanguēños from the Southern Philippines whose identity are formed and are absorbed out of the multiple factors such as race, language and history. Their language, the Philippine Creole Spanish (PCS) or popularly known as Chabacano, is a linguistic orphan bounded by patrimonial languages and the unopposed legacies of the colonial times (Lipski, 2001). Hence, their linguistic identity, which is tightly connected to colonialism, is also essential to Postcolonial Studies.

The birth of Postcolonial Studies, on the other hand, has offered an opportunity for the writers, especially those coming from the former colonized countries, to look at the various cultural effects of colonization. Aschroft et al (1989) defines the term Postcolonial as "covering to all the culture affected by the imperial process from the moment of colonization up to the present day." This term also refers to the political, linguistic and cultural experiences of the former European colonized societies.

Conversely, the use of English language has ignited uncountable arguments in the postcolonial literature. The idea that English is a "language of the center" can be traced back to the European empires incorporating their cultures and languages on their non-European colonies. In most countries like Kenya, for example, the English language has been the official language even after their liberation. As a result, the Africans feel that the supremacy of the English language still exists even if the British colonizers are already gone (Dutta & Hossain, 2012). This reality affirms Ngũgĩ wa Thiong'o's claim that the English language is the colonizer's instrument for power which denies the "colonized" their cultural freedom. In his book *Decolonising the Mind* (1986), Ngũgĩ considers English in Africa as a "cultural bomb" that continues the process of removing the cultural memories of their past and their history while putting in the dominance of new, more crafty forms of colonialism. He asserts that language and culture are interrelated, and that the loss of the language results in the loss of the culture. He states:

Language as communication and as culture are then products of each other. Communication creates culture: culture is a means of communication. Language carries culture, and culture carries, particularly through orature and literature, the entire body of values by which we come to perceive ourselves and our place in the world. How people perceive themselves and affects how they look at their culture, at their places politics and at the social production of wealth, at their entire relationship to nature and to other beings. Language is thus inseparable from ourselves as a community of human beings with a specific form and character, a specific history, a specific relationship to the world. (16)

Asserting their cultural identity, indeed, becomes a great struggle for those who have experienced being colonized specially for a long period of time. Even though independence is attained after colonization, that now “free country” still may experience apprehension and/or ambivalence regarding its cultural identity. Jadoon (2017) postulates that the use of the colonial language is a commanding strategy by the colonizers in order to create, heighten and multiply their colonial domination forcing the colonized to embrace their culture until the latter become separated from their own culture. This imposition of colonial language on the colonized has manifested on the postcolonial writers’ works such as Achebe’s *Things Fall Apart* (1958), Rushdie’s *Midnight Children* (1981), Ngũgĩ’s *Decolonizing the Mind* (1986) and many others. However, they have appropriated the colonial language by employing segments of their indigenous language to give voice to the oppressed. Achebe, for instance has re-formed English to “carry the weight of his African experience” (as cited in Aschroft et al., 1989).

Moreover, in his essay *Imaginary Homelands* originally published in 1991, Salman Rushdie advocates that the English language is where writers can deliberate the problems that challenge the evolving independent colonies. He commented on how a colonial language can be re-formed and act as a resistance in order to reflect the colonized’ postcolonial experiences and free them from the clutches of colonization (Rushdie, 1992).

The contending ideologies on the use of English language, on the other hand, advance Aschroft et al’s (1989) and Kachru’s (1983) strategies of linguistic appropriation as effective counter strategies by transforming the imperial language in expressing their native sentiments. Awan and Ali (2012) consider that these strategies of appropriation contribute to the birth of the varieties of ‘englishes.’ Aschroft et al (1989) identify strategies of appropriation which include the following: glossing, the use untranslated words, interlanguage, syntactic fusion, code switching and vernacular transcription, while Kachru (1983) points out some other strategies of appropriation - lexical innovations, translation equivalence, contextual redefinition and rhetorical and functional styles. Khosa et al (2018) explain the use of “Echo Words” as a new strategy of appropriation. Quinto and Santos (2016) further expound that “different forms of literature were used by literary artists to free themselves and the nation from the impositions of the colonizers of a standard or of a norm.”

Postcolonial writers consider the appropriation of English language as a tool for their own literary writings (Felemban, 2011). This paper, on the other hand, takes a closer look on how selected Zamboangueno writers appropriate both the English language and Chavacano (a Spanish-based creole language used in southern Philippines) in expressing their own distinctive regional identities. In this paper, the researcher explores how these writers utilized the textual strategies of appropriation in postcolonial writing devised by Aschroft, Griffith and Tiffin (1989), which form the critical framework of this study, in cementing their identities as Chavacanos or Zamboanguenos. Aschroft et al. (1989) identify and define various strategies that include glossing, the use of untranslated words, interlanguage, syntactic fusion, and code-switching/ vernacular transcription. *Glossing* is the explanatory comment of an unfamiliar term that is attached to the text. It can be either in a form of a word, a sentence, or a clause that gives definition/interpretation of the non-English term. The *use of untranslated words* allows some terms to be unglossed or untranslated in order to express one’s own distinctive regional identity. Another technique is the *interlanguage* which attempts to generate an ‘interculture’ by fusing linguistic structures of the two languages. *Syntactic fusion*, on the other hand, combines two unlike linguistic structures by mixing the syntax of local language with the lexical forms of English or the other way around. Finally, *code-switching and vernacular transcription* switch two or more linguistic codes in conversation.

Related to the study, this paper aims to examine the six short stories written in English by two Chavacano writers, namely Emigdio “Mig” Alvarez Enriquez and Antonio Reyes Enriquez from Zamboanga City in Southern Philippines and find out how they assert their own identity as Chavacanos by the deft use of English language and by making it more “Chavacanzed” to carry the cultural experiences of the Zamboanguenos. Both writers use the language of the colonizer (i.e. English) as a means of reaching out to a wider audience and yet empowering their identity as Chavacanos/ Zamboanguenos. Therefore, given this thesis statement, this paper has the following objectives: (1) identify the types of language appropriation commonly used in the six Chavacano short stories, (2) categorize these types in terms of use, and (3) analyze the relevance/contribution of the short stories to Philippine Postcolonial Literature.

Philippine Postcolonial Writings in English

The Philippines is a multi-cultural and multi-lingual country with over hundred regional languages, majority of which are Malayo-Polynesian languages. Filipino and English are the two official languages spoken in the country; Filipino, the country’s national language, is used for local communication while English is used in higher education, business and media. Local languages, such as Tagalog, Cebuano, and Chabacano are used only for daily communication (Sippola, 2016).

Laurel (2005) advocates that every Filipino must understand that English is a “global language” and that Philippine English must be utilized as their own language. He proposes for the necessity of producing a Philippine literature in English, Filipino, or any language that can inspire the imagination of Filipinos and encourage a wider audience. Before Laurel’s advocacy, some of the best Filipino writers in English have already expressed their “ambivalence” towards the use of the colonial language and have, in fact, utilized Philippine English in their literary works. Even those who were educated in the American universities already exhibited their renovation of the Standard English to accommodate untranslatable concepts and indigenous forms of expressions (Quinto & Santos, 2016). Leith (1983)

suggests that English “has often been felt to lack those virtues of warmth, sincerity, and local dignity associated with the minority languages.” In this context, English is consciously brought under the influence of the vernacular language and its cultural tones to convey Filipino virtues. As Raja Rao (cited in Aschroft et al., 1989) puts it, “to convey in a language that is not one’s own the spirit that is own.” In this study, the selected Chavacano writers from the Southern Philippines, like other postcolonial writers, have appropriated English in order to voice out their native sentiments.

The Chabacanos of Zamboanga are among the communities in the Philippines speaking Chabacano, known to linguists as a Philippine Creole Spanish (PCS). It is the only Spanish-based creole in Asia and has the five variants: Caviteño, Ternateño, Cotabateño, Davaoeno and Zamboangeño. Of these variants, Chabacano de Zamboanga (otherwise known as Zamboangueno) is the only surviving PCS (Lipski 1987, as cited by Barrios, 2006 and Eijansantos, 2017). According to Lipski (1987), after the Americans occupied the Philippines, majority of the Spanish linguistic influence has disappeared, yet contemporary Zamboanguenos continue to unveil and incorporate the elements of Spanish in their dialect. Eijansantos (2017) observes that, today, the Zamboangueno creole is still used in primary instruction, broadcasting, and to a limited extent in the press, operating as a lingua franca in the region (Reinecke et al. 1975: 210, as cited in Holm 2001). Furthermore, Eijansantos suggests that every Chavacano speaker has to know that the Chabacano language carries a “gargantuan dimension of an individual’s identity” being “a living dialect which had been enriched by foreign and local cultures of the past as it is being continually enriched with the injection of more words from other foreign and local sub-cultures of today” (Camins, 1999, p. 4; Lipski 2012). As cited in Pramod K. Nayar’s book *Postcolonial Literature: An Introduction* (2008), the Chavacano writer in English, Antonio Reyes Enriquez, asserts that he “sees” the English language rather than hears it when it is communicated with words in Chavacano, thus saying:

“We inject the tone and nuances of the Chavacano voice and his tradition into English, the borrowed tongue. The result, of course, is English with less use of English idiomatic expressions and written with feeling, thought and sentiments of Zamboanga characters and protagonists. (Roxas-Tope, 1998: 85)”

Zamboanguenos own a language, an artifact of a “rich cross-fertilization” that emerged in a region in which both great linguistic variety and significant intersecting areal features predominated (Lipski, 2001). Thus, Chabacano writers embrace their culture in their writings and affirm that their language is an indicator of linguistic and cultural resilience, which endures and grows in number of speakers and sociopolitical impact.

Literature Review

The use of the English language, the language of the center, in a discourse adapted to the colonized place is an important aspect of postcolonial literature. Aschroft et al (1989) describes two processes on how postcolonial writers counter the standard language and substitute it with a native variant to reflect a distinct cultural viewpoint through local usage: abrogation and appropriation. Abrogation denies the privilege of English language, which involves the rejection of the metropolitan power over the means of communication. Appropriation (and reconstitution), on the other hand, is the process of capturing and remolding the language to new usages that results into a separation from the site of colonial privilege. The writers of postcolonial studies then re-form the language, creating a considerable amendment in the linguistic fabric of the English language, in order to express the “differing cultural experiences.” Thus, they seize the language of the center and utilize it in a discourse fully adapted to the colonized place.

Relevant to the study, Khosa et al (2018) analyzed the linguistic strategies of language employed by the Pakistani icon Shazaf Fatima Haider in her novel “*How it happened*” and explored how the writer has represented her religious, cultural, and regional distinctiveness to the world. By using the appropriation strategies devised by Kachru (1983) and Aschroft et al (2002), they found that the author has exhausted all the seven strategies of appropriation and additionally discovered a new one, the writer’s use of Echo Words.” They then established that post-colonial writers in general and Pakistani writers in particular embrace these approaches in order to bring and showcase their rich culture and heritage.

Likewise, Jadoon (2017) scrutinized how Arundhati Roy abrogated and appropriated the English language in her novel *The God of Small Things* in order to represent her postcolonial experiences. In his study he found that Roy altered the English language by exhausting the language appropriation techniques devised by Aschroft et al (1989). Roy defied the use of Standard English and fused it with sub-continental vocabulary, idioms, collocations and mannerisms, Malayalam words and expressions in order to establish the novel in the soil of Kerala to reveal the true characteristics of an Indian culture with a spirit of resistance in order to regain her land, her history and the memories of a pre-colonial past.

Quinto and Santos (2016) analyzed the short stories of Manuel Arguilla, a literary icon of Philippine short stories in English. In their study, they found that the use of untranslated words (on kinship and cultural items) and glossing are the most prominent strategies of appropriating the language. Moreover, they pointed out the similarity of the Philippine short stories in English to other forms of postcolonial literature and found that the stories of Arguilla provided an understanding of the local Filipino sentiments during the postcolonial Philippines.

Awan and Ali (2012) attempted to examine how Khaled Hosseini established himself as a postcolonial writer demonstrating the creative manipulation of the colonial language with the incorporation of Pashto, Arabic and

Persian words in his novel “A Thousand Splendid Suns.” They found that Hosseini appropriated the English language in illustrating Afghan life, enriching it with native linguistic items in order to reflect the ethnic practices and the socio-cultural realities of the Afghan society. Code-switching is found to be the most common strategy employed in his novel.

Finally, Felemban (2011) conducted a linguistic analysis on Fadia Faqir’s novel entitled *My Name is Salma* and examined how the writer departed from the standard use of English language in her search for identity through Salma, the novel’s main character. In her study, Felemban found that interlanguage and code-switching demonstrated “identity construction” and proved that language appropriation can be an opening for creativeness and modernism in language. Felemban advocated that language and identity are inseparable.

The Chabacano Short Stories

This paper attempts to investigate the narrative content of six Chavacano short stories: three by Mig Alvarez Enriquez and another three by Antonio Reyes Enriquez. The stories “*The Doll*,” “*Maria Clara*,” and “*The Bottle*” are written by Mig Enriquez and are part of his anthology *The White Horse of Allih and Other Stories* published in 1985 while the stories “*Pablo-Pedro*,” “*The Night I Cry*,” and “*Asocena*” are taken from Antonio Reyes Enriquez’s *The Night I Cry and Other Stories* published in 1989. These Chavacano writers show their individual creativity through their manipulation of both languages, revealing their ability to play and weave the Chavacano vernacular efficiently with the English language. These stories are representative of postcolonial writing, which Aschroft et al. (1989) describe as “seizing the language of the center and re-placing it in a discourse fully adapted to the colonized place.”

Emigdio “Mig” Alvarez Enriquez, a novelist and a short story writer, is a contemporary writer of Philippine literature in English whose works include *Blood on the Moon*, *A Tale of Two Houses*, *Cachil Kudarát (Sultan of Mindanao)* or *Cachil Corrala*, and *Labaw, Donggon*, all of which won Palanca Awards. His famous novels are *The Devil flower* (1989) and *House of Images* (1983). Enriquez’ *The White Horse of Allih and Other Stories* was published in 1985 where three short stories of this anthology (i.e. *The Doll*, *Maria Clara*, and *The Bottle*) are subject for this study. The contents of this collection were published earlier in the 1950s in either the *Philippine Free Press*, *Solidarity* or the *Saturday Evening News Magazine*. Most of the stories in this collection describe scenes in his home place in Zamboanga City. These stories often speak of conflicts - tradition vs. modernity, idealism vs. reality, virtues vs. moral turpitude, parents vs. offspring, and man vs. woman, his family and society. His work “*The Doll*” won third prize in the *Philippine Free Press* short story contest in 1952. It is written with a symbolic message exposing the shallowness of the culture of machismo fostered on the people of the area by their colonial masters. “*Maria Clara*” speaks about the Filipinos keeping *Maria Clara*’s representation of a virtuous woman, which in the end proves more self-destructive than constructive, more idealistic than realistic. “*The Bottle*” speaks of hypocrisy in split-level Christianity wherein religion remains on the tongue but fails to sink in the heart.

Antonio Reyes Enriquez, a pure Chavacano, is also one of the Filipino Contemporary writers from Mindanao who has written and published over 50 short stories, four published and one still unpublished novel. He has won awards that include the most prestigious award for literature in the Philippines (i.e. two Don Carlos Palanca Awards for short story and two Don Carlos Palanca Award for Literature for two novels) He also received the Pambansang Alagad ni Balagtas Award for Fiction in English by the UMPIL in 1995 and was presented by the Thai Royal family with the SEA (Southeast Asia) Write Award in 2000. In 2013, Antonio was given the Fr. Eduardo Hontiveros SJ Award by the Ateneo de Zamboanga University. His anthology entitled *The Night I Cry and Other Stories* include stories portraying the country life set mostly in the Zamboanga Peninsula. The major characters of these stories often encounter countless conflicts between solidarity and individuality, and between rational and emotional reactions. His “*Pablo-Pedro*” is a story of a rice farmer named Pablo Larracochea who rejected joining the government cooperative resulting in his family’s extreme poverty that they were forced to eat rats for survival. “*The Night I Cry*” is a sad story of a deformed kid named Lito who has deep loyalty to his mother, the subject of village gossip because of her illicit activities with men, including her own brother Felipe. “*Asocena*,” on the other hand, is a story of a boy named Chu whose dog was killed by their dog-eating neighbors. The boy expected his father to deal with his neighbors regarding his dog’s death.

Textual Analysis of the Short Stories

This study attempts to investigate how these writers both appropriated and re-formed the English language into a language that is Chavacano in nature. Employing Aschroft et al’s (1989) textual strategies, the writers’ artistic use of language via linguistic appropriation gains their confidence in interpreting and defining their cultural identity, with the short stories serving as their ground for linguistic innovations. Qualitative textual analysis revealed that of the five linguistic strategies, *code-switching* and *glossing* are the most prominent techniques used by the two writers. How these authors depart from the standard conventions of English language by using linguistic strategies in their writings are illustrated below:

1. Code-Switching and Vernacular Transcriptions

Switching between two or more codes, otherwise known as *code-switching*, is the most common method these Chabacano writers used in their writings. Aschroft et al (1989) describes this technique as “employed by the polydialectal writers which include variable orthography to make dialect more accessible, double glossing and code-switching to act as an interweaving interpretative mode, and the selection of certain words which remain untranslated in the text.” These writers intentionally code-switched to convey the intimate feelings attached to

these vernacular terms, which became more effective in creating a strong connection with their culture and history. The language used in the text has become an Other language. Hence, writers use this strategy in order to establish a “cultural distinctiveness” and reflect into their own writings the way they act, the way they think and the things they own.

Mig Alvarez Enriquez and Antonio Reyes Enriquez are both effective in using this strategy in reflecting and cementing their Chavacano identity. Their extensive use of untranslated words through code-switching can be broken down into seven categories as follows: household articles, dress and ornaments, food and drinks, rustic landscapes and sceneries, kinship/relationship terms, religion, and vernacular expressions. These play a major role in giving insight into their cultures and define themselves in terms of ethnicity, religion and social status. The terms within categories regularly intersect as highlighted and illustrated below.

Household articles. The writers’ use of code-switching by untranslating *household articles* in their writings makes it effective in readers’ understanding and appreciating how the Chavacanos preserve their cultural heritage and unveil their uniqueness which is tainted by the influences of the previous colonizers. It is significant to note that many of the Chavacano customs, traditions, and cultural norms can be traced back to the Spanish colonizers. As a result of more than 300 years of stay in the country, many Spanish words are added not only to the Chavacano vocabulary but to other Filipino languages as well. The highlighted terms below used in the short stories illustrate this:

“When he let her go, her cheeks were as hot as the glass of a **lamparilla**...” (Maria Clara, p. 51).
 “A farmer like you, he said, as if he were reading this from a **periodico**” (Pablo - Pedro, p. 26).
 “At home Ingo climbed the stairs, his feet heavy on the wooden steps. He walked into the **sala** and hooked his buri hat on a deer’s horn hanging on the wall by the window” (Asocena, p. 4).
 “I didn’t give him that doll,” Doña Enchay explained hastily. “He happened upon it in my **aparador** when I was clearing it...” (The Doll, p. 54).

The terms *lamparilla* (a small lamp), *periodico* (newspaper), *sala* (living room), and *aparador* (sideboard) are just a few of the Spanish words that remain in the Chavacano vocabulary until now. It could be that the writers’ employing of the mother tongue in their writing is to strengthen their cultural identity.

Dress and Ornaments. Terms referring to *dress and ornament* are grouped in another category. These terms are artistically used by the writers to showcase the clothing styles of the Chavacanos during the early 1950’s - the period when the stories happened. Examples are the following:

“She was frightened but she yielded - allowing her **rengue pañuelo** to brush against his stiff **chaleco**” (Maria Clara, p. 49).
 “Lito’s mother came into the kitchen wearing a diaphanous silk **camison**” (The Night I Cry, p. 38).
 “He slobbered the saliva running down his chin and on to his **camiseta de chino**” (The Night I Cry, p. 52).

The writer’s use of the clothing piece *rengue pañuelo* (shawl made from pineapple fabric) reflects the early Filipino traditions of weaving and embroidery, which were acquired from the Spanish colonizers and integrated into their culture up until the later part of the 19th century. Likewise, the terms *chaleco* (vest), *camison* (female nightshirt) and *camiseta de chino* (male under-shirt for barong tagalog) highlights the Filipino clothing styles during that period. Here, the writers purposefully use these terms since they have no exact equivalent English terms.

Food and Drinks. Another cultural marker commonly used by both writers in the stories pertains to food and drinks. Many of the Filipino foods are a combination of influences from different races such as Chinese, Malaysian, Spanish, American and continuing to transform even now. Among the different types of Filipino foods utilized in the stories are pointed out below:

“Ma brings in a plate of **adobo** and goes back to the kitchen to get a bowl of **sinigang**” (Pablo-Pedro, p. 24).
 “Tomas always bragged they’d kill my dog for **asocena**,” said Chu” (Asocena, p. 2).
 “They had been drinking since early that morning, the half-empty plates of **caldereta** beside them” (Asocena, p. 3).
 “Already there were men drinking as the boy and his father passed by the **tuba** stores along the beach” (Asocena, p.3).

Food historians claim that 80% of Filipino dishes are of Spanish origin. These can be proven further by the writers’ mention of dishes like *caldereta* (a goat meat stew), *adobo* (chicken or pork stew) and *tapa* (thin slices of meat and cured with salt and spices often cooked fried or grilled), which proves the Spanish influence on local Filipino cuisine. *Sinigang* (sour soup), on the other hand, is also a popular dish in Filipino gastronomy that is associated to the Malaysian ‘singgang.’ Moreover, *asocena* (dog meat) is a Filipino delicacy, which is a popular *pulutan* (canape) during drinking sessions, especially partnered with *tuba* (Philippine coconut wine).

Rural landscapes and sceneries. Similarly, *rural landscapes and sceneries* were left untranslated by these Chavacano writers as these culture-specific terms pertain to the setting’s geographical location expressing the

specificity of the local setting thereby translating such terms into English will lessen their significance. Among the vernacular terms employed are as follows:

“But you go to the *tarian* yourself and drink tuba with *galeros*” (The Bottle, p. 43).

“The two of them went up the shore and on to the cluster of *nipa-sawali* houses above it” (The Night I Cry, p. 55).

“It was always fun to watch Leal chase the big monkeys in the cornfield, for as the dog passed under the low branches of the trees on the slope of a small hill above the *kaingin*, the monkeys hanging by their tails from the low branches would reach out and pull Leal’s tail” (Asocena, p. 1).

“On the little deserted and unlighted dock where the wind was carefree and all was still except for the muffled cry of a *hadji* in the distant Moro village and the mournful beat of an *agong*” (The Doll, p. 60).

The writers’ descriptions of the rural landscapes and sceneries in the short stories artistically demonstrate their diverse culture and rich heritage, contributed to by people of different languages, tribes, races and religions. The Muslim terms *hadji* (a Muslim who completed the pilgrimage to Mecca) and *agong* (Muslim musical instrument); the early Filipinos’ traditional rural houses, the *nipa-sawali* (huts constructed out of bamboo and roofed with palm leaves); the *kaingin* system (slash-and-burn, a clearing technique for clearing forests to provide farmland); and the *tarian* (cockpits), which is the venue of cockfighting, a sports popular among Filipino men all evoke the rural setting during the early 1950’s. By using these term in their stories, the writers are able to showcase how their culture differs from those of other peoples in the world.

Kinship / relationship terms. The writers also use *kinship/relationship terms* as one strategy of appropriating the language reflecting the Chavacanos’ tight family and interpersonal relations. With the basic unit of the society, the Chavacano family and the Filipino family in general, comprise immediate family members (i.e. father, mother, and kids) which extends up to the intermediate family members (i.e. aunts, uncles, grandparents, and cousins) and other outside relations (i.e. godparents and close friends). This made Filipino kinship linguistic system more complicated than that of American English and other cultures. On the other hand, Chavacano writers emphasized the use of the kinship terms in order for the readers to understand how unique the Chavacano culture is when it pertains to kinship terms.

“All right, *mujer*,” he said, “but not the doll!” (The Doll, p.55)

“The curls will not harm him, *Marido*,” she said. (The Doll, p. 55)

He was just a common father until his *suegro* left him for his fortune and his fishing boats. (Pablo-Pedro, p. 24)

“Forgive me, *hija mia!*” She remembered the passionate entreaty of her mother who followed her there. (The Bottle, p. 39)

Pilar sat on a chair by her son. “How’s my *palangga?*” she said. (The Night I Cry, p. 39)

Chavacanos, on the other hand, have their own special way of addressing kinship terms. Terms of endearment such as ‘*mujer*’ (mujer/wife), ‘*marido*’ (husband), ‘*suegro*’ (father-in-law/mother-in-law), ‘*hija mia*’ (my daughter) and ‘*palangga*’ (Visayan term for beloved) illustrate this. Thus, appropriating the language via the use of kinship terms is an effort performed by these writers to contrast their family system with that of other cultures; hence, a way of conveying cultural distance with the rest while cementing their own identity.

Religion. Terms on *religion and religious practices and beliefs* were also prevalent in the short stories. In the Philippines, the establishment of Catholic churches by the Spanish, the Protestant churches by the Americans and the Mosques by the Muslims has made Filipinos more diverse when it comes to religion. These reflect the multiplicity of beliefs and practices of people, specifically in the southern part of Philippines, where Roman Catholics, Protestant groups, Muslims and members of other sects intermingle. These Chavacano writers purposely un glossed religious terms in their stories to suggest that religion is also a significant aspect in the lives of Filipinos as illustrated in the following excerpts:

“**Que dios te perdone**, Endong!’ Doña Enchay exclaimed crossing herself and looking like she was ready to cry” (The Doll, p. 57).

“He must listen to advice, **El que no oye consejo, no llega a ser viejo**” (Maria Clara, p. 51).

The expressions ‘Que dios te perdone’ (May God forgive you) and ‘El que no oye consejo, no llega a ser viejo’ (He who hears no advice will not reach an old age) are intentionally expressed to convey their complete religious connotation.

Vernacular Expressions. These Chavacano writers also code-switched the vernacular expressions in the shorts stories. The writers’ purposeful un glossing of such expressions is very effective in constructing their cultural identities, in articulating their cultural attitudes and in expressing their cultural beliefs, values and norms as could be gleaned in the following excerpts:

“I was thinking then, **Hijo de cabra!** What if Ma is right and all the grain will go to waste even though we keep it in the shed?” (Pablo-Pedro, p. 30)

"But now I can no longer understand how you can be so mean with your children. Just look at what you've done. Mira muy bien. **Son pobrecitos!**" (Pablo-Pedro, p. 31)

"**Calla la boca,**" I say to the little one. "**Rayo!** Now you'll go to bed without any supper..." (Pablo - Pedro, p. 33)

The terms *hijo de cabra* (son of a goat, which means someone/something that is out of ordinary), *son pobrecitos* (poor son), *calla la boca* (shut up) and *rayo* (go away) are cultural-specific and need not to be translated.

2. Glossing

Glossing is another device used by the selected writers in appropriating the English language. This device uses a parenthetical translation of a non - English term. For example, Aschroft et al. (1989) cited Chinua Achebe's juxtaposition of "obi" and "hut" in the sentence 'he took him into his **obi** (hut).' The word 'hut' only functions as a referent in this context as it indicates its insufficiency to convey the cultural concepts connected to the Igbo word. Thus, the retention of 'obi' creates a positive effect in preserving the metonymic function of a cultural text.

Oftentimes, writers gloss the culture-specific terms since readers from outside their culture do not know the respective meanings of such words. In the following examples below, both Chavacano writers glossed some terms in the dialogues, attaching explanatory notes within the sentence, primarily to convey a cultural distance. Through this, readers will know how these Chavacano writers value their own vernacular terms in conveying their cultural concepts.

"She's a **milagrosa**. Haven't you heard how she appeared on a limb of a tree before three little children ---" (The Doll, p. 56)

"You should have thought about that before laying down those pipes," I said. "Anyway, I don't want to drink your tasteless faucet water. I have my own well." "**Pozo?**" he said, as though I had struck him across the face. "You call that water from your old well 'drinking water'?" (Pablo-Pedro, p. 27)

"I use to have respect. Si, for you're my older brother, **mi hermano mayor...**" (Pablo-Pedro, p. 31)

"We'll go now," said the father. "Say good-bye, Chu." "**Adios, Tio Pedro**" (Asocena, p. 8).

In order for the reader to understand the meaning of the term *milagrosa* in the dialogue, they must first digest the explanatory remark in the succeeding sentence to know that it actually means miraculous. Likewise, the term *pozo* will be understood by the readers as a 'well' through descriptions provided before and after the term has been used.

Moreover, glossing the terms *mi hermano mayor* and *adios* conveys the Chavacanos' cultural norms. In the Philippines, demonstrating love and respect for elders is a valued tradition. Expressing profound respect for elders by way of addressing someone older than them such as using family titles like *Tatay Inngo* (which means 'father' Inngo), *Nanay Magda* (Mother Magda), *Tio Pedro* (Uncle Pedro) etc. and answering elders with 'po' and 'opo' (which means 'yes' in a very polite way) is a cherished norm among Filipinos, together with not leaving without saying goodbye to elders. These Chavacano writers, as Filipinos, also employed these cultural norms in their writings so that readers will understand how they value their culture and, in the process, also manifest cultural distance.

The overall analysis revealed that the use of untranslated words through code-switching and glossing are prevalent in the six short stories by the two Chavacano writers. The comprehensive use of Chavacano terms and expressions confirm these stories as postcolonial in nature, with the writers intentionally using the language as an innovative approach on self-empowerment to represent their native sentiments and cultural identity.

Conclusion

Applying Aschroft et al's (1989) textual strategies on appropriation, the study revealed that the Chavacano short stories are definitely postcolonial in nature wherein both writers, namely Emigdio Alvarez Enriquez and Antonio Reyes Enriquez, used abrogation and appropriation as significant tools in their writings. Together with the other writers from other former colonies who innovated their styles and adapted new linguistic strategies, these Chavacano writers had indigenized the English language and endeavored to preserve their language in order to cement their socio-cultural identity. While English is the dominant language, the stories are interspersed with many Chavacano expressions. The study further found that code-switching and glossing are the prominent techniques used by both writers. These terms consistently used in the six stories were classified into seven categories: household articles, dress and ornaments, food and drinks, rustic landscapes and sceneries, kinship / relationship terms, religion, and vernacular expressions, all of which coincide with Aschroft et al's view that "there is a paradigmatic tension between the colonizer and the colonized." Unglossed terms play a major role in giving insight into cultures and help define a group's ethnicity, religion and social status. Both Chavacano writers were good in using the conqueror's language and using it as a form of empowerment by appropriating it and giving themselves the means to assert their own identity as Zamboanguenos. Moreover, they artistically exhausted these techniques in order to cement their indigenous characteristics. Finally, they demonstrated that the supremacy of English language in postcolonial world could be challenged and countered through the linguistic strategies of abrogation and appropriation. In a sense, appropriating the English language in the Chavacano short stories was the writers' ultimate way of "writing back to the Empire."

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Telepathic Cinematic: Instances from Alvin Yapan's oeuvre

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Abstract

Taking a turn from Jacques Derrida's deconstruction of *telepathy* as pathos possible only with and against distances spatial and otherwise, this essay cites filmic instances in the filmmaker Alvin Yapan's oeuvre (including *Ang Panggagahasa kay Fe* (2009), *Debosyon* (2013), and *An Kubo sa Kawayanan* (2015), among others) that intimate telepathic encounters that give time for critical differences between categories such as class, sexualities, species, etc. to turn into a moment of chance toward eros. Such rehearsals of the telepathic can then only be metacritically instructive as to how the materiality of the cinematic can be sensed again: that the differences between the filmic and the real, the spectacle and the spectator, is ultimately traversed in the telepathic time that is the gesture of watching the cinematic. This phenomenology of the cinematic is telepathized as a critical enterprise, nominating the act of critical writing as that telepathic moment which, in its constellative possibilities, rehearses the empathetic, i.e. wagered concurrence of pathos, amidst the otherwise arbitrary differences (in this particular case, Derrida's telepathy and Yapan's cinematic), as to emerge a moment of critique.

Keywords: *(re)imagining extremism in media and pop culture, visual representation of difference and extremism, (de)voicing difference in language and literature, Filipino cinema, telepathy*

Telepathic

In his essay "Telepathy," Jacques Derrida, coming from Sigmund Freud's hesitant stakes on the matter,²⁹ dreams of the telepathic as "must not be of the family of 'knowledge' or 'non-knowledge,' but of another kind" (Derrida 2007, 244). With the telepathic as such, Derrida then asserts of his act of essaying that:

[Y]ou [the reader] will discover nothing from me as regards the "enigma of telepathy." In particular, I will preserve this at all costs, you will not be able to know "whether or not I believe in the existence of telepathy." This opening could still allow one to think that I know, myself, whether or not I believe, and that, for one reason or another, I am anxious to keep it secret, in particular to produce such and such a transference effect... I know nothing about it. I apologize: if I have given the impression of having secretly "taken sides [*pris parti*]" with the reality of telepathy in the occult sense. I am sorry that it is so difficult to avoid giving such an impression... That's how I want to appear: not to take sides [*Partei nehmen*] and to remain "without bias." And I will have concluded as in *Beyond...*, without concluding, by recalling all the reasons I have for remaining without bias. It really is the first step that costs. There you are, asleep, propped up [*calée*] in your armchair. I have no opinion, you understand, "no judgment." This is my last word... But you don't think that I might be dissimulating at the start? And again at the end when I say that I do not know anything about it? (Derrida 2007, 245)

The aporia thus: for the telepathic is beyond the economies of "knowledge" and "non-knowledge," to speak about it is to never take side—not because of the being beyond non-/knowledge of the telepathic renders one to not know anything of it, but precisely because it is such being beyond non-/knowledge that one cannot fully take into account what the telepathic perhaps is and is not. To not take side in speaking of the telepathic is therefore not to absolve oneself, as to be toward a humility of "no judgment"; it is instead to know and to not know that one perhaps is or is not speaking of the telepathic.

And yet, the materiality of the essay must also beckon the telepathic: for while telepathy may or may not be essayed, it is still a "word [that] remains, does it not, especially if it were a proper name, without comparison with everything that might surround it. That word was taking its time." (Derrida 2007, 226). The aporia then of the telepathic is a matter of time,³⁰ one whose possibility is given oneirically, as to "leave the field open to every eventuality (just about)" (Derrida 2007, 246). It is by this openness of the field that Derrida dreams for a wager on the telepathic:

²⁹ A translator's note on his essay (Derrida 2007, p.424) enumerates Derrida's engagement with Freud's texts: "Derrida is referring in particular to the following texts in *The Standard Edition of the Complete Psychological works of Sigmund Freud*, ed. and trans. James Strachey et al. (London: Hogarth Press and the Institute of Psycho-Analysis): 'Psycho-Analysis and Telepathy,' 18 (1995): 173-93; 'Dreams and Telepathy,' 18: 195-220; and 'Some Additional Notes on Dream Interpretation as a Whole' which includes a section on 'The Occult Significance of Dreams,' 19 (1961): 135-38; and to 'Dreams and Occultism,' in Freud's *New Introductory Lectures on Psycho-Analysis*, trans. James Strachey, Pelican Freud Library, vol. 2, ed. James Strachey, assisted by Angela Richards (rpt., Harmondsworth, UK: Penguin Books, 1983), 60-87."

³⁰ On time, with and against the aporia of gift, see Derrida (1992).

...Sometimes I also approach Telepathy as if it were an assurance finally instead of muddling everything up, or complicating the parasitism, as I told you and as I believe, I hope for complete presence [*la toute-présence*] from it, fusional immediacy, a parousia to keep you, at a distance, in order to keep myself within you, I play pantheism against separation, so you are no longer leaving, you can no longer even confront me with your “determination,” nor I

Fort: Da, telepathy against telepathy, distance against menacing immediacy, but also the opposite, feeling (always close to oneself, it is thought), against the suffering of distancing that would also be called telepathy (Derrida, 2007, p.258-9)

Telepathy is *tele* + *pathos*: the affect with *and* against the distance, the distance with *and* against the affect. The telepathic then is a wager: it is the insistence to feel over distance, the resistance to distance through feeling; and the insistence of distance in feeling, the resistance to feeling because of interminable distance. Such wager on telepathy is then instructive of a metacritique on Derrida’s eventuation of the telepathic in his essay: that despite the seemingly impossible distance toward the word *telepathy* as being beyond non-/knowledge, one feels with and against such distance as to dream of its possibility; and conversely, despite the seemingly theoretical intimacy with the telepathic being essayed, such is only eventuated with and against the distance to said word. In other words, telepathy is eventuated only with (as manner of approach) *and* against (as oneiric interruption) the telepathic itself.

Such feeling with and against distance of the telepathic, because beyond non-/knowledge, wagers beyond the conception of distance in terms of the spatio-temporal: it is “to lose one’s head” (Derrida, 2007, p.242), and therefore pointing toward a discoursing on differences.³¹ Hélène Cixous, in her own dreaming of the telepathic possibility, rehearses it as an opportune by which an intimate encounter between the human and nonhuman can be eventuated:

I am writing all this telepathically with Aletheia my magic cat. She mimes everything I think at the very moment. While with a beating heart I sink deeper into the sublime path leading to the Dreaming True, I can see her truedreaming with a beating heart and quivering nostrils by my side, she never stopped looking at me in the eyes I was still holding the hand, she was squeezing my hand in hers, and felt the warmth of it through her white fur glove. We were in the same dream. I was in Elysium. ‘I felt uneasy, smelt odours of geraniums and orange trees, felt a sensation of extraordinary light and of happiness.’³² (Cixous 2011, 65)

Cixous essays the telepathic as the erotic: a moment that renders a certain intensity of knowing each other³³—which, as instantiated by her prose, takes place between her, a human, and Aletheia, a cat. One, of course, can recourse to thinking that such moment can only be an instance of anthropomorphic imposition upon the nonhuman: that the cat looking at her eyes and holding her hand were merely feline gestures that do not implicate right away a truth of telepathy. However, it must be repeated: that these gestures do not implicate *right away* the truth of telepathy only gives the distance by which one can wager on the eventuation of the telepathic. In other words, if it is for the ontological differences between these two parties that the telepathic cannot be assured, it is also by these differences that one can also insist on the telepathic possibility. Cixous can only articulate it most elegantly: “One cannot give *proofs* of the dreaming true. Or of telepathy. Since it takes places inside in the inner foreign country.” (Cixous 2011, 72).

With the being aporiac of the telepathic that renders it impossibly possible, Cixous then dreams as to how to rehearse it:

Telepathy is a matter of habit, says Freud to himself. It remains to know how to get into it. It is the same for dreams. It is the same for cats. The more I listen to them, the more they speak to me. Their faithfulness depends on my faithfulness. The more I dream, the more I allow myself *to dream/to be dreamt*, the more dreams to come to me. It is the same for the trees which stretch out their arms to us. Some of our friends don’t want to hear a thing about it. They walk past an avenue which opens out and they do not take the path. Yet those so powerfully powerless arms, which only wait for a glance to cry out a name to call me, are mine, it is the little one—the child who was happy and who is the keeper of happiness in my ruins, who holds them out to me... (Cixous 2011, 72) (stress mine)

If the telepathic is erotic, whose eventuation is in knowing each other, to telepathize therefore is not merely to feel with and against distance *for* the other; instead, it is also to be felt with and against distance by the other. The telepathic thus is dreamed to be critical in being beyond the determination of a subject and an object in a given telepathic bond; instead, in such bond, all the telepathic things³⁴ involved, human or not, are synchronized

³¹. Différance, for Derrida, is to differ and to defer; see “Sign Structure, and Play,” in Derrida (1978, p.278ff); and “Différance,” in Derrida (1982, p.1ff)

³². Cixous quotes Proust (1971, p. 212).

³³. Such relation between the erotic and knowing is articulated by Mathews (2003) through what she values as a practice of encounter that is “a felt form of knowing, only secondarily translatable into information” (78).

³⁴. *Things* is critically selected as a signifier as to elude the objectification in a subject-object dynamic; see introduction in Bennett (2010).

in their feeling—in order words, *sympathetic* of each other. In being beyond then the determination of subjectivity, the telepathic then allows for an eventuation of an utmost eros, one when even the most extreme of differences are navigated, as things can possibly replace each other *as* each other—in Cixous' instance, herself as the trees whose "so powerfully powerless arms" are also hers, which is also "the little one—the child..."

The telepathic therefore can be wagered as epiphanic, whose erotic potency *might*³⁵ permit differences to be breached. Such theoretical stake one can telepathize with, as to go over its distance with and against praxis—that is, to telepathize such telepathizing on telepathy as "an assurance finally" of a telepathic enterprise to be nominated as a moment of *critique*. And because such critique risks with and against the telepathic as an aporia of non-/knowledge, such can only feel with and against "the instances [of awakening], the places where waking consciousness breaks through [*Einbruchsstelle*]. The figure [of the dialectical image] is first produced [*herstellen*] out of these places [*Stelle*] like a constellation [*Sternbild*] from luminous points [*Punkten*]." (Adorno and Benjamin, 1999, p.106, in Auerbach, 2007).

To be telepathic therefore is to be constellative, in its simultaneous consideration of points (as feeling) and spaces (as distance)—for to be constellative is not only to recognize the spaces to be between the points (that is, the distances to be separating of affects), but also the points to be between the spaces (that is, the affects also to be separating, or traversing, of distances).³⁶ With such constellative sensing of criticism, to rehearse then a *troping* in discourse,³⁷ while often seen as crude and violent, can be sensed to be just as much erotic—for such turn is perhaps the telepathic moment by which different pathic instances are to eventuate with and against their seemingly logical distance, insisting therefore toward a certain intimacy. Such can then be sensed in critique as the telepathic moment of empathy: that because and despite the differences of these instances, a concurrence of pathos is *wagered*, and therefore *willed*, to be eventuated.³⁸

With and against the distances then amid its considered critical points, the act of critical writing is a practice of telepathic empathy. Such telepathic gesture can then be metatextually intensified, as to rehearse telepathy in the very materiality of the critical text: this is a wager toward a telepathic possibility between the critical writing and reader, that is, to insist that with and despite the disseminative distance,³⁹ a certain erotic can be empathized. It is by such wager that can one sympathize with the arbitrariness of a text, with all its wager, as to telepathize it as a moment emergent of an instance of critique.

It is by this telepathic nomination of the critique that *this* essay turns to itself: that in its attempt to wager on the telepathic, if the rehearsal of the constellation is only eventuated with and against distance, with and against the seeming organicity then, a turn so violent can only be the most critical as to instantiate the very distance with and against which one can *perform* telepathy.

What then of the suddenness in the succeeding half of this essay which discourses on the possibility of the telepathic between two points, nominated as the spectacle and the spectator, specified as the film and the audience, but an instance as well of a willed telepathy rehearsed in and through this very essay, insisting on a certain pathos possible with and against the distance between the telepathic and the cinematic. Metacritically, such telepathizing of the essay between the telepathic and the cinematic is ultimately taken with and against the distance of the present essay in relation to *you*, reader, as to incite an empathic moment of understanding, by which emerges a critique—that is to say, what follows, in its seeming arbitrariness, is a certain distance, with and against which *you* can wager as to feel, or to telepathize with this essay itself.

Cinematic Instances from Alvin Yapan's Oeuvre

1. *Panggagahasa kay Fe (The Rapture of Fe)* (2009) narrates the return of Fe (played by Irma Adlawan) to her hometown after years of working overseas, to the seemingly apathetic welcoming of her husband Dante (played by Nonie Buencamino). A quiet tension exists between the couple, insisting the cinematic irony of distance in the supposed nearness. Amid the everydayness of the domestic violence Fe has been enduring, she starts receiving baskets of fruits at her doorstep from someone unknown. The film then unfolds toward the mysterious suitor, detouring through Fe's reemerging affair with the young Arturo (played by TJ Trinidad), as to finally reveal the

³⁵. *Might*, for Derrida, as power and as possibility: "Like the very *event* whose mighty power is always might— which makes something come, come about, happen, or arrive." See Derrida (2006, p.20).

³⁶. Such interplay is critical in constellation, for it is "no metaphorical constellation of fixed stars: it is more like a momentous conjunction." (Auerbach 2007).

³⁷. In the introduction of his book, White (1997) explicates on his assertion that discourse is a genre to be maneuvered with and through the use of tropes.

³⁸. Most articulate is Jamison's (2014) wager on empathy: "Empathy isn't just something that happens to us—a meteor shower of synapses firing across the brain—it's also a choice we make: to pay attention, to extend ourselves. It's made of exertion, that dowdier cousin of impulse. Sometimes we care for another because we know we should, or because it's asked for, but this doesn't make our caring hollow. The act of choosing simply means we've committed ourselves to a set of behaviors greater than the sum of our individual inclinations: *I will listen to his sadness, even when I'm deep in my own. To say going through the motions—this isn't reduction so much as acknowledgment of effort—the labor, the motions, the dance—of getting inside another person's state of heart or mind.*" (p. 23). Such is the telepathic "losing [of] one's head" (Derrida, 2007, p.242), as rehearsal of the erotic.

³⁹. It is this disseminative distance, "the *is* that couples reading with writing" that Derrida "rip[s] apart" in his titular text; see Derrida (1981, p.64).

supernatural turn: it was a *kapre*, an equine humanoid creature, living in a nearby old tree, a witness to Fe’s suffering, who has been leaving her baskets of fruits. Such courtly gesture of the *kapre* renders a wager to traverse the creaturely differences between the two. And so, as the film punctuates with Fe finally facing the empathic *kapre*, beckoning her to eat the black rice that is said to cause its human consumer to never return to the human world, the offering transcends mere seduction: it becomes a gift indeterminate for its becoming for her a blessing or a curse—and therefore, giving Fe a wager in time. As such, the scene then becomes metatextual, as its being a punctuation gives the character the time telepathically beyond the cinematic world, and toward the exo-cinematic that is the earth itself.⁴⁰

2. In the penultimate scene in *Sayaw ng Dalawang Kaliwang Paa (Dance of Two Left Feet)* (2011), the homoerotic is finally revealed, after the hour-long cinematic tension between Marlon (played by Paulo Avelino) and Dennis (played by Rocco Nacino). A semblance of confession is eventuated, after having finally perform the dance they have been preparing for in the entire filmic duration, when Marlon and Dennis, with the former in the latter’s arms, share an erotic moment of a lasting gaze.⁴¹ Marlon, of course, despite his resistance, is well-aware of Dennis’ blooming affections toward; however, with and against the wordlessness of the said last/ing gaze, the resistance yields as to eventuate the most erotic: a tear falls from Marlon’s eye. As the very punctuation of the film, the moment disseminates, wagering then their pathos to be beyond the disclosure of the cinematic event—and therefore, beyond non/knowledge.

3. *Gayuma (The Pilgrim Lovers)*⁴² (2011) narrates the story of Delfin (played by Kalil Almonte) and Carla (played by Mercedes Cabral): the lovers had to embark on a pilgrimage when Delfin, after having successfully making the rich Carla fall in love with him with the *gayuma* (love potion) concocted from the advice of a possessed statue of a Child Jesus, falls into a deep slumber, the only remedy for which is for Carla to carry his body on foot, all the way to a waterfall where they must both bathe naked. After having completed the pilgrimage and successfully waking Delfin, Carla repeats to him her response to his doubts before falling unconscious: that she has indeed loved him since the first time she saw him. Such instance punctures the pathos in precarity, as doubt would insist: that such utterance is only instantiated by the *gayuma*. And yet, such doubt must also turn against itself, for if the efficacy of the *gayuma* is in the triumph of the eros, to doubt that puncturing moment would mean the failure of the *gayuma*, for the utterance ceases to be erotic. The *gayuma* therefore subjects into a pharmakonic⁴³ aporia that wagers beyond non/knowledge not only the love of Delfin and Carla, but as well as its cinematic arrival to the audience: as one is never to be certain of the nature of the couple’s eros, one can only traverse empathically the distance insisted by the aporia.

4. *Debosyon (Devotion)* (2013) opens to a critical moment: while spending the entire afternoon in the woods looking for rare orchids to be sold in the market, Mando (played by Paulo Avelino), a devotee of the Lady of Peñafrancia, falls from a tree and loses consciousness. Upon waking, he stumbles upon Salome (played by Mara Lopez), who takes him into her hut to tend his wounds. Mando soon finds himself often visiting Salome in her lone hut, eventually making the two fall in love. As the erotic becomes more apparent between them, Salome is driven to confess to Mando her identity: she is, in truth, not human, but the half-serpent goddess Oriol, cursed to stay in the woods. Mando retreats in fear, although he attempts to free Salome from her curse by bringing with him an *albularyo* (healer), who advised him that perhaps, praying to the Lady of Peñafrancia might help Salome. Following the word of the *albularyo*, Mando joins the festival, making his way through the crowd as to reach and touch the statue of the Lady. Upon encountering the statue face-to-face, however, Mando hurries his way back to the woods, and into Salome’s arms. As the erotic is eventuated, the film punctuates with Mando telling Salome what made him return: as he faced the statue of the Lady, what he only saw in it were Salome’s eyes—the epiphany that traversed with and against their prior differential distance. And although such revelation in the eyes of the Lady was not revealed in the cinematic frame to the audience, for what is to be seen was only Mando’s face in the moment of recognition. The film therefore frames a telepathic triangulation, with the audience as the third to whom the sublime point of revelation was cinematically withheld: that with and against such technical distancing, through the film’s affective vibrancy, the audience is wagered to toward a certain empathy for the lovers.

5. The predicament in *Gaydar* (2013)⁴⁴ is Tina’s (played by Pauleen Luna) seeming misfortune of falling for men who turn out to be gay. After her initial encounter with and infatuation to the driver Chard (played by Tom Rodriguez), as to make sure that she is not bound to fall again in her misfortune, Tina enlists the help of her best friend Nick (played by Rafael Rosell), whom she thinks is himself gay. The cliché turns as to further itself: Nick turns out to not be gay and is actually in love with Tina. Upon realizing it for herself, Tina then enlists Chard’s help, as to kidnap Nick and profess to him her belated epiphany. The film ends in an affective resolution, as Nick accepts Tina’s love for him. Such affective turn, however, is also at distance—for what transpired as the penultimate has been at the border of psychopathic, pacified by the romantic mode of the film. Therefore, what is insisted is the

⁴⁰. Heidegger (2002) makes a distinction between the earth (*Erde*) and the world (*Welte*), with the former as that which resists and the latter, opens (p.22ff).

⁴¹. Such can be wagered to be what Walter Benjamin speaks as a love at last sight—“a way of seeing, which involves the ruin of a thing so as to look deeply within it” (Gilloch 1996, p.170).

⁴². This film is based on a short story of the same title by Yapan (2016, p.1ff).

⁴³. Derrida (1981) wagers the *pharmakon* as “this ‘medicine,’ this philter, which acts as both remedy and poison, already introduces itself into the body of the discourse with all its ambivalence. This charm, this spellbinding value, this power of fascination, can be—alternately or simultaneously—beneficent or maleficent.” (70)

⁴⁴. This film is loosely based on the short story “Pag-ibig sa Ikatlong Daigdig” (“Love in the Third World”) by Yapan (2016, p.46ff).

materiality of the film as a romantic thing that, as much as it beckons the audience toward a certain empathic encounter with it, syncopates its distance with the reality of the audience.⁴⁵

6. *Mga Anino ng Kahapon* (Shadows of the Past) (2013) tells of the descent of Irene (played by Agot Isidro) to schizophrenia: after having her husband Ed (played by TJ Trinidad) leave to work abroad, Irene began experiencing the paranoia of being under surveillance, which she deduced to be the military. A distant memory of hers is then unpacked: having lived through Martial Law, Irene hallucinates of being visited by her mother's comrades. As her condition worsens, Ed returns home as to take care of his wife, now being slowly estranged from him. With and against this distancing, however, Ed insists on his empathic toward Irene, eventually convincing her to finally seek treatment. As the couple then began working with and against Irene's condition, they begin going through counseling, in which Irene finally reveals her reason behind her initial conscious resistance against being treated: that she in truth takes pleasure from being watched over by Ed—going as far as relishing in her worsening schizophrenia. Metatextually, such revelation can be intensified as to articulate a certain telepathizing from Irene as a wife not only toward her husband, but as a character of the film toward the audience: that she, of the film, derives a certain pathos from the audience with and against the distance between the world of the film and the earth of the audience, ultimately overcome by the telepathic act of watching.

7. In *An Kubo sa Kawayanan* (The Hut by the Bamboo Grove) (2015), Michelle (played by Mercedes Cabral) shares a certain intimacy with her hut. Despite being beckoned on separate instances by suitors Larry (played by RK Bagatsing) and Gary (played by Marc Felix) to come away with them and move to Manila, Michelle insists on staying. Throughout the film, with her interactions with the things in and around her hut, Michelle is revealed to share a certain telepathic connection with the hut and its surroundings: a lost scissors, for instance, is only missing because it is the hut that hides it. It is by such telepathic connection that Michelle is observed in the film to be talking much inside her head, and not necessarily finishing her sentences for the other characters in the film to comprehend. Michelle's telepathic articulations therefore, because revealed *through* the very materiality of the film—in its incorporation of her inner articulations—triangulates a certain relationship: that of Michelle and her fellow filmic characters, ultimately telepathized to the audience with much comprehension, as Michelle's inner articulations are made comprehensible for them. Such triangulation is metacritical, for the telepathic connection then between Michelle and her things in the bamboo grove can only be the same telepathique performed between the audience and the film itself. Therefore, with and against the distance of the plot revealed by the film in relation to the everyday of the audience, a certain empathy is evoked because there is a telepathic parallel between it and the moment of encounter with the film.

8. Set on a Good Friday, imaginations of terror uttered become the real in *Ang Tulay ng San Sebastian* (The Bridge of San Sebastian) (2016). Bong (played by Joem Bascon) and Francis (played by Sandino Martin), a driver and a nurse respectively, began telling each other horror stories—from folklore to urban legends—as to not fall asleep on their way back from Manila. After a while, the two realize that they have been repeatedly passing through the same bridge—a happening they are both familiar with through the stories they shared. It is then that the two encounter various entities, including a white lady, a band of marching ghosts, a group of rebels, lost souls, and the devil itself; soon, they realize that the bridge has telepathized them into a purgatoric state, and wager that they perhaps have to survive until the Easter Sunday as to make it out alive. The narrative time then runs for the duration of more than a day, from Friday night until Sunday morning; however, much noticeable in the film is its coloration—that even the night was shot during daytime. Materially therefore, through such coloration the film attempts a certain temporal telepathy, manipulating it as to evoke the terrifying. As much as the San Sebastian bridge therefore teleports Bong and Francis, the film then does as much to the audience in terms temporal.

9. *EDSA* (2016) telepathizes seemingly distant lives, in the space that is the film's namesake highway: that of snatcher Jun (played by Aljur Abrenica) and nurse Carla (played by Kris Bernal); entrepreneur Anton (played by Hayden Kho) and street kid Ben (played by John Manalo); and taxi driver Emong (played by Allen Dizon) and teacher Edna (played by Sue Prado) and Kristine (played by Mara Lopez). These lives are constellated through filmic troping, creating cinematic instances as to make possible for intersections: an accident that brings Jun and Carla in a state toward self-revaluations; a series of misfortune that compels Anton to bond with Ben; a chance encounter between Allen and Edna and Kristine, as the former takes the latter two as his passengers. Through such constellation, the film then reveals itself to be telepathic in its working with and against the distances between its cinematic element, as to ultimately project, from its cinematic rehearsal of the said memorialized highway with and against its distance to the audience, a certain pathos; therefore, the film itself and the audience are metatextually implicated as much in such constellative instance.

10. Based on real events, *Oro* (2016) narrates of the ordinary life in an island interrupted by outsiders. Posing themselves as Bantay Kalikasan (lit. "Nature Patrol"), these armed outsiders halt the small mining enterprise of the locals on the grounds of not having the necessary permit—only for these outsiders to eventually seize the mine for themselves. The locals endure the tyranny that took over their island, as they attempt to reclaim their rights on their mine, through the empathic initiative of their Kapitana (lit. "captain") (played by Irma Adlawan). Kapitana eventually acquires the necessary permit, and unveils the true nature of the Bantay Kalikasan: that they were in

⁴⁵. Such syncopated distance is what Heidegger (2002) nominates as the *strife* between the filmic world and the earth itself: a strife that is from "the self-assertion [*Selbstbehauptung*] of their essences" (p.26) that simultaneously "admit[s] themselves into the intimacy of their simple belonging to one another" (p.27).

fact not mandated to do such halting, as it was never their responsibility to begin with. The locals then chase away the outsiders. The supposed relief, however, does not last long: before finally escaping the island, the Bantay Kalikasan kills four locals, leaving the island in terror. As the film nears its conclusion, Kapitana is interviewed by journalists regarding the massacre; during such, the most affective is right before the revelation that she was indeed being interviewed, and instead framed to be looking squarely at the camera, and outward to the audience—Kapitana’s direct (and therefore, violent) plea for empathy that wagers with and against the distance that separates the cinematic and the earthly. Slowly, moments later, however, as the context of the interview is realized, in the zooming out of the frame as to reveal Kapitana speaking to another camera in the film, is when the most puncturing is eventuated: for the film metacritically turns to, if not *against*, itself as to insist its own materiality as a film—that indeed, Kapitana’s plea *is* of a film. In such insistence of the film of itself to the audience, in its otherness, that the encounter between the two can possibly be most telepathic: for while the differences between the filmic and the earthly is realized, it is when such difference can be empathically wagered to be overcome, telepathically.

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Interpellated Subject and Violent Extremism in EL Akkad's *American War*

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Abstract

American War is Omar El Akkad's debut novel published in 2017. The novel depicts a dystopian future America devastated by the second Civil War due to political polarization between the Northern and Southern states. Some states in the south reject the Future Sustained Act—a federal law that forbids the use of fossil fuel—and later unite against the U.S government in the north. The story centers on the protagonist, Sarat Chestnut—a six-year-old girl whose father killed in a suicide bombing attack and is forced to live in a refugee camp together with her family. In the refugee camp, she is introduced to the idea of extremism which later leads her to murder millions of people with the Unification Plague. In this novel, El Akkad explores the universal nature of revenge: those who are subject to injustice due to political extremism may become violent extremists in the future. The study attempts to understand El Akkad's views on extremism and how they are presented in the novel, mainly through his character Sarat. El Akkad's depiction of dystopian America is mostly informed by his long experiences as a journalist investigating numbers of political turmoil in the U.S. and the Middle East. To discuss how the protagonist embraces violent extremism, the study employs Althusser's theory of ideological interpellation to reveal how the character accepts and internalizes such radical views. Detrimental impacts of the war have interpellated Sarat to accept particular values and attitudes which construct her identity.

Keywords: *Dystopia, Extremism, Interpellation*

El Akkad's Dystopia

American War is written by Omar El Akkad, a former Canadian journalist who just begins his career as a literary author. It is a story about the future America devastated by extreme climate and the second civil war. In the second half of the 21st century, many storms ravage Washington forcing the capital to be moved to Columbus, Ohio, summer may take place from March to mid-December, and Florida is already sunk under water which consequently pushes the population to move inland. The conflict begins when the U.S government introduces the Sustainable Future Act that forbids the use of fossil fuel all around the U.S.. Four Southern States—Mississippi, Alabama, Georgia, South Carolina—unite to veto this regulation which leads to series of demonstrations, the assassination of the U.S. President Daniel Ki, and declaration of Southern independence on 1 October 2074. The war has split the U.S. into three sections: Northern States (the Blues), Southern States (the Reds), and Neutral States (the Purples).

The story focuses on the life of Sarat Chestnut, a six-year-old girl raised during the war and her trajectory becoming a deadly southern combatant. Sarat reminds the readers of Katniss from *The Hunger Games* and Tris from *Divergent* series; “she is feisty, unconventional girl forced by the harsh conditions of the dystopian world in which she lives to prove herself as a warrior” (Kakutani, 2017). She is responsible for killing millions of people with a devastating ‘Reunification Plague’. The narrator of the novel is Benjamin Chestnut, Sarat's nephew—a historian researching the second civil war years after the war ends. Through the character of Sarat, El Akkad intends to represent the universal nature of revenge which influences an innocent six-year-old girl to be an extreme and vengeful combatant. The author confirms that *American War* does not aim to request moral judgment from readers about Sarat's crime. However, the purpose of the story is to untangle the fundamental process of radicalization which shapes individual to be an ideological subject, a killing machine (French 24, 2017).

Similar to other dystopian fictions, *American War* problematizes the promise of modern utopianism which emphasizes the significance of human reason and rationality. Booker (1994), in his survey of the modern dystopian fictions, concludes that rational thinking and science explored in these fictions have fundamental weakness and fail to create a better social environment. Usually depicted in a post-apocalyptic setting, dystopian novels or films test and challenge (scientific) human decision making within extreme contingency and speculate with the future of humanities when it deals with the destructive power of either nature or science. *American War* imagines this contingent situations in the future America—living amid the threat of deadly plague, genocide, suicide bombing, drone killing, and extreme climate.

The second American civil war is initiated by a series of protest toward the U.S government's policy to omit fossil fuel. One of the demonstrations on March 2074 in front of a military base in South Carolina, turns into chaos: many Southern protesters were shot by the army (27). The riot initiating a tremendous political shift in the novel echoes Margaret Atwood's *Handmaid's Tale* (1985), in which the protagonist Offred is involved in women's rights protest where she and her group are violently dispersed by the police. In the Atwood's dystopia, this public demonstrations

eventually leads to the replacement of democratic government with theocratic (authoritarian) regime. This new regime brings about nightmare to Offred and women in the Republic of Gilead, subjugating, and taking away their freedom. Similar to Offred, Sarat Chestnut and many Southerners have to undergo significant change in their life after Free Southern State declares its independence a couple of months following South Carolina shooting. Sarat and her family are forced to leave for refugee camp and live in hopelessness and poverty until the bloody massacre takes place. In *American War*, the unpleasant and tragic story of Sarat is told by Benjamin, her nephew, a historian who discovered Sarat's diaries while researching about the history of American second civil war years after the war ends. The same pattern is also employed in *The Handmaid's Tale*: the Epilogue section of the novel suggests that Offred's story is discovered in cassette tapes by Professor Pieixoto who is researching on Gilead Period. The appearance of Atwood's trace in El Akkad's *American War*, to some extent, informs the continuation of dystopian tradition in contemporary fictions.

Ideology Interpellates Individuals as Subjects

The study aims to comprehend the way ideology construct human identity. By employing the concept of ideological interpellation from Louise Althusser, the study attempts to uncover the ideological apparatuses which operate and put the protagonist into subjection. In order to explain the process of ideological interpellation of the protagonist, it is necessary to discuss first some critical concepts which might be helpful in the process of analysis.

Ideological State Apparatus

Louise Althusser, in *Ideology and Ideological State Apparatuses*, attempts to extend Marxist classical theory of state (state apparatus) which is restricted to the role of centralized (repressive) state apparatuses in assuring the existence of the ruling ideology. He argues that Repressive State Apparatuses (RSA) such as police, court, prison, the army are not the only institutions that function to maintain state control over society. Beside RSA, another category of apparatuses called Ideological State Apparatuses (ISA) has the significant impact in ideological formation. Althusser (1971) categorizes ISA into religious, educational, family, legal, political, trade-union, and communication. Among these categories, education is the most powerful apparatus in modern bourgeois society, replacing the role of the church (religion) in the pre-capitalist period. If RSA works by exercising violence and strict rules, ISA operates through ideology. Althusser adds that ISA mostly belongs to the private domain in which individuals will consider it as something natural, not as something imposed by state power.

Interpellation

Ideology has the material existence which can be obviously observed through its apparatuses and practices. The materiality of ideology is represented in subject to subject relation, not in the relation between individuals since ideology functions to put the individual into subjection. To explain the process of individual subjection, Althusser introduces an ideological notion called interpellation or hailing—the way ideology recruits and transform individuals as subjects (1971, p.174). A subject has already lost its role as “center of consciousness, of action, or of moral responsibility”(Lecercle, 2017). Subjects always practice ideological recognition within subject to subject relation to assure each of them is concrete and distinctive. To explain the process of ideological interpellation, Althusser provides an example:

In the street, a police hails: ‘hey, you there’. The hailed individual will turn around: he becomes a subject. Why? Because he has recognized that the hail was really addressed to him, and it was really him who was hailed, not someone else. (p.174).

These two ideological notions—ISA and interpellation—are employed to discuss the construction of the protagonist identity, her subjection to the extreme ideology which turns her into a deadly female combatant. The process of interpellation occurs within the conditioning practices in which family, education, and political apparatuses are involved. It is also important to discuss the dynamic of Sarat-Gaines relation, not only as the exploiter to the exploited relation but also as subject to subject relation since both of them act within the relatively similar ideological configuration.

Ideological interpellation of Sarat Chestnut

The life of Sarat and her family changes after they move from their ‘shipping container’ house in Louisiana to Camp Patience, a refugee camp located in the north of Mississippi which is close to the border with Tennessee. When she is 16 years old, she is different from other young girls in general: she looks like a boy, the tallest among children in the camp (AW p.120). In Camp Patience, she has no friends except a green eyes and light brown hair boy, Marcus Exum. The children frequently bully, ridicule, and mock them both (AW p.159). One night, after a quarrel with her mother, Sarat encounters Albert Gaines by accident. This man, who mostly dresses in prewar suits, is a game changer in Sarat's life. Gaines is not only a friend, a father but also a crucial figure responsible for turning this innocent young girl into a deadly combatant.

Sarat loses her father, Benjamin, at the age of six when they still live in Louisiana. Ever since, no one, including Martina, the mother, can replace her father's role as the leader of the family. However, one day, a man named Albert Gaines step by step achieves her trust and performs as a father to her. Even at the very beginning of their meeting, she recognizes the quality of Benjamin in Gaines. The confidence and calmness she sees in Gaines remind her of Benjamin (AW p.143). Whenever Sarat shows up in his chamber, Gaines always serves her toasts with honey (AW p.146). He gives Sarat a hemp necklace which belongs to her daughter in the past (AW p.196). He even serves Sarat a most expensive meal which people in the Blue States can rarely afford—the caviar (AW p.194). Being a father

figure for Sarat, Gaines is able to interpellate her according to his purpose. Both of them have unconsciously established a family relationship in which the children are subject to parents. Family is one of the ideological state apparatus which operate in the private domain (Althusser, 1971, p.144). It does not employ repressive mechanism to subject individuals but ideological mechanism—family ideology.

Besides family, political circumstances during the civil war influence ideological interpellation of Sarat. The politics in the Red states always attempt to utilize all available resources to win the war. Since the Chestnuts survive from the horrible massacre in Camp Patience, it starts to gain public attention in the South. Sarat and her siblings are acknowledged as “champion of the south”, protected by the Lord’s power. Politicians in Atlanta regularly send letters of solidarity to them (AW p.222). However, Sarat actually does not internalize Southern patriotism in her heart, the idea that never becomes her motivation in killing a high-ranking general of the Blue, or in releasing a deadly plague which devastates millions of people for a decade. She is not interested with regional patriotism: some rebel soldiers change their last name with the name of their State, e.g., Henry the Alabaman (AW p.219). She understands the Red’s politics well: the power in the South is officially controlled by Free Southern States government and is unofficially defended by some rebel groups. Sarat understands how elites and politicians in the South play game of cowardice. As a result, nobody can intervene in her decision, even a man with power like Adam Bragg, the leader of United Rebel. Not like her brother Simon who joins the rebel army to fight the Blue, She fights alone, in silence. For her, it is a simple calculus: “the enemy had violated her people, and for that, she would violate the enemy”(AW p.250). Her adverse attitudes toward the Blue do not only appear in physical actions of combat but also in symbolic actions; for example, she prefers fossil-fuel to solar power generator and travels using fossil-fuel vehicles. According to Hamid (2017), these attitudes present “stubbornness of symbols” which actually meaningless (they do not prevent the killings), but become the act of rebellion and expression of self-affirmation.

The role of political state apparatus in the South does not seem attracts the protagonist. However, another ideological state apparatus is hugely prominent and obvious i.e., education. Althusser (1971) argues that educational apparatus is the dominant ideological state apparatus to produce relations of exploitation and individual subjection. Education is crucial in capitalist social formation because it assures the sustainability of relations of production, i.e., the relation of exploiter to exploited and vice versa. In *American War*, Albert Gaines becomes a symbol of educational apparatus for Sarat, providing knowledge of freedom, morality, and responsibility. Gaines, besides his role in the family apparatus, interpellates individual Sarat, conditions her to embrace extremism through educational mechanism.

Gaines has observed Sarat’s unique attitude in their first meeting when he finds out her willingness to go to the South Carolina slice, a region in the camp where people mostly avoid. After the first meeting, she regularly visits Gaines in the evening. He teaches what she does not get in the school provided by the Red Crescent in the camp: the natural world, the old mythology of her people (165). To her best friend Marcus, Sarat expresses her respect to Gaines as a good teacher (AW p.163). A book entitled *Northern’s Soldier Education in War and Peace* is given by Gaines to introduce her to the enemy of her people, the Blue soldiers (AW p.195). Sarat is preoccupied with her learning activities which slowly erase her first dream and promise to her sister that one day they will leave for Atlanta to live a better life there.

The massacre of Camp Patience increases her level of hatred and vengeance to the Blue. After the terrible incident, the Chestnuts moves to Lincolnton, Georgia, in a house provided by the Red government for the survivors. While her brother is in intensive recovery process assisted by Karina, she regularly visits Gaines in the wood to practice the shooting skill (AW p.234). Gaines gives her a rifle which she names Templestowe (it is the name of a Southern martyr, a heroine of the South, who dies in suicide bombing attack in the Blue territory). With this Templestowe, and all the combat skills she learns from Gaines, she succeeds to kill a high-ranking Northern General.

Gaines seems to be the primary source of knowledge and information for the protagonist. Sarat never questions and believes everything he says. Sarat’s attitude toward knowledge and information is hugely different from Katniss’ in *The Hunger Games* series. In the series, Suzanne Collins presents her protagonist as a heroine who is capable to digest information and knowledge provided by The Capitol, and use them to liberate the people of Panem. “By becoming adept at interpreting and using information and the media, she not only survives, but also outwits the Gamemakers, undermines the power of the Capitol, and sparks a revolution” (Latham & Hollister, 2013, p.33). However, readers cannot find this kind of literacy in El Akkad’s protagonist.

Miller (2017) argues that “Sarat’s identity is entirely shaped by the war and what she loses to it.” The war and all its circumstances (including ideological apparatuses) have interpellated Sarat to an extreme ideological subject. They take off her individual identity, give no place for empathy, compassion, conscience, and rationality. She distrusts everybody, including the caretaker Karina who has sincerely helped her brother. She prefers her brother died in the South to getting medication in a hospital in the North (AW p.263). For Sarat, there is no future but “the past in-waiting” (AW p.392). In the future, she only sees the past: a time filled with anguish and hopelessness.

Furthermore, the U.S. government in Columbus also plays a role in the protagonist subjection. During her imprisonment in Sugarloaf detention camp, Sarat is investigated and tortured during “visitation” session, locked in a light room under the floodlight for 20 days. Likewise, she is harshly punished by waterboarding which evidently makes her gives up all the information needed by the investigator (AW p.309). Erika Gottlieb in *Dystopian Fiction East and West* demonstrates protagonist trial as typical of dystopia. In her investigation of some prominent dystopias e.g., *Nineteen Eighty-Four*, *Brave New World*, *We*, *Fahrenheit 451*, *Player Piano*, and *The Handmaid’s Tale*—Gottlieb

(2001) argues that the experience of the trial is an emblem of injustice which constitutes as a central device in dystopian fiction. Like Winston’s trial in Nineteen Eighty-Four, Sarat’s trial is a “systematic process which deprives her of selfhood and consciousness” (p.10).

Not only Sarat, but Albert Gaines is also interpellated to subject by ideological configuration prominent during the war. Before America splits into two sections, he is a soldier of the U.S. serving in the Middle East. As a soldier, he receives the order, instruction and executes the mission of his country. However, when America is divided in two, he sides with the South, helping the Free Southern State to defend its independence. From the story, it is evident that Gaines actually serves a foreign power interest—a new emerging empire called Bouazizi which its region covers the entire Middle East and North Africa. Gaines works together with Joe, an agent of Bouazizi empire, to find young Southerners who are willing to sacrifice their life for the sake of Southern pride. The primary interest of Bouazizi empire is to prolong the civil war in the U.S. since this condition will make sure the existence of the new empire as the only superpower in the world. The empire has to make sure the availability and sustainability of the Southern warriors to keep America separated, while it continuously supplies daily necessities like food and clothes for the South. In Althusser’s terminology, the relation among Sarat, Gaines, and Joe constitute a mechanism of production within a ruling ideology. Althusser (1971) states that a social formation does not only produces but also simultaneously reproduces relations of production (p.148). In a social formation characterized by a society filled with anguish and hopelessness due to the war, the emergence of an erudite like Gaines simultaneously bring about some consequences. He successfully trains Sarat as combatant which evidently inspire other young combatants in the South. As many combatants intensify attack (by guerilla or suicide bombing), the North will likely respond more brutally since it has the immense military advantage. This critical situation also influences the involvement of Bouazizi empire through its proxy, Joe, who operates underground supplying guns and weapons for the rebels, aiming to prevent the South from defeat. This chain mechanism presents the reproduction of relations of production which is influenced by ideological apparatuses operating in this context.

Likewise, the war interpellates people in the South. They are forced to leave their land, to get rid of their history and memory. It can be seen in the story of an acquaintance Sarat meets on the bus on their way to Camp Patience. He is an old man who has to disappointedly let go of his land as the rebels are going to use it for their military base (AW p.67). If the old men find it difficult to move to the refugee camp, some people whom Sarat observes in front of an Anglican church, are in a hurry to leave for the camp. Some of them argue with the priest since there is not any seat on the bus left for them. The priest rages: “the war has say. And the war says five of you have to wait another night”(AW p.73).

Conclusion

American War portrays a journey of Sarat Chestnut from an innocent six-year-old girl to a most dangerous female terrorist of the South. Through Sarat, EL Akkad presents the universal nature of revenge which becomes the basis of extremism and terrorism at present. The author communicates his message mainly to western readers by imagining a post-apocalyptic setting in the future America in order to raise awareness and alert to the destructive impact of war. EL Akkad intends to place the protagonist as one of the victims in the second civil war: the act of killing of the protagonist is not a conscious act of an individual but an unconscious practice of an interpellated ideological subject. *American War* does not aim to provide a moral judgment on the protagonist crime; however, it invites the readers to understand the horrible conditions within which a terrorist like Sarat is likely to be born.

The ideological configurations in a particular social formation like the South have contributed to the interpellation of Sarat as subject. Ideological state apparatuses, e.g., education and family play significant roles in constructing the protagonist’s identity. Albert Gaines is the person who provides Sarat with training, education as well as places himself as a father to her. The impact of ideological interpellation on Sarat is extremely dangerous as Sarat shows a non-negotiable attitude toward reason and rational thinking. Even after her sister warns about Gaines role as a terrorist recruiter, or after she finds out herself that it is Gaines who betrays her so that she is arrested in the Sugarloaf detention camp, she never questions or evaluates her decision to be a terrorist. The ideological interpellation of Sarat Chestnut presents an effective mechanism of ideology in directing the conscious individual to be a passive, fixed-mindset subject.

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Investigating Children’s Books: John Stephens’ Narrative Theory of Point of View

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Abstract

This paper discusses how the survival strategy of ludruk RRI Surabaya in facing the popular culture by using Bourdieu's theory of the field of cultural production. In addition, Ludruk RRI Surabaya is one of the ludruk groups which still continues to produce ludruk performances. Unlike the other ludruk groups, it is not only maintaining its existence through performances, but also through on air as well. Socially, its ludruk art practice not only resulted in the success of maintaining the art of deterioration for the on air broadcast program, but at the same time it is also a broader practice of ludruk participation with the regeneration strategy. Whereas if viewed in terms of textual, its plays not only contain entertainment and jokes, but also become a medium to convey various moral messages and criticisms of the existing phenomena of life.

Keywords: *Ludruk, RRI Surabaya, Survival strategy*

Introduction

Ludruk is a typical art of East Java, because ludruk as a traditional theater is presented in the midst of certain communities that have a certain culture, namely the regional culture fostered by a tradition. Ludruk is classified as half-oral folk art which is expressed in motion and played on stage or can also be said to be theater (drama) of the people which contains elements of motion, dance, decorating music, stories and others. Losing the traditional elements that are still visible in the *Kidungan* and *Ngremo* scenes. *Remo* is a dance with simple movements but has dynamics and emphasizes manhood or heroism. While *kidungan* or *parikan* are verses that contain anecdotes and phenomena of the lives of ordinary people, excerpts of advice and others, which are in certain rhythms.

Ludruk RRI Surabaya is one of the famous ludruk groups, especially in East Java. It was originally begun to take shape in 1957 whose formation was pioneered by artists such as Sudino, Sumarso, Sidik Riaman, Sumardi, M. A Remu, and Mardiorini. The ludruk RRI Surabaya ludritan was led by Kadir Wongsokadi. While the RRI non-ludruk artists who usually participated in the RRI broadcasts were Timbul Sarisin, Katik Marsaid, Kadirasmoro, and Duldasi. The organization was formerly called Ludruk Keluarga Studio Surabaya (LKSS) led by Sudino and Sumadi. The Surabaya Family Study Ludruk (LKSS) held its broadcast twice a month with its learning system in the form of honorarium as used by other ludruk groups.

The guidelines used by Ludruk Family Studio Surabaya in each broadcast are improving the broadcasting quality, facilitating broadcasting, developing ludruk art that always adapts the times, Using these guidelines demands and provides opportunities for the use of female artists in their broadcasts. But this change has caused many extraordinary pros and cons among artists because the role of women in ludruk art is usually played by a travesty (sissy). In overcoming the debate about the use of female artists in the ludruk arts, the RRI was brought in by ludruk figures to discuss with LKSS artists who produced decisions that allowed the use of female ludruk artists by LKSS. In 1960 when the LKSS was led by Sahlan Seputro, permanent staff began to be formed through testing, but this was still hindered by karawitan personnel who left only one year of the contract remaining consisting of twelve pengrawit and two pesindens.

Ludruk RRI Surabaya itself has a function as an entertainment medium by displaying various interesting stories despite the limited duration of only about 45 minutes. Another interesting thing that is usually presented is to serve requests for songs, dances, and songs from the audiences. The comedy element presented in a ludruk show is very important and attracts the attention of the audience. If the elements of the joke are eliminated, the audience will not be interested in the plays performed. But on the contrary the element of entertainment is too dominant, then the elements of information and education will become invisible and will not be conveyed to the public. The balance between pouring elements of jokes and elements of information and education can be balanced between performance art that contains the values of the message that will be conveyed with the storyline contained in the plays of the show.

Ludruk RRI Surabaya always gets a positive response from its fans in every performance. In the 70's Ludruk RRI Surabaya's program became the icon and characteristic of RRI Surabaya so it was not surprising that in the seventies Ludruk RRI Surabaya was given the opportunity to broadcast for three days a week which was broadcast at 8:00 p.m. in the form of recordings. Record production is carried out two days a week, on Tuesday and Thursday. Ludruk RRI Surabaya is very famous for its innovation and creation in every appearance so that the ludruk group is considered as a medium of information besides its main function as an entertainment media.

Nevertheless, globalization that anesthetizes the public with all the benefits and conveniences offered as if to continue to immerse the national cultural identity which is reflected in the decline in the existence of traditional

arts such as ludruk. Once, ludruk considered as an appreciation of a community culture that holds a variety of high moral and philosophical values. Yet, in this modern era cultural values are not considered as a primary aspect in improving the standard of living of people in a certain place. This, further, happened due to the changing perspective of people who tend to be consumptive.

Globalization plays significant role in arts and culture. It brings the foreign cultures and make them to be the newest popular culture among the societies. K-dramas and K-pops for example, are now being the center attraction of people around the world including Indonesia. In Indonesia alone, the some of the young people (especially the teenagers) prefer to kill their time by watching K-dramas or listening to K-pops. It, moreover becomes serious issues. The presumption that foreign cultures are more attractive than the local ones only makes things even worse. As the result, the artists of the local arts and cultures give their best in finding the effective strategy to survive among the newest popular cultures, ludruk RRI Surabaya is no exception.

Theoretical Framework

This article puts emphasize on the survival strategy of Ludruk RRI Surabaya. Representations projected by individuals or groups through their practices and properties is the integral part of social reality. The phenomenon of the above problems, to describe and discuss everyday life with its cultural practices can be analyzed using Pierre Bourdieu's concept. The two conceptual tools used by him are habitus and field that are supported by the concept of symbolic power, strategy and struggle to achieve symbolic and material power through variety of capital namely economic, culture and symbolic.

Habitus is a system of dispositions that are 'durable' as well as 'transposable', namely having the ability to last a long time also changes or moves. Habitus produces and being produced by social life: on the one hand, it is a 'structuring structures', structures that structure social life, on the other hand they are structured structures, structured by the social world (Bourdieu, 1977: 72).

Habitus as a *sense pratique*, a 'praxis awareness' which is a series of dispositions that are able to move perceptions and actions is the fruit of an inculcation process – an imprint or recording that is imprinted in the mind due to repeated and continuous suggestions— lasts a long time, starting from childhood through the family environment also through the educational environment and non-formal institutions grow into something that is considered natural and naturally considered natural (Bourdieu, 1990: 53-54; 1993a: 5).

Pierre Bourdieu's concept of symbolic violence departs from the thought of the existence of a class structure in a social social formation which is a set of networks that systematically relate to each other and determine the distribution of culture and economic capital. Symbolic violence in its sense is a model of cultural and social domination that takes place unconsciously in people's lives which includes discrimination against certain groups / races / tribes / genders. Alternately Bourdieu used the terms 'symbolic violence', 'symbolic power' and 'symbolic dominance' to refer to the same thing. Bourdieu formulates the understanding of the three as "the power to determine the instruments of knowledge and expression of social reality arbitrarily - but whose empire is not realized" In this sense the symbolic power is "the power to change and create reality that is to change and create it as legitimate recognized and recognized" (Bourdieu: 1995: 168).

By using the theory of the field of cultural production proposed by Bourdieu, we can highlight works, investigate the producers of works based on strategy, individual and class habitus, and their objective positions in the field. This theory also analyzes the field structure itself - namely the positions occupied by producers (writers) - and the consecration and legitimacy that make cultural products as cultural products (public, publishers, critics, galleries, academies, etc.). Thus this theory includes an analysis of the position of the field in the broader field of power. Includes social conditions of production, circulation and consumption of symbolic goods (Bourdieu, 2010c: xxii)

In the field of cultural production there is a battle for battle, namely struggle for recognition. In regard to recognition in the field of cultural production, Bourdieu calls it:

"... the struggle for recognition is the fundamental dimension of social life and that what they risk is the accumulation of certain forms of capital, self-esteem in terms of reputation and prestige, and that there is a special logic behind the accumulation of symbolic capital ..." (Bourdieu: 1990: 22)

Research Methodology

This study is designed in the form of descriptive-qualitative research. Qualitative research is a research procedure that produces descriptive data in the form of written or verbal words from people and observable behavior. This qualitative approach method is chosen because the data in the study were in the form of words, actions, and descriptions of sentences that corresponded to the object of research (Miles and Huberman, 2009: 15).

The Impact of Popular Culture on Ludruk RRI Surabaya Performance

Ludruk performance, until the present time, continues to grow within the society, especially the countryside. Rural communities commonly held this art performance to celebrate the ceremonies of marriage, circumcision, and so on. Still, in later development, this art performance not simply replicates the ancient theater. If so sooner or later people will be less interested in this art if the performance was staged without any improvement. Therefore, the innovation needs to be done so that this sort of thing will not continue to happen and resulting in the loss of this traditional art. From this, it can be seen clearly that the society wants something new in this performance. And this, in part, is inseparable from the impact of popular culture.

The Field of Cultural Production of Ludruk RRI Surabaya

In each field, agents compete for control of interests or resources in the creation of new positions or occupying positions that are already available, such as the economic field. In this field, the agents are not only competing for economic capital in material form, but Bourdieu sees it as one of the common characteristics of the field through investment strategies. In ludruk RRI Surabaya, it accumulates the certain forms of capital in order to create its effective strategies in facing the other forms of popular culture.

The first one is cultural capital. It becomes the foundation of other capitals as according to Bourdieu (1993) it is a capital that highlights the forms of cultural knowledge, competencies - certain competencies or dispositions. The background knowledge of ludruk RRI Surabaya artists resulting in how they deal with the various problems have to be faced. It is vital to pay more attention to enrich their cultural knowledge and competencies so that they will be able to survive.

The next one is symbolic capital. Bourdieu (1993) states that this capital refers to things that relate to the degree of accumulation of prestige, excellence, consecration or honor which are built on the basis of knowledge dialectics (*connaissance*) and *reconnaissance*. This symbolic capital can be in the form of symbols produced by a culture that is born in a particular social class society that looks different in each social class. According to Cak Tawar, the leader of ludruk RRI Surabaya argues that ludruk RRI Surabaya is regarded as one of the high class ludruk groups, especially in East Java since it is owned by the government. Due to this sort of prestige, it can receive at least 15,000,000 rupiah per performance.

Another capital used by ludruk RRI Surabaya relating to the field of cultural production is social capital. This concept describes social capital which is a social relationship that is valued between individuals which is realized in practice - institutionalized or formed from exchanges produced or reproduced (Ritzer and Goodman, 2011). Thus, ludruk RRI Surabaya tries to keep interacting with other ludruk groups or communities to build social connections. It is proved by the involvement of ludruk RRI Surabaya in every cultural event.

Economic Capital also be used to strengthen the cultural production of ludruk RRI Surabaya. Bourdieu (1993) points out that the forms of capital that are spread are not the same among every social class of society and these forms of capital can be easily transferred, but this does not imply the ownership of cultural or symbolic capital. For ludruk RRI Surabaya is owned by Surabaya government, the facilities and other financial elements are not such a big deal for them.

Survival Strategy in the Popular Culture Era

The spread of popular culture indeed affects the existence of traditional art including ludruk. It, furthermore attracts people's attention especially the young generation. Most of them are no longer interested in ludruk as they think that the long duration of it makes it look too traditional.

As a survival strategy in facing the pop culture era, ludruk RRI Surabaya is finding some breakthroughs in repackaging the ludruk performance to adapt to the current trend. This ludruk group tries to create interesting stories that are fit in the modern era and can be accepted by all generation, especially the young one. Cak Tawar, the leader of ludruk RRI Surabaya emphasizes that even though ludruk RRI Surabaya has no performance job, it will not be a big problem to them since it is own by the government which means that the artists get month salary for sure. Yet, he states that it does not mean they do not try to find some effective strategies in developing and surviving the ludruk itself among the other new kind of modern arts. In the concept of managerial and staging breakthrough, according to him, it has applied some innovative methods. Beside using everyday life theme for the stories, the artists also try to use the current issues that can attract the audience attention.

Another strategy used by ludruk RRI Surabaya is maintaining the regeneration of the ludruk group. They let people who are interested in ludruk to learn and practice. By easing them, they expect the existence of ludruk RRI Surabaya will be flourished. Not to mention, ludruk RRI Surabaya either attempts to perform on a more varied and dynamic basis, and also attractive to the youth. By considering the current changes in structure, ludruk RRI Surabaya makes an effort to adapt to its surroundings in order to survive. It also needs to adapt to the superstructure, which constitutes the norms, the dominant values in its environment, it has attempted to develop good relationship with local government and apparatus.

Ludruk RRI Surabaya also utilises its prestige to beat the other forms of popular culture. Furthermore, Cak Tawar added if they low the price of their performances, other ludruk groups will no longer be able to survive. Thus, the social symbolic owned by ludruk RRI Surabaya indeed helps them to face the globalisation.

Conclusion

Traditional art performance such as ludruk was initially meant to be ritual ceremony. However, this spiritualistic folk art was inevitably faced with a huge wave of globalization today. Consequently, it has been converted into industrial commodity adapted to the current demands. In such a situation, this traditional art should ideally return to its purity and resists the impact of globalization. It should preserve its traditional form of art to be inherited to the next generation.

In the field of cultural production there is a fight for the sake of battle. The fight is a struggle to achieve an acknowledgment of its existence. Today, ludruk RRI Surabaya performance has experienced significant development. The obvious difference is the use of modern musical instruments to complement the traditional ones. ludruk RRI Surabaya is now staged as a traditional art performance that manages to look modern so as to keep the public interested. Even so, this performance art is indeed needs improvement in terms of the quality of the attraction presented. Basically, it has the potential to be developed further for tourism attraction in Surabaya.

By making some efforts to struggle in the pop culture era, ludruk RRI Surabaya has been done the effective survival strategies that support them to be accepted by the society.

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Akumulasi Modal Cak Kartolo CS dalam Arena Seni Ludruk Surabaya

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Abstract

Kartolo CS consisting of Kartolo, Basman, Sapari, Sokran, Munawar, Kastini and also Blontang is a ludruk performing arts group that is familiar to the people of East Java. This paper presents Kartolo CS' capital accumulation in the field of ludruk Surabaya. The purpose of the research and writing of this paper is to explain Kartolo CS' capital accumulation in the field of ludruk Surabaya. The theory used in this study is the theory of social practice by Pierre Felix Bourdieu. Social practice is an integration between habitus multiplied by capital and added to the realm. Social practices can be formulated as follows: (Habitus x Capital) + Domain = Practice. The method used in this study is a descriptive qualitative method with a narrative approach and data collection techniques through a secondary document study in the form of biography. The results of the study show that in the field of ludruk Surabaya, Kartolo CS conducts social practices by bringing in their habitus and capital. Kartolo CS' fame as a Ludruk player in East Java, especially Surabaya is the result of their capital. These capitals include cultural capital in the form of Kartolo CS' talent in working on plays and social capital in the form of kartolo CS' environment which is adjacent to ludruk. Of the two capitals, another capital is obtained, namely economic and symbolic capital in the form of income and fame of Kartolo CS.

Keywords: *Kartolo CS, ludruk, Bourdieu, modal*

Abstrak

Kartolo CS yang beranggotakan Kartolo, Basman, Sapari, Sokran, Munawar, Kastini dan juga Blontang merupakan kelompok kesenian pertunjukkan ludruk yang tak asing bagi masyarakat Jawa Timur. Makalah ini menyajikan akumulasi modal Kartolo CS dalam arena seni ludruk Surabaya. Tujuan dari penelitian dan penulisan makalah ini adalah menjelaskan akumulasi modal Kartolo Cs dalam arena seni ludruk Surabaya. Teori yang digunakan dalam penelitian ini adalah teori praktik sosial yang dikemukakan oleh Pierre Felix Bourdieu. Praktik sosial merupakan integrasi antara habitus dikalikan modal dan ditambahkan ranah. Praktik sosial dapat dirumuskan sebagai berikut: (Habitus x Modal) + Ranah = Praktik. Metode yang digunakan dalam penelitian ini adalah metode deskriptif kualitatif dengan pendekatan naratif serta teknik pengumpulan data melalui kajian dokumen sekunder berupa biografi. Hasil dari penelitian menunjukkan bahwa di dalam arena seni ludruk Surabaya, Kartolo CS melakukan praktik sosial dengan membawa habitus dan modal yang mereka miliki. Ketenaran Kartolo CS sebagai pemain Ludruk di Jawa Timur khususnya Surabaya merupakan hasil dari modal yang mereka miliki. Modal-modal tersebut diantaranya adalah modal budaya yang berupa bakat Kartolo CS dalam menggarap lakon serta modal sosial yang berupa lingkungan hidup kartolo CS yang berdekatan dengan kesenian ludruk. Dari dua modal tersebut diperoleh modal lain yakni modal ekonomi dan simbolik berupa penghasilan dan ketenaran Kartolo CS.

Kata-kata Kunci: *Kartolo CS, ludruk, Bourdieu, modal*

Pendahuluan

Ludruk merupakan kesenian teater tradisional dari dan asli Jawa Timur. Ludruk diperagakan oleh sebuah kelompok kesenian dan dipergelarkan di sebuah panggung dengan mengangkat cerita tentang kehidupan masyarakat sehari-hari khususnya masyarakat kalangan ekonomi bawah, kisah perjuangan dan lain sebagainya. Pementasan ludruk diselingi dengan lawakan yang sangat menghibur sehingga dapat membuat penontonnya tertawa hingga terpingkal-pingkal. Sebuah pementasan ludruk diawali dengan tari remo dan juga diiringi dengan musik gamelan. Bahasa yang digunakan dalam pementasan ludruk adalah bahasa Jawa khususnya dialek surabaya yang dikenal sederhana dan egaliter yang berisi sindiran dan kritik-kritik tajam. Dialek ini membuat ludruk mudah diserap oleh semua kalangan, terutama kalangan masyarakat ekonomi bawah dengan pemilihan cerita yang tidak terbatas. Salah satu keistimewaan dalam kesenian Ludruk adalah para pemainnya harus memiliki kemampuan untuk improvisasi dan dapat mengembangkan cerita. Sering kali dalam pementasan kesenian ludruk, pemain ludruk hanya dibekali tema dan garis besar cerita, selebihnya merekalah yang mengembangkan alur cerita dengan kemampuan improvisasi mereka masing-masing. Namun mereka tetap dapat mengembangkan cerita dengan diselingi lawakan yang membuat suasana pertunjukan meriah dengan tawa dari penonton dan tidak membosankan.

Salah satu kelompok kesenian ludruk yang paling terkenal di Jawa Timur adalah Kartolo CS. Pada mulanya Kartolo CS terdiri dari Kartolo, Basman, Sapari, Sokran, Munawar, dan Kastini (istri Kartolo), tergabung dalam kesenian karawitan Sawunggaling Surabaya. Sebelum membentuk kelompok ludruk Kartolo CS, Kartolo bergabung dengan ludruk RRI Surabaya. Masing-masing dari mereka mempunyai karakter yang unik serta tata bahasa yang khas,

misalkan Basman yang memiliki suara besar dan berbicara dengan cepat, Sapari yang acap kali bersikap curang tapi ujung-ujungnya malah menjadi korban, sedangkan Kartolo menjadi tokoh yang paling cerdas yang diceritakan sering mencurangi pemain lain. Kartolo sendiri adalah seorang pelawak ludruk legendaris asal Surabaya, Jawa Timur. Sudah lebih dari 40 tahun ia dedikasikan hidupnya dalam dunia kesenian pementasan ludruk. Kartolo dengan suara yang khas dan lawakan yang lugu namun cerdas, dikenal hampir di seluruh Jawa Timur, bahkan hingga Jawa Tengah.

Pada era 1980-an, Kartolo mulai merekam kidungan parikan yang diselengi guyonan, namun ia tak pernah menggunakan syair kidungan yang telah dikasetkan untuk pementasan agar penonton tidak bosan mendengarkan lawakannya. Kartolo selalu mencatat isi lawakan yang pernah ia sampaikan di pentas sebagai upaya untuk menggali isi lawakan baru. Sampai sekarang masih bisa dijumpai penampilan Kartolo CS walaupun tidak dalam formasi yang lengkap. Dalam pementasan ludruk, Kartolo CS sering pentas bersama kesenian campursari, dangdut, bahkan menjadi bintang tamu pertunjukan wayang kulit. Lingkup pementasan ludruk ini pun tidak hanya terbatas di Jawa Timur saja, bahkan hingga di Jakarta, Bontang, Batam, serta beberapa kota di Nusa Tenggara Barat.

Dalam kiprahnya sebagai pementas kesenian ludruk khususnya di Surabaya, Kartolo CS memiliki beberapa modal yang ia gunakan dalam praktik sosial. Tulisan ini merupakan penelitian terhadap modal-modal dan habitus yang digunakan oleh Kartolo CS. Penelitian ini lebih terfokus pada akumulasi modal Kartolo CS dalam arena seni ludruk Surabaya. Seperti yang telah dijabarkan Pierre Felix Bourdieu, Praktik sosial merupakan integrasi antara habitus dikalikan modal dan ditambahkan ranah. Praktik sosial dapat dirumuskan sebagai berikut: (Habitus x Modal) + Ranah = Praktik. Melalui penelitian ini, maka diharapkan dapat menunjukkan habitus dan modal apa sajakah yang digunakan oleh Kartolo CS di arena seni ludruk Surabaya kaitannya dalam praktik sosial sehingga dapat menunjukkan bahwa dalam suatu arena, habitus dan modal digunakan dalam praktik sosial.

Konstruksi Arena Ludruk Surabaya

Ludruk yang merupakan kesenian teater tradisional Jawa Timur hingga saat ini masih belum bisa dipastikan darimana asalnya. Ada pendapat yang mengatakan bahwa ludruk berasal dari daerah Jombang. Kesenian ludruk pertama kali muncul sekitar tahun 1890-1907. Ludruk dapat ditengarai sebagai media bagi rakyat untuk "memberontak" model kesenian kalangan bangsawan (keraton) karena ceritanya mengangkat masalah kehidupan sehari-hari dan menggunakan bahasa yang egaliter dan terkesan "kasar" yang tentu saja bertolak belakang dengan model kesenian keraton. Ludruk juga dapat dikatakan sebagai media kritik sosial dan kebijakan pemerintah serta penyulut semangat perjuangan di masa penjajahan. Berdasarkan hasil Sensus Kesenian yang telah dilakukan oleh Kantor Wilayah Pendidikan dan Kebudayaan Provinsi Jawa Timur, hingga tahun 1985 terdapat 58 perkumpulan ludruk dengan jumlah 1530 orang pemain. Sedangkan menurut penelitian James L Peacock (1963-1964) tercatat sebanyak 594 kelompok ludruk di Surabaya. Sumber lain yakni Departemen Pendidikan dan Kebudayaan Propinsi Jawa Timur memaparkan bahwa terdapat peningkatan jumlah kelompok kesenian ludruk sesudah tahun 1980 yakni sejumlah 789 kelompok.

Terdapat 4 periodisasi perkembangan kesenian ludruk menurut penelitian yang telah dilakukan oleh komunitas loedroek ITB, yaitu: (1) Periode Lerok Besud (1920-1930); (2) Periode Lerok dan Ludruk (1930-1945); (3) Periode Ludruk Kemerdekaan (1945-1965); dan (4) Periode Ludruk Pasca G 30 S PKI (1965-sekarang). Kartolo CS sendiri merupakan kelompok kesenian ludruk Surabaya yang sudah mulai aktif sejak tahun 1960-an, sehingga kelompok kesenian ludruk Kartolo Cs dapat digolongkan ke dalam kesenian ludruk periode kemerdekaan. Periode tersebut dapat menunjukkan derajat nilai kesenian ludruk secara hirarkis. Ditengarai, periode ludruk kemerdekaan merupakan masa emas kesenian ludruk seiring dengan dikenalnya Kartolo CS hingga hampir seluruh lapisan masyarakat di pelosok Jawa Timur, bahkan hingga Jawa Tengah. Hal ini tentu saja sejalan dengan isi pertunjukan kesenian ludruk Kartolo CS yang dikenal karena banyol yang lugu dan cerdas dengan suara merdu yang khas dimana ceritanya diambil dari kehidupan sehari-hari yang berisi paradoks dan sindiran.

Ludruk bisa digolongkan sebagai media seni daerah yang realis. George Lukacs (dalam Ibe Karyanto, 1997:97) memaparkan bahwa persoalan utama dalam seni adalah relasi antara seni dan realitas sehari-hari. Seni adalah karya yang memiliki daya transformasi, yakni untuk mengubah kesadaran manusia. Seni akan menggerakkan orang kalau ia benar-benar indah. Keindahan baru akan tampak kalau seni secara jujur menampilkan kebenaran. Sementara kebenaran, dalam realitas sosial, adalah kenyataan adanya penderitaan, keterasingan, dan kecacatan manusia.

Kartolo: Biografi yang Dikonstruksi

Kartolo lahir di Pasuruan pada tanggal 2 Juli 1947. Ia menghabiskan masa kecilnya di tanah kelahirannya yakni desa Watu Agung, Kecamatan Prigen, Kabupaten Pasuruan. Semasa kecil, Kartolo pernah dibawa ayahnya ke, Pak Aliman, ke Surabaya. Setelah ayahnya meninggal, Kartolo dibawa ibunya, Mak Panayah pulang kembali ke desanya. Ia tamatkan pendidikannya di Sekolah Rakyat (SR) pada tahun 1958. sejak kecil Kartolo sudah mengenal dan menyukai ludruk. Ia sering menyaksikan ludruk yang berpentas di desanya. Bakat seni Kartolo muncul ketika ia belajar karawitan di masa sekolah. Saking piawainya ia sering ikut pentas dan mendapat honorarium dari permainan karawitannya. Di usianya yang ke-14 tahun, Kartolo sudah tergabung ke dalam beberapa kelompok kesenian ludruk. Hingga tahun 1971 ia tergabung dengan ludruk RRI dan bertemu Katini yang kemudian menjadi istrinya. Pada awal tahun delapanpuluhan, Kartolo mulai melakukan rekaman. Terdapat sekitar 85 keping kaset rekaman yang telah beredar di seluruh pelosok Jawa Timur. Ia pun menjadi terkenal oleh kidungan, lawakan dan jula-juli guyonannya.

Pada mulanya bakat melawak Kartolo tidak diketahui. Kartolo begitu pandai menabuh kendhang dan menari Remo. Dalam pementasan ludruk ia pun sering memerankan peran-peran yang serius. Bakat melawak Kartolo baru diketahui ketika salah seorang pemain pentas ludruknya berhalangan hadir. Tak disangka lawakannya pun berhasil. Dari situlah ia memperkaya pengalamannya dalam melawak. Dari satu kelompok ludruk ke kelompok yang lain. Pada tahun 1971 ia berhenti melawak dan mulai memainkan peran-peran serius di ludruk di RRI Surabaya. Kartolo keluar dari ludruk RRI Surabaya pada tahun 1974 dan kemudian tergabung dalam kelompok ludruk Persada. Ia tempa kembali lawakannya. Dan ketika mulai merintis rekaman, kepelawakannya sudah benar-benar matang. Kasetnya pun meledak laris terjual. Kesuksesan ia ia raih tidak seorang diri melainkan bersama Munawar, Basman, Sokra, Sapari, dan Kastini yang kemudian taergabung dan tak terpisahkan dalam kelompok ludruk Kartolo CS.

Karya Cak Kartolo CS

Banyolan Kartolo begitu mudah dicerna karena bahannya diambil dari kehidupan sehari-hari. Bahan tersebut dipahami, diselami dan diangkatnya menjadi banyolan. Karena diolah diolah dan diangkat secara pas, kehidupan harian itupun kemudian menjadi seni banyolan. Sehingga kehidupan harian menjadi lebih menarik dan penuh dimensi. Karena digarap dengan dengan daya seni yang tinggi, sering hidup itu kemudian terlukiskan sebagai komedi yang tragis. Kidungan Kartolo telah membangunkan ironi yang membuat sanggup menanggung tangis dan keluhan berat beban hidup sehari-hari. Ia mengumpamakan hidup orang kecil seperti *kemidhi bedhes*. Dengan cara ini Kartolo mengajak orang-orang untuk menertawakan hidup sehingga mereka mendapat kekuatan untuk dapat menerima nasib yang harus berjalan sesuai kenyataan. Jiwa Kartolo seluruhnya adalah ludruk. Kartolo tidak pernah mau meninggalkan seni ludruk yang menjiwai lawakannya. Ia dengan setia mematuhi aturan dan tradisi dalam pentas lawakan ludruk. Ludruk tak sekadar sandiwara, tetapi juga lawakan yang disampaikan dengan mengidungkan jula-juli. Ludruk adalah seni yang longgar dan bebas. Lawakan ludruk begitu seimbang dengan petuah yang kemudian dilanjutkan dengan lawakan. Dalam ludruk terdapat struktur mengidungkan jula-juli. Pertama kidungan yang serius, kemudian sedikit longgar dan pada akhirnya menjadi liar. Tahapan yang serius tersebut dikidungkan dengan Jula-Juli Lamba. Yang sedikit longgar dikidungkan dengan Jula-Juli Petholan atau Bacokan. Dan yang liar dikidungkan dengan Jula-Juli Dangdutan. Kartolo memang ahli berhumor dengan fantasi.

Kartolo dikenal sebagai pelawak yang cerdas. Kartolo sangat ahli dalam teknik yang dalam bahasa ludruk disebut *kecrehan* yakni “menelanjangi” lawan hingga terpepet tak berkutik. Sesuai dengan perannya dan kekhasannya, lawan main yang biasa menjadi sasra *kecrehan* Kartolo adalah Basman. Basman yang sering berperan sebagai orang yang sombong sering menjadi sasaran *kecrehan* Kartolo. Basman terkenal dengan kepiawaiannya dalam melesetkan bahasa. Ia bisa menemukan beberapa kata yang variasi bunyinya terdengar sama hingga menimbulkan kelucuan. Dari dagelan dan humor Kartolo CS orang-orang diajak untuk membayangkan bahwa realitas itu tidak hanya searah dengan keinginan semua orang. Pemajemukan realitas dan pemajemukan hubungan orang-orang dengan realitas itulah yang terkandung dalam humor-humor mereka. Pemajemukan realitas dan pemajemukan hubungan orang-orang dengan realitas ini terlihat jelas dalam beberapa garapan lakon seperti Tumpeng Maut dan Ratu Cacing Anil. Dari garapan lakon Tumpeng Maut terdapat realitas yakni rahasia di balik lakon hidup “Maling berteriak maling”. sedangkan dalam garapan lakon Ratu Cacing Anil terdapat realitas mengenai kehidupan dan kenyataan yang pada akhirnya berujung pada humor adalah satu-satunya yang bisa menyatukan isi surga dan dunia.

Banyolan adalah salah satu cara untuk menjadikan mungkin apa yang tidak mungkin. Kurangnya prasarana bukan menjadi halangan untuk mencipta. Kekurangan tersebut justru menjadi alasan untuk menjadi kreatif. Hal ini dapat terlihat pada garapan lakon Dalang Gersang yang mana awalnya pertunjukan harusnya menggunakan wayang kulit diganti dengan wayang orang karena tidak adanya properti wayang kulit. Ludrukan Kartolo dipengaruhi oleh ludrukan Subur, Kamari, atau Tamin. Kemampuan lawakannya ia tempa ketika ia bersama kelompok ludruk dan seniman ludruk di Kabupaten Malang. Bagi Kartolo ludruk adalah rumah yang menjiwai lawakannya dan Kabupaten Malang adalah sekolah tempat ia dididik dan ditempa karir lawakannya. Kehidupan Kartolo tak seutuhnya bersih. Ia pernah terlibat judi. Namun dari pengalamannya ini keluarlah kidungan yang kemudian mudah diterka oleh siapa saja yang mendengarnya. Temannya, Cak Subur menyampaikan sebuah petuah bahwa panggung ludruk ini adalah tempatnya mencari sandang pangan, seperti halnya sawah, tegal, atau toko. Karena itu, jangan pernah panggung itu “dikotori” dan “dinodai”. mengotori bukan berarti hanya dengan tindakan yang biasanya disebut amoral, tapi juga dengan menkhianati hakikat seni ludruk sendiri, misalnya dengan menjadikan ludruk jadi alat kepentingan politik. Kartolo dengan konsekuen memegang prinsip itu. Lawakannya murni lawakan. Tak pernah dicampuri dengan kritik atau politik. Seperti yang ia ungkapkan:

Saya melawak yang umum-umum saja. Saya tidak mengerti politik. Saya juga tidak ingin mngkritik. Ya kalau kritik saya benar, kalau tidak lalu bagaimana? *Pokoke nek kritik ya tak tepakno awakku dhewe* (Pokoknya kritik saya kenakan pada diri saya sendiri).

Akumulasi Modal Cak Kartolo CS

Dari data-data di atas, dapat ditemukan beberapa modal jenis yang dimiliki oleh Kartolo. Modal ekonomi yang berupa uang honorarium diperoleh melalui pekerjaannya sebagai penabuh kendhang pada kelompok pementasan ludruk. Modal kultural yang dimiliki Kartolo dipengaruhi oleh posisinya yang merupakan keturunan masyarakat biasa yang sejak kecil sudah mulai mengenal dan menyukai ludruk. Faktor pendidikan yakni sekolah tempat ia belajar karawitan membuatnya piawai memainkan kendhang, bahkan ia juga memiliki bakat tari Remo. Ia bahkan sukses melawak ketika ia disuruh menggantikan pelawak yang berhalangan hadir pada suatu pementasan. Kepiawaiannya tersebut ia

tempa melalui pengalaman-pengalamannya hingga pada akhirnya ia mendapat tawaran rekaman. Rekaman yang kemudian menjadi kepingan laset CD yang kemudian terjual hingga seluruh pelosok Jawa Timur Bahkan Jawa Tengah merupakan manifestasi kepiawaiannya dalam sseni pertunjukan ludruk khususnya lawakan. Modal sosial Kartolo berupa jaringan dengan kelompok kesenian dan seniman ludruk di area Jawa Timur Seperti Malang khususnya. Ia juga memiliki jaringan dengan beberapa media terkait pekerjaannya mulai dari stasiun televisi hingga perusahaan rekaman. Sedangkan modal simbolik Kartolo ditemukan melalui pengakuan publik bahwa Kartolo merupakan seniman ludruk yang sangat disegani, dikenal dan dicintai dikalangan masyarakat Jawa Timur. Hal ini terbukti dengan meledaknya rekaman Kartolo yang terjual secara laris manis. Ia bahkan sering mendapat undangan untuk pertunjukan ludruk hingga keluar Jawa Timur.

Strategi Cak Kartolo CS

Dalam banyolannya Kartolo, sering ia tinggal menuturkan lagi apa yang sebenarnya sudah lucu dalam hidup ini. Karena baginya hidup dan panggung sesungguhnya berdekatan sebagaimana ia selalu mengambil bahan banyolannya dari pengalaman hidup sehari-harinya. Dari sinilah keorisinilitasan seorang Kartolo dalam mengolah banyolannya terlihat. Tidak hanya itu saja, sering kali lawakan Cak Kartolo CS juga membuka kekayaan realitas apa adanya, yang pada akhirnya memberi kejelasan dari kepalsuan yang ada. Seperti misal plesetan kata “ayu” dan “asu” yang mana memang menunjukkan bahwa terkadang yang ayu adalah “asu” seperti kidungan Kartolo yang memang ada benarnya,

Tolek kayu oleh resek (Cari kayu dapatnya sampan)
Bojo ayu marakno dodoku sesek (Istri cantik hany membuat dadaku sesak)

Pemajemukan realitas dalam banyolannya Kartolo menyadarkan bahwa tidak semua yang diinginkan dapat diperoleh atau sejalan dengan keinginan. Selain itu pemajemukan hubungan dengan realitas juga menunjukkan dengan lebih jelas bahwa apa yang sebenarnya tidak sinkron dapat disinkronkan menjadi sebuah distorsi. Banyolannya yang cerdas inilah yang kemudian membuat nama Kartolo begitu dikenang. Bagaimana ia mengolah ide orisinilnya yang diambil dari pengalaman hidupnya kemudian ia jadikan itu sebagai sebuah realitas menjadikan banyolannya begitu mudah dicerna para penikmat banyolannya. Kekreatifitasan Kartolo juga membuktikan bahwa kekurangan bukanlah halangan untuk mencipta. Jika seseorang tenggelam dalam kesedihan dan kesusahan maka ia tak akan bisa bangkit. Mereka juga juga butuh tertawa agar bisa menerima nasib dan melanjutkan hidupnya. Seperti inilah pesan yang ingin disampaikan Kartolo dalam setiap lawakannya. Yakni sebuah ironi yang mengandung komedi dan tragedi sekaligus. Ironi yang diambil dari riwayat hidup orang kecil bahwa mereka tak hanya menangis karena beban hidupnya, tetapi juga bisa tertawa dalam hidupnya. Kartolo adalah seorang pemain ludruk yang teguh pada pendirian. Ia begitu berhati-hati dalam karirnya. Sebagai manusia yang tak sempurna ia juga tak luput dari kesalahan. Ia selalu berpedoman untuk berhati-hati dalam menyampaikan kritik apalagi jika terkait hal-hal yang diluar pemahamannya seperti politik.

Laba Simbolik Cak Kartolo CS: Bentuk Kesuksesan

Kartolo adalah pelawak yang tidak asing bagi masyarakat Jawa Timur. Kaset Juli-Juli guyonannya menghibur siapa saja, dari kota hingga pelosok desa. Lawakannya begitu merakyat, sehingga amat disukai lebih-lebih oleh kalangan masyarakat bawah. Bagi masyarakat Jawa Timur, Kartolo adalah nama kesayangan. Melalui kaset dagelannya, ia dikenal dimana-mana. Penggemarnya berasal dari kalangan bawah hingga kalangan atas, mulai dari usia muda hingga tua baik laki-laki maupun perempuan.

Penutup

Ludruk merupakan kesenian teater tradisional dari dan asli Jawa Timur. Ludruk bisa digolongkan sebagai media seni daerah yang realis yakni yang artinya relasi antara seni dan realitas sehari-hari. Salah seorang pelawak yang tidak asing bagi masyarakat Jawa Timur adalah Kartolo. Ia adalah seorang pelawak hebat terbukti dengan kecerdasannya dalam mengolah bahan lawakan dan cara penyampainnya yang dapat dengan mudah diterima siapa saja yang mendengarnya. Ia mulai perjalanan karirnya sebagai seorang penabuh kendhang. Ia sudah memiliki bakat ludruk sejak usia belia. Bersama rekan-rekannya yang lain yakni Basman, Sapari, Sokran, Munawar, Kastini dan juga Blontang. Ia terbukti sukses dengan terjualnya kaset rekaman banyolannya hingga di kenal di luar Jawa Timur dan bahkan ia sering mendapat tawaran manggung di luar kota. Ketenarannya dapat mengukuhkan ia sebagai seorang seniman ludruk yang paling disegani dan dikenal.

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Africans' Resistance in Tanzanian Selected Colonial Fiction: Failure of Colonial Ideological Discourse.

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Abstract

In his "How Europe Underdeveloped Africa" Walter Rodney claims that the comparatively low level of development in Africa is partly the result of her colonial encounter with Western Europe where Africa was intensively exploited. Other scholars like Memmi and Cesaire still insists that colonialism was not aimed at civilization but exploitation of Africa. This study too holds that the primary goal of colonization of Africa by Western Europe was economic exploitation. However the main concern of this paper is the challenges that colonial governments faced in their exploitative endeavour in their colonies in Africa, specifically Tanzania. The study analyses four Tanzanian texts set in colonial period: One play named *kinjekitile* authored by Ebrahim Hussein (1970); three novels named *The Gathering Storm* by Hamza Sokko (1977); *Vuta N'kuvute* (1999) and *Kuli* (1979) both authored by Shafi Adam Shafi. Michael Foucault's *Knowledge and Power* and Louis Althusser's *State Ideology* are used as theoretical frameworks of this study. Africans in colonial Tanzania were working in bad conditions, for long hours with meagre pays under harsh treatments by the colonial officials. This was possible because the colonialists invested on knowledge and ideology which made Africans feel inferior and submit themselves to the exploitative system. According Foucault it is through knowledge that power is seized and maintained while Althusser argues that ideology makes people "go" with their own consent. But this was not always successful as some Africans protested in different ways. This paper therefore studies the how and why of such resistances by natives in colonial Tanzania.

Keywords: *Power, Knowledge, Ideology, Discourse, Resistance.*

Background of the Problem

In his *How Europe Underdeveloped Africa* Walter Rodney (1973) claims that the comparatively low level of development in Africa is partly the result of her colonial encounter with Western Europe where Africa was intensively exploited. Other scholars like Memmi (1974) and Cesaire (1955) still insist that colonialism was not aimed at civilization but exploitation of Africa. This study too holds that the primary goal of colonization of Africa by Western Europe was economic exploitation. Africans were exploited in multitude of forms from forced labour in mining, plantations, infrastructure construction, and processing industries to working in white collar jobs and fighting as soldiers in European wars such as world war one and world war two.

European colonial regimes managed to subject Africans to these forms of exploitation since they took control of the most important device which is power. This fact made African colonial subjects politically, socially, economically and culturally weak over Europe. In view of this study, all kinds of racism, legal oppression and suppression, humiliation, political and military operations in African colonies and Tanganyika in particular were done with one central focus and that was to create conducive environment; discourse, for smooth, successful and maximum realization of Europeans colonial supreme motive which was economic exploitation.

Literary texts by writers from former colonized nations tend to reflect this discourse. This study is a part of my masters research project which is aimed analysing alliance and resistance of native Tanzanians as presented in four Tanzanian colonial texts: One play named *kinjekitile* authored by Ebrahim Hussein (1970); three novels named *The Gathering Storm* by Hamza Sokko (1977); *Vuta N'kuvute* (1999) and *Kuli* (1979) both authored by Shafi Adam Shafi. My research project is also going further by analysing how the colonial encounter resulted to cultural ambivalence among both the colonizer and the colonized. But as per this specific paper, my focus is limited to the second question of the study which is the how and the why of the resistance as depicted in the selected texts.

As a background to the study, this first chapter is tracing the origin of the weakness of Africans over Europe. It reads and quotes previous studies done under historical, political, legal, and anthropological fields, specifically, addressing the how and why of the introduction of colonialism in Tanzania. The chapter also addresses the advantage that Europe had over Africa at the very early stages of the encounter since Europe was already exposed to capitalist mode of production while Africa, with exception of some few parts was still in feudal mode of production. On top of that the chapter is also covering research questions, research objectives, object of the study, benefits of the study, and thesis outline.

Tanzania under German rule

The prelude to colonial occupation was a series of juridical rituals such as protection treaties that negotiated with African rulers aimed at legitimizing colonization in accordance with international law and mark the region as a sphere of influence against European rivals (Pesek, 2007, p. 244). These treaties were done by the agents of

colonialism on one side and African chiefs on the other. Since the primary purpose of colonialism is economic exploitation some other preliminary expeditions, as argued by Zimmerman (2006, p. 426) were also sent to German East Africa as experts and scientists to report on the geology, climate, soil, and vegetation.

Economic, social and political environment of creation of colonial discourse by Germans in Tanganyika can be explained by an agenda-centered hypothesis which supposes that the more transformative A's agenda, the more likely it is that A will impose a system of direct rule (Gerring, Ziblatt, Van Gorp, & Arevalo, 2011, p. 379). German's agenda was transformative as it needed to interfere African's economy, society, and government system and change them to suiting their imperial goals. In Usukuma for example, the batemi (chiefs) under German colonial rule no longer held their posts by hereditary right but were chosen and then manipulated by the colonizers. Local chiefs were no longer able to bear their responsibilities to safeguard their people as their political power was taken away.

In some areas German military expeditions won over African kingdoms and the German colonial government removed from power the leaders who were not cooperative and then handed the authority to their political counterparts under the agreement that the new chief would lead his subjects to serve the interests of colonial government. Monson gives an example of the Hehe kingdom in southern Tanganyika where German fought against Mkwawa for eight years:

Following the defeat of Mkwawa in 1894-6, the German officer von Prince at Iringa removed large portions of territory, including northern Njombe, from Hehe authority. The Hehe administrators or vandzagila in the northern sections of Wanging'ombe were replaced with Sangu representatives, who reported to German authorities at Iringa (Monson, 1998, p. 104).

The main agenda of colonialism was economic exploitation. But in order to make such agenda materialized, Germans had to create what Althulser (2014) named as relations of exploitation. To create efficient relations of exploitation colonial states had to start with what Zimmerman (2006) calls “Commodified labour power” where money economy was introduced. Walter Rodney (1973, p. 28) finds that in many instances, Africans did not consider the monetary enticements great enough to justify changing their way of life so as to become labourers or cash-crop farmers. In such cases Germans in Tanganyika, like other colonial masters in other colonial states, intervened by using law, taxation and outright force to make Africans pursue a line favourable to capitalist profits. They created the conditions whereby landless Africans had to work not just to pay taxes but also to survive. In those parts of the country where land was still in African hands, colonial government forced Africans to produce cash-crops.

Land alienation, forced labour and taxation were supported by legal, judicial, military, political and educational discourses. As part of legal discourse, German colonial government passed Imperial Decree of 1895 which deprived Africans of land rights declaring lands occupied by Africans as “un-owned land” (Sabea, 2008, p. 425). In Southern part of Tanganyika the colonial government introduced communal cotton schemes from 1902 that were based on systems of collective forced labour. These were also accompanied by state-sponsored economic regulations and price controls which constituted an outright attack on local economic networks and battered the ability of chiefs to accumulate wealth and attract followers (Sunseri 2009; Larson 2010; De Juan 2015).

Tanzania under British rule

Soon after German's defeat in world war one her colonies were confiscated and redistributed to the victorious powers; this brought Tanganyika under the domination of Britain. German and British colonialists had several differences in their approach to seizing and exercising of power; while German were using direct rule approach British colonial government opted for indirect rule. A “direct” style of rule features highly centralized decision making while an “indirect” style of rule features a more decentralized framework in which important decision-making powers are delegated to the weaker entity (Gerring, Ziblatt, Van Gorp, & Arevalo, 2011, p. 377).

To ensure that their colonial discourse has maximum effects to individuals, British colonial government did not end with manipulation of representative nature of chiefs, it made a further distribution of power by creating local governments after the Second World War. District officers gradually created a pyramid of councils from village to sub chiefdom to chiefdom, district, and provincial levels. The aim was to evolve from existing native authorities by adding commoners, who were eventually to be elected, and to share executive power. However, whatever democratic elements these reforms were intended to introduce, the aims were subordinated to economic interests (Eckert, 2004, pp. 98-99).

In terms of agriculture British rule largely terminated the expansion of settler owned plantations, and small-holder peasant production of export products became the focus of colonial economic strategy. Simultaneously alienation of land to plantations, particularly sisal remained as aggressive and as prominent as during the German era (Håkansson, Widgren, & Börjeson, 2008, p. 379). In Tanga region, for example, by 1924 almost 33 percent of land was alienated and only 28 percent was “available for natives.” To nullify the indigenous rights to land rights British colonial government passed the 1923 land ordinance which declared unused lands as “public lands” which gave the state the right to radical title in all lands (Sabea, 2008).

By using propaganda through media, British colonial government could promote or disapprove crops or activities and shape the minds of Africans to incline with colonial interests. They encouraged cultivation of coffee, cotton, maize, and rice as food and market crops (Håkansson, Widgren, & Börjeson, 2008). They used the same means to discourage

cultivation of crops such as millet and sorghum. Around 1930's in an attempt to promote maize cultivation, British colonial officials, scientists, missionaries, and settlers joined force in condemning cultivation of millet in Chagga speaking Kilimanjaro region. They called on Chagga farmers to abandon the crop entirely, citing its intrinsic "immorality" (as it was used in making local liquor), its lack of market value, its potential to poison other crops, and its links to water wastage and soil erosion (Bender, 2011).

British colonial government did not only use media to spread their propaganda about crop cultivation but also they intended to affect perception of Africans on matters of *ustaarabu* (civilization), *heshima* (respectability), and modernity. At the end of 1954, Tanganyika had a population of about nine million, and fifty newspapers and magazines. Among the readers of these newspapers were clerical workers, middle and secondary school teachers, Labour Office workers, Railway workers, and Anglican Universities' Mission to Central Africa (U.M.C.A.) employees (Suriano, 2011). This means the newspapers affected people who were deemed as admired in their localities hence whatever these individuals adapt in their social lives would also be taken by those who do not know how to read and write as a sign of modernity and civilization.

Vuta N'kuvute depicts the social, political, and economic situation of Zanzibar under British colonial rule. The story is centred on two characters namely Yasmin and Denge. Yasmin, the sixteen years old girl is, under the pressure of her parents, married to Mr. Raza, the fifty four years old man. Since she entered into marital life without her consent and she does not find happiness in it, she decides to run away from her husband but the parents disown her unless she goes back to her husband. Yasmin makes up her mind to living with Mwajuma, her African friend living in the poor neighbourhoods reserved for Africans, the inferior race. This angers her racist parents even more. At Mwajuma's place, Yasmin meets Denge, the African who just graduated from the university in Russia. Denge leads the underground anti-colonial movement including importing and spreading newspapers and flyers which spread anti-colonial ideologies. Knowing that Denge has got his degree in Russia, the colonial government suspects him for socialistic ideologies and they plan to use Yasmin as a bait to frame and imprison him. Yasmin is trapped between her love for Denge, denial by her parents as she is associating herself with Africans, and the pressure from the British colonial government to give up Denge. On the part of Denge he suffers regular imprisonment, beating, and hide and seek life as he becomes the centre of attention of the colonial police.

The Gathering Storm is set in Morogoro, Tanzania during British colonial time. It tells the life of people of the village called Bulembe by specifically giving a focus to two Brothers, Kamuyuga and Lubele. Failing to earn his fortune in Dar es Salaam, the country's major business city, Kamuyuga goes back to Bulembe to face the same economic hardship as when he left the village eight years ago. He tries to do the small business but fails due to insufficient capital hence joins his brother Lubele in selling Banana to the Indian businesspersons. The story goes on depicting Africans' experience of subjection to exploitation by both European and Indians. Due to misunderstanding on business issues, Jayandra, the Indian business man plots the killing of his fellow Indian, Charan the act which Kamuyuga plays part in return he is funded to open his dream business of shop in his village. TANU, political party through which Africans use as a forum to fight for freedom opens its branch in Bulembe and at the first day the leaders sell membership card to the Africans as a sign of supporting the movement. Kamuyuga buys the card but he returns it back as he is told by his Indian beneficiaries to choose between freedom of the country and his business, which he choose the second. Kamuyuga goes further by trying to persuade his brother Lubele to do away from the TANU activities something which Lubele disagrees. The two brothers get into a lifetime misunderstanding and they do not talk to each other. The country gets independence, Kamuyuga has grown up to the most successful businessperson. Like other few Africans who have made their fortune, Kamuyuga exploits his fellow Africans and does the same as what the Europeans and Indians were doing to the poor Africans during the colonial time. This shows that African countries only managed to change from white exploiters to native exploiters and hence independence did not change this relations of exploitation which the author calls the storm that is gathering and may cause the serious problem in the future.

Kinjekitile tells the story of the Maji-Maji rebellion of 1905-07 that was led by Kinjekitile Ngwale in what was at the time called Southern Tanganyika, present day Tanzania. Kinjekitile, the leader of the revolt is possessed by Hongo, the tribes' god and he is instructing people to use Maji (water) which will disarm the German bullets and therefore they will easily win the fight against the alien oppressor. Kinjekitile, after coming to his conscience, is not certain about the water and therefore he urges people to be patient until he gives further notice. Kitunda, the man who was chosen as the commander of the revolt supports Kinjekitile's idea with emphasis that they need to have a thorough preparation before the actual war; they should not depend totally on water. Tired of exploitation, humiliation and poverty inflicted by the colonial system the rest of people are against the two leaders and they insist on starting the war as soon as possible most importantly because they have water with them. Under the pressure of majority the war begins but it ends tragically as many people died and the natives lose the war.

Istimewa, anak-anak mengenal bentuk lampion yang khas dari Indonesia yaitu damar kurung- yang merupakan adaptasi dari kebudayaan Tionghoa. Damar Kurung mengadaptasi lampion yang dipakai warga Tionghoa sebagai wujud kesempurnaan dan keberuntungan.

Mengacu pada apa yang dikemukakan oleh Norton (1983) mengenai keuntungan anak-anak membaca karya multietnis, terlihat bahwa dengan menunjukkan budaya dari suatu kelompok minoritas (diwakili oleh tokoh Lili dan Liana), maka akan menumbuhkan kecintaan dan kebanggaan dari pembaca minoritas itu sendiri terhadap budayanya. Sementara bagi pembaca dari kelompok mayoritas (diwakili oleh Ntokoh Nisa dan Ratih), mereka akan belajar untuk menghargai budaya lain karena sangat mungkin budaya yang mereka miliki turut dipengaruhi oleh budaya ari

kelompok minoritas. Melalui kedua cerita ini, anak-anak juga belajar akan sejarah bangsa Indonesia yang panjang, yang dibangun oleh berbagai macam suku bangsa, budaya, dan bahasa yang berbeda. Pada akhirnya, anak-anak dari kedua cerita ini menyadari bahwa jika mereka menerima perbedaan dan berbesar hati menerima kesamaan budaya, sehingga melahirkan sikap saling menghormati maka mereka dapat hidup berdampingan dengan harmonis dan damai.

Meninjau multikulturalisme dalam bacaan anak Indonesia, dapat terlihat bahwa pokok bahasan mengenai budaya yang dimiliki oleh kelompok minoritas. Kelompok minoritas dalam bacaan anak Indonesia terlihat masih mengacu pada kelompok etnis keturunan Tionghoa, sementara kelompok mayoritas mengacu pada kelompok yang menyatakan identitasnya sebagai pribumi. Padahal, persoalan multikultural dapat digali tidak hanya sebatas hubungan Peranakan Tionghoa-Pribumi. Sangatlah mungkin terjadi konflik saat dua suku bangsa dengan budaya yang berbeda bertemu. Hal tersebut dapat terjadi karena Indonesia memiliki keragaman budaya dari banyak suku bangsa. Bukan hal yang mustahil jika di antara suku bangsa yang ada, terbangun stereotip antarsuku bangsa.

Theoretical framework

As stated above, the primary goal of colonialism was economic exploitation but exploitation would not be successful without securing and retaining power. This hypothesis is also observed by Rodney who states that seventy years as a period which colonization of Africa lasted is an extremely short period within the context of universal historical development yet its rate of change was greater than any other periods in other periods of world history. Rodney postulates that this spring mainly from the fact that Africa lost power. Rodney describes power as:

Power is the ultimate determinant in human society, being basic to the relations within any group and between groups. It implies the ability to defend one's interests and if necessary to impose one's will by any means available. In relations between peoples, the question of power determines manoeuvrability in bargaining, the extent to which one people respect the interests of another, and eventually the extent to which a people survive as a physical and cultural entity (Rodney, 1973, p. 33).

It's true that it is through power that the most influential group manoeuvre situations for their advantage. German and British colonialists manoeuvred political, social, economic, and even cultural situations in Tanzania to make their exploitative goal come true. The concept of power and Knowledge by Michael Foucault is used as the primary theory to trace the mechanism of power in the selected texts and further show that resistance that colonial regime faced from natives are counter-hegemony and hence it is the sign of failure of colonial discourse of power.

Michael Foucault does not state any clear definition of power neither does he focus on the questions of who possesses the power, how he gets and uses it instead he focuses on how the power functions in the society. In his view power is neither given, nor exchanged, nor recovered, but rather exercised, and that it only exists in action as he suggests:

But in thinking of the mechanisms of power, I am thinking rather of its capillary form of existence, the point where power reaches into the very grain of individuals, touches their bodies and inserts itself into their actions and attitudes, their discourses, learning processes and everyday lives (Foucault, 1986, p. 39).

By attributing power to actions, Foucault negate up-to-down concept of power, to Foucault power is not that which makes the difference between those who exclusively possess and retain it, and those who do not have it and submit to it. He analyses power as something which circulates, or rather as something which only functions in the form of a chain. It is never localised here or there, never in anybody's hands, never appropriated as a commodity or piece of wealth. He further explains it that:

Power is employed and exercised through a net-like organisation. And not only do individuals circulate between its threads; they are always in the position of simultaneously undergoing and exercising this power. They are not only its inert or consenting target; they are always also the elements of its articulation. In other words, individuals are the vehicles of power, not its points of application (Foucault, 1986, p. 98).

From the above Foucault's proposition it can be hypothesized that everyday practices by Africans in the colonies whether knowingly or unknowingly were the practice of colonial power and Africans were the vehicle through whom colonial power existed, spread and function to achieving the imperial goal of economic exploitation. Therefore it is not only the natives who worked as police, clerks, and labours that were part of colonial power network but also those who claimed and believed to being neutral, those who resisted in one way or another together give the feature of power in the colonies.

Foucault does not give ownership of power to anyone but this does not disqualify the fact that for power to exist there must be the advantaged and the disadvantaged of the system. This is perfectly stated by definition of power given by Weber. Quoted by Angelianawati (2018) Weber defines power as;

“The probability that one actor within a social relationship will be in a position to carry out his own will.” (Angelianawati, 2018, p. 30)

Relating with Foucault's circulation of power, one is in the position of control and authority and able to subjugate the powerless others or manipulate their practices for his own good. This brings our discussion to the next concept relating to power and that is knowledge. If power is circulatory, if power lies in people's practices then how do the

powerful prosper out of this circulation of power? The answer is, in relation to power and knowledge the powerful create discourses suitable for their prosperity at the expense of the powerless' disadvantages.

The discourse created is aimed at producing necessary knowledge which is vital for retaining and circulation of power. Power and knowledge depend on each other, it is through production of knowledge that the European colonizers managed to colonize not only Tanzania, but Africa and other colonies in Asia and Latin America. Foucault theorises that the exercise of power perpetually creates knowledge and, conversely, knowledge constantly induces effects of power. He further postulates that:

Modern humanism is therefore mistaken in drawing this line between knowledge and power. Knowledge and power are integrated with one another, and there is no point in dreaming of a time when knowledge will cease to depend on power; this is just a way of reviving humanism in a utopian guise. It is not possible for power to be exercised without knowledge, it is impossible for knowledge not to engender power (Foucault, 1986, p. 52).

Relating to knowledge Foucault introduces concepts of right and truth as the two elements through which knowledge manifests itself in the circle of power. Talking about truth, Foucault argues that we are subjected to truth in the sense in which it is truth that makes laws, that produces the true discourse which, at least partially, decides, transmits and itself extends upon the effects of power.

It was through knowledge of truth and right that African parents in the colonies taught their youngsters how to behave, courts of law trialled and imprisoned or penalized Africans who went against what was made to be considered as right, churches smoothed the hearts of the colonized and made them feel that it is true that Africans together with their culture are inferior to white colonizers and European culture and it was right to imitate European culture. Louis Althusser's "*On the Reproduction of Capitalism: Ideology and Ideological State Apparatuses*" particularly the concepts state ideology will be used in the next section to further illustrate how knowledge was produced and how crucial was such knowledge for maintenance of power and ultimately make colonial exploitation possible.

Louis Althusser's state ideology

Michael Foucault's discussion of power and knowledge is not discussed in Marxist point of view therefore to get connection of economic motive of European colonization of Africa this study incorporates the concept of ideology from Louis Althusser's "*On the Reproduction of Capitalism: Ideology and Ideological State Apparatuses*". Althusser defines the term ideology in accordance to Destutt de Tracy, Cabanis, and their circle who were the ones coined the term and defined it as the word made by combining two words: theory (-logy) and ideas (-ideo) hence ideology means theory of genesis of ideas. Since ideas are closely related with knowledge, it will later be realized that Althusser's problematization of ideology relates closely with Foucault's concepts of "truth and right" which together constitute knowledge.

In accordance to this study, I propose that ideology is the deepest incorporation of what someone deems as truth and right to the extent that such knowledge of truth and right is reflected in that someone's daily activities, thoughts, fears and beliefs. To grasp relation between ideology, truth, right and their relation with power and Europeans economic motives in the selected Tanzanian colonial fiction this part gives detailed discussion of concepts of mode of production and state ideology.

Mode of Production

Louis Althusser states that Karl Marx showed precisely, that in order to understand how a given social formation functions and what occurs in it, we have to bring the central concept of mode of production into play. Althusser quotes Marx's definition of mode of production as follows:

Mode of production is a way or manner (a mode) of producing. Of producing what? The material goods indispensable to the material existence of the men, women and children living in a given social formation. A way of 'producing' is a way of 'tackling nature', since it is from nature and nature alone that all social formations, which do not live on thin air or the Word of God, extract the material goods necessary for their subsistence (food, clothing, shelter, and so on), that is, for their stagnation or 'development' (Althusser, 2014, p. 22)

Althusser also observes that in every social formation, there exists more than one mode of production. One of the modes of production in this set is described as dominant, the others as dominated. The same observation is evident in Walter Rodney's *How Europe Underdeveloped Africa* who states that at the commencement of European colonization of Africa there happened a contact between Africans who were, predominantly, in feudal relations of production and Europeans, who were obviously in capitalist system of relations of production. As a result, capitalism became the dominant mode of production with Europeans on the advantaged side as they immediately monopolized major means of production such as land, and mines hence turning the natives into proletariats who had to sell their labour power to European exploitative capitalists for their survival.

According to Althusser in the capitalist mode of production, majority are the individuals who possess no means of production, but only their personal 'labour-power'. Real production cannot take place unless the means of production (which do not work all by themselves) are set into relation with - and set to work by - labour-power, that is, waged workers. But this act of bringing wage-workers into relation with means of production belonging, not to them, but to the capitalist owner of those means of production automatically convert capitalist relations of production into relations of exploitation.

Of a particular interest to this study is Althusser's contention of capitalist technical division of labour. According to Althusser, every technical division of labour is in fact a social division of labour. Capitalists make deception about purely technical division of labour, but Althusser, supporting Marx, argues that such claim is a myth and that the putatively technical functions of division of labour are effects of the dominant relations of production. The division into social classes is thus present in the division, organization and management of the process of production, by virtue of the distribution of posts on the basis of the class affiliation of the individuals who hold them.

Althusser's argument on social division of labour is apparent in Tanzania colonial period where posts requiring 'manual labour' were preserved and performed by native Tanzanian workers whose physical labour were meant to be exploited to the fullest and at the lowest cost possible for the sake of maximizing profit. The other posts, involving somewhat more elevated organizational tasks were monopolized by members of other social strata such as Indians and Arabs. Finally, the most important posts are held by the capitalists themselves or their direct representatives.

Through this social division of labour, European colonialists managed to subject Tanzanians and Africans in general to capitalist exploitation. Africans performed the most of toiling jobs which were also the most productive parts in the capitalist productions i.e. in plantations they were the ones who dug the grounds, planted and performed the harvest. In mining they were the ones who risked going underground, in construction they performed most of manual labour. On the part of Europeans they worked as supervisors, administrators and other less physical consuming tasks yet they earned much better than the toiling Africans. Walter Rodney and Albert Memmi have addressed this social division of labour in *How Europe underdeveloped Africa* and *The Colonizer and the colonized* respectively. Rodney, although he does not discuss the matter as capitalist division of labour but mechanism of exploitation he addresses supports Althusser's point as he explains:

From an African viewpoint, the first conclusion to be drawn is that the peasant working on African soil was being exploited by the industrialist who used African raw material in Europe or America. Secondly, it is necessary to realise that the African contribution of unskilled labour was valued far less than the European contribution of skilled labour (Rodney, 1973, p. 27)

Rodney's observation is also supported by Memmi who enlightens that a qualified worker existing among the colonizers earned three or four times more than the colonized, while he did not produce three or four times as much, either in quantity or in quality. The colonized was so poorly evaluated that three or four can be taken on for the price of one European. Memmi points out that the colonizers used the following argument as their justification:

Nothing could better justify the colonizer's privileged position than his industry, and nothing could better justify the colonized's destitution than his indolence. The mythical portrait of the colonized therefore includes an unbelievable laziness, and that of the colonizer, a virtuous taste for action. At the same time the colonizer suggests that employing the colonized is not very profitable, thereby authorizing his unreasonable wages (Memmi, 1974, p. 123).

State Ideology

Althusser's conception of state is important at this point as it is through this that like power and knowledge in Foucault's terms, ideology and power can be seen in play in the capitalist society. Althusser starts this discussion with traditional Marxist definition of state which is:

The state is a repressive 'machine' that enables the dominant classes (in the nineteenth century, the bourgeois class and the 'class' of big landowners) to ensure their domination over the working class in order to subject it to the process of extorting surplus value (that is, to capitalist exploitation) (Althusser, 2014, p. 70).

The previous subsection about mode of production I argued that European colonizers exposed Africans to the world of capitalism and put Africans on the side of proletariat while they took the side of Bourgeoisie by monopolizing major means of production. If that was the case, again, I argue that in the context of colonial Tanzania, European colonizers were the ones in the control of the state and they used the state as the power through which Africans were economically subjected to capitalist exploitation and politically and socially subjugated to the position of inferior beings.

The above Marxist definition of state implies firstly, that Marxists define state as state apparatus and by apparatus they primarily mean "repressive apparatus". Secondly, Marxists, contrary to Foucault who does not state the possession of power to any one in his "power and knowledge", they believe that power is possessed by the dominant class in the society and the whole political class struggle revolves around the possession, that is, the seizure or conservation of state power. Althusser, on his side revises Marxist definition of state and adds the concept of

ideological state apparatus to the primarily “repressive” state apparatus conceptualized by Marxist definition of the state. He defined ideological state apparatus as:

A system of defined institutions, organizations, and the corresponding practices. Realized in the institutions, organizations, and practices of this system is all or part (generally speaking, a typical combination of certain elements) of the State Ideology. The ideology realized in an ISA ensures its systemic unity on the basis of an 'anchoring' in material Junctions specific to each ISA; these functions are not reducible to that ideology, but serve it as a 'support' (Althusser, 2014, p. 77)

There are several points to be given attention in the above definition, firstly, the plurality of ideological state apparatuses; The term ideological state apparatuses is used in plural for one reason that no practice in the world produces 'its' ideology all by itself. What constitutes an Ideological State Apparatus is a complex system that encompasses and combines several institutions and organizations, as well as their practices regardless such institutions are state or privately owned; what is important here is the system they form. This system, its existence, and its nature, they are indebted altogether to different reality that is called the State Ideology which is in the service of the state's politics, the politics of the dominant class.

This implies that institutions such as a church, a school, or a political party do not each constitute one ideological apparatus; rather each one of them form a component part of different systems which correspond to a particular ideological state apparatus. This means scholastic system, political system, religious system, familial system, cultural system form scholastic ideological apparatus, political ideological apparatus, and religious ideological apparatus respectively. Talking of system means for example; the various schools and their various levels, from the primary to the tertiary and various institutes form scholastic ideological apparatus; various churches and their specialized organizations such as youth organizations form religious ideological apparatus; the press including various newspapers, large number of publications and organizations form information ideological apparatus. In this sense component parts of ideological state apparatus should be discussed with the systems to which they are part.

Another's important point from the definition is the statement “anchoring in the material junction”. This statement means that it is not only that the ideology of each ISA is realized in material institutions and material practices but also these material practices are 'anchored' in non-ideological realities. One of examples given by Althusser is the cultural ideological apparatus, according to Althusser, the ideology that is realized in cultural ideological apparatus is anchored in practices such as aesthetic or physical that are not reducible to the ideology for which they serve as a support. The same applies to family, the family is perceived as the site of the biological reproduction of representatives of the human race, the site of children rearing and training. But it is through those activities that are perceived as no-ideological that the state ideology is anchored.

By adding the concept of ideological state apparatuses in the functioning of state power, Althusser implies that power is not only seized, run and retained by the use of repression rather includes both repression and persuasion. The function of ideological state apparatuses is to serve the interest of the class in power by creating a discourse which make the minds of the dominated class in the disposition which guarantee the conditions for their exploitation and reproduction of such conditions of exploitation by the dominant class. It is this disposition that is created by the state ideological apparatuses that make the dominated class submit to the domination by their own will. Most of the time they submit to it because the state ideology is anchored in non-ideological practices.

Discussion

The selected Tanzanian colonial texts: One play named *kinjekitile* authored by Ebrahim Hussein (1970); three novels named *The Gathering Storm* by Hamza Sokko (1977); *Vuta N'kuvute* (1999) and *Kuli* (1979) both authored by Shafi Adam Shafi depict African's resistance to colonial rule. Resistance of Africans as depicted in the mentioned texts will be discussed in accordance to their modes of manifestation. This gives violent, negotiation, ideological, and psychical manifestations of resistance.

Violent resistance

Three of the selected texts i.e. *Kinjekitile*, *Vuta N'kuvute*, and *Kuli* depict violence as the mode of resistance applied by the colonized against the colonizers. However, nature and extent of violence differ from one book to another. Their differences are determined by nature of the European colonizer that the text is depicting, how long was the colonizer stayed in a particular colony, and nature of the natives depicted in the text. As considering the nature of the colonizer and the time that a particular colonizer have spent in a particular colony, it is obvious that German colonizers faced more violent resistance than British colonizers. This is depicted by *Kinjekitile* where the native Africans team up and wage a bloodshed war against German colonial regime.

Kinjekitile, the leader of the revolt is possessed by Hongo, the tribes' god and he is instructing people to use Maji (water) which will disarm the German bullets and therefore they will easily win the fight against the alien oppressor. *Kinjekitile*, after coming to his conscience, is told about what Hongo said but he is not certain about the water and therefore he urges people to be patient, not to start the war until he gives further notice:

KINJEKITILE: *I said that? (He shakes Kitubda) Tell me, please tell me. Tell me all that I said.*

KITUNDA: *You said that we should unite. After we are united, then we can declare war. And that we will win. You said that the ancestors at Bokelo give us their support. You also said that after our victory, we will be the children of Seyyid Said.*

KINJEKITILE: *After winning the war we will be under Seyyid Said? I said that?*

KITUNDA: *Yes. Are you ill...? Your face... where are you going?*

KINJEKITILE: *I've been cheated. They have killed me—no I have killed myself! No, no, no, no! I have been cheated! No (He gives a terrible cry and falls down) (Hussein, 1970, p. 21).*

With little trust on water, Kinjekitile organizes the fight. Assisted by Kitunda he gathers warriors from different tribes in southern Tanzania including Wamatumbi, Wazaramo, Warufiji, Wangindo, and Wandengereko. The two leaders insist that they need some time to recruit some more people from different tribes and give the available recruits more training since facing the highly trained German colonial army without preparation would be an attempt to suicide. The approach used by Kijekitile and Kitunda are typical of guerrilla type as it fits to the description of guerrilla given by Mao Tse-tung in his *On Guerrilla Warfare* who says that guerrilla warfare basically derives from the masses and is supported by them, it can neither exist nor flourish if it separates itself from their sympathies and cooperation. Quoted by Carotenuto and Shadle, Mao's further comment on important of mass support is:

With the common people of the whole country mobilized, we shall create a vast sea of humanity in which the enemy will be swallowed up ... The popular masses are like water, and the army is like a fish. How then can it be said that when there is water, a fish will have difficulty in preserving its existence (Carotenuto & Shadle, 2012, p. 136).

Like Mao, Kinjekitile believes in the power of people as he mobilises people from different tribes and insist them to put aside their differences and focus on fighting the German oppressor. However Kinjekitile is facing the challenge from the impatient majority. Tired of exploitation, humiliation and poverty inflicted by the colonial system the people are impatient as they find that their leaders are taking long time to organize the war. They pressure the leaders to start the war as soon as possible most importantly because they have water with them. Due to pressure from majority Kinjekitile gives Kitunda a go-ahead and the war starts.

KITUNDA: *(Commanding) be quiet! I have been asked to lead this army, and to conduct the attack. I have every intention of doing so. This war will be fought in accordance with my orders. Or else, relieve me of my command.*

(Pause)

We will divide ourselves into three groups. Kibasila, you will take your men and attack the enemy from the west. Ngulumbalyo, you and your men will remain here, and some of them will attack from the east. These will attack openly but they will be greatly assisted by the sun. The sun, which will be behind us, will dazzle the Germans at the fort. Their soldiers won't be able to see properly against the sun (Hussein, 1970, p. 46)

The war is fought for two years, the natives win several battles but at the end of the day they lose as they run out of resources, food and man power. One among the reasons for their loss is also lack of uniformity and unity in their approach as some people believing totally in water they stepped into war not fully prepared believing that the water will do the magic of disarming the German bullets while other people obeyed Kinjekitile and hence they took water but also took some precautions of the bullets. This loss is also explained by Mao who insisted on discipline as one of the key features for successful guerrilla fighting. Mao argues that guerrilla is not only a warfare act but also political as it involves having the consent of common people who should be made aware of the ultimate goal of the fight. He also insists on discipline, that even if an individual is ready to volunteer but they should adhere to the instructions of leaders, this is what was missing in Maji Maji according to the text since it depicts people who were too angry to be patient and listen to the leaders.

While Kinjekitile is set in Southern Tanganyika at the first seven years of twentieth century, *Vuta N'kuvute* and *Kuli* are set in Zanzibar fifty years later. This makes the two Swahili novels written by Shafi Adam Shafi depict the situation under the colony which had the interaction of British colonizers, Arabs, Indians, and native Zanzibar people. This makes the nature of violence depicted by the two texts to vary from the Kinjekitile. Violence presented by the two novels are of small intensity with small population. It includes natives' personal physical fighting with some Europeans, destruction of the white man's properties as well as organized violence by small groups and workers union. *Vuta N'kuvute* depicts violence organized by a small group of five young Africans in British Zanzibar who destroy properties owned by the British colonial government, properties of individual colonial officers as well as official documents. One instance of violence is when Denge, Mambo, Sukutua and some other young men enter Karimjee club, the club meant for whites and rich Indians only and destroy infrastructures and injure people:

Denge na Sukutua walichukuana pembeni wakaanza kunong'ona na baadaye kila mmoja wao aliinua chupa ya bia na kwenda kusimama katika pembe yake. Limbo lilikuwa linazidi kustawi na watu wote walikuwa wametekwa akili zao na binti yule aliyekuwa akikatika na kunyumburuka. Wakati wapo katika starehe ile, ghafila ilirushwa chupa ya bia kwenye mmoja ya milango ya vioo vya ukumbi ule na chupa ile ilipasua kioo kikalia kama mzinga. Lilianza vurumai kubwa na hapo ilirushwa chupa nyingine iliyofuatiwa na mawe

kutoka katika kila pembe (Shafi A. D., 1999, p. 121). [*Denge and Sukutua moved to the corner, they conversed in whispers for some moment and then everyone of them moved to a different corner. Everyone was enjoying the song and the sight of beautiful girl dancing mischievously. While they were in that comforts, suddenly the beer bottle was thrown and burst into one of the glass doors of that hall. It was followed by another bottle thrown to another glass door and then stones coming from all the corners of the hall*].

While *Vuta N'kuvute* depicts small groups of people secretly organizing violence which result into injuring the people in power and their properties, *Kuli* depicts violence at the level of individual and the level of workers organization. Violence in *Kuli* is not done in secret as the individuals fight some white colonial officers openly. In two incidents, the porters at the Zanzibar port openly fought George, the British overseer for the activities of the company called Smith McKenzie. At the level of workers organization it is shown that workers were also offended by the colonial police force as the police beat them in the middle of their peaceful gathering for the discussion of their welfare at their workplace.

Humiliation, dehumanization, oppression, racism, religious beliefs, and exploitation are the reasons for violent resistance depicted in the three texts. Although the three texts depict incidents of violence, the intensity of violence in *Kinjekitile* is bigger and covers larger geographical area with big number of people comparing to the ones in *Kuli* and *Vuta N'kuvute*. This, I argue, is due to two factors i.e. the violent nature of German colonizers and the time span of colonialism that the text is set. The play *Kinjekitile* is set in southern Tanzania in 1905 to 1907. This means that it is set at the time when colonialism in Tanzania was less than 15 years old since its introduction. This time justifies the violent nature of both the colonizers and the colonized in the text as the colonizers were at the stage of transforming the colonized people's governments, social systems, economic system and other entities of life to suit the colonial exploitative goals. On the other hand the colonized become violent as they are forced to adapt new social, political and economic positions which they are not used to. This adheres to agenda hypothesis which states that:

The more transformative A's agenda, the more likely it is that A will impose a system of direct rule. Only by grasping the levers of power will A be able to engineer a thorough transformation of B's economy, society, or government (Gerring, Ziblatt, Van Gorp, & Arevalo, 2011, p. 379).

Kinjekitile is depicting the situation in Tanzania where German colonialism was in its infancy stage, almost all the natives have experienced pre-colonial freedom before the introduction of colonialism which makes them more reactive as they know how much the German colonialism is depriving them of. The natives' grudges stem from exploitation, humiliation, and oppression they are subjected to by the colonizers. One major reason is forced cultivation as the natives are forced to work free of charge on the farm of the German colonizers which makes the people suffer from hunger and poverty since they do not have time to work on their own fields and hence they do not have source of income:

BIBI KITUNDA: *I know anyway, famine is inevitable all the men are working in Bwana Kinoo's plantation and not on their own. So of course, there must be famine.*

BIBI KINJEKITILE: *What you say is true, all the men are spending their time cultivating for Bwana Kinoo, and not for themselves* (Hussein, 1970, p. 2).

This makes people angry and want to react actively against the German colonizers. The leaders, Kinjekitile and Kitunda are aware of the dangers of stepping into battle ground without preparation so they insist people to be patient until they have all the man power and resources prepare for the war, but they face challenge as the people are too fed up to wait any longer:

MKICHI: *Then why are you so hesitant about declaring war on the white man?*

KITUNDA: *The people who will die. I see thousands and thousands of people dying.*

MKICHI: *But it is better to die than to live like this. We are made to work like beasts in the cotton plantation. We are forced to pay tax. We die off hunger because we cannot work on our shambas. I say death is better than this life* (Hussein, 1970, p. 8).

The play also depicts humiliation as another reason for violence. Kitunda, the man who was pursuing people to wait until they have enough resources and man power to start the war becomes impatient to wait any longer and he joins the group of people who forces Kinjekitile to give a go-ahead for the war to begin. He does so when his daughter is sexually violated by the colonial police and himself together with his wife are beaten to the extent of going unconscious when trying to protect the daughter. This is depicted by the following Kitunda's conversation with Kinjekitile:

KINJEKITILE: *How many people do you have?*

KITUNDA: *If we say we are ready to start the war, we will have more than three hundred people. We will get more once we start the war.*

KINJEKITILE: *And with three hundred people you will defeat the white man?*

KITUNDA: *Yes*

KINJEKITILE: *you are lying! Why are you so enthusiastic to go to war all of a sudden? Weren't you the one who we should wait, until we were stronger? Now you have changed. You can go could go to war even with four people.*

KITUNDA: *That is not true.*

KINJEKITILE: *Why then this hurry, this enthusiasm?*

KITUNDA: *We have the water, and now we have the people, and whats more we are united.*

KINJEKITILE: *Come on, don't lie. You are lying. The truth is that your daughter was raped by the Askari and you want to revenge. You want to use those people to fight your private battle (Hussein, 1970, pp. 26-27).*

Vuta N'kuvute shows that Africans also used violent measures as the means to revenge violence by the whites. Denge and his group make destruction of properties at Inspector Wright's residence and Karimjee club as their reaction to the destruction done by the colonial police who invaded Denge's house broke the properties and some other destructions when they were searching for flyers and newspapers that they thought Denge was the one distributing them.

While *Kinjekitile* and *Vuta N'kuvute* depict organized and deliberate violence by the colonized, *Kuli* depicts the contrary as all the violence done by the natives were the result of emotional disturbance done by the whites to the natives who work as porters. The natives have long time complaints and grudges over the leaders of Smith McKenzie Company who are part of the colonial exploitative system. they are well aware that they are being exploited; they are paid meagre wages, they do overtime job without extra payment, they are harassed by the whites, and they have neither social or physical assurance of their safety at work but they are holding all those grudges with the hope that their leaders will successfully pursue the white men to considering their complaints. However with all those pain they always hold, some whites still physically harass them as they beat them when they find something is not going well. This causes anger among them and most often they react and fight back as one of the incident is quoted below:

Mara George alitokea kwa ghafla na kuwafumania wafanyakazi wale wamezama katika mazungumzo.

[suddenly George is appearing and finds the two workers talking]

Ninyi mnazungumza tu hapana fanya kazi Georhe aliuliza kwa kisirani.

[Why do you keep on speaking and you do not do your job? Asked George with apparent anger]

Sikiliza wewe wacha kutupigia kelel kama watoto wako mfanyakazi mmoja aliruka na kumwambia George.

[You listen, do not talk to us as if you are talking to your children. Said one porter facing George]

Funga mdomo yako, you bloody fool huku anamsogelea mbele yule mfanyakazi George alipiga kelele amewiva, mwekundu.

[“Shut your mouth, you bloody fool”. Said George while moving towards the porter, his face reddened because of anger]

Nani unamwambia blal ful ng'ombe we yule mfanyakazi alijibu na hapo George na mfanyakazi huyo walivaana maungoni na kuanza kububurushana. Yule mfanyakazi alimzidi nguvu George na haikuchikua muda alimtupa chini. Wafanyakazi waliokuwa wakishuhudia ugomvi ule walipobaini kwamba George ataumizwa walianza kuamua ugomvi ule (Shafi A. , 1979, p. 150).

[“Who do you call blal ful (meaning bloody fool) you stupid cow” replied the porter and faced George, they started fighting. The porter overpowered George and in no time he threw him down, the other porters interrupted after seeing that George was going to get hurt]

Regardless of the reason, the Africans attempt to resist through violence is the highest level of failure of colonial discourse. In power and knowledge, Foucault states that “.....in thinking of the mechanisms of power, I am thinking rather of its capillary form of existence, the point where power reaches into the very grain of individuals, touches their bodies and inserts itself into their actions and attitudes, their discourses, learning processes and everyday lives” (Foucault, 1986, p. 39). Then if that is the case, it can be said that the attempt by the colonized whether to hurt the colonizer or to deliberately destroy the colonizer's property is the sign that the colonizer has failed to control the way, thoughts, and actions of the colonized.

Negotiation

The Gathering Storm depict negotiation as the peaceful approach used by Africans to resist colonial rule. This is apparent when organization of port workers in Zanzibar try to pursue the authority of Smith McKenzie to settle some issues that the port workers deemed unfair and find that the authorities need to give them some consideration for the welfare of the workers.

Manafi, one of the porters is dying at work due to dangerous working condition. The fellow workers are asking the company to rescue the body of Manafi which has sunk in the ocean and take care of the funeral since the deceased was the long-time worker of the company. The company authority is reluctant to accepting the proposition and in the process of pursuing the white men, Faraji and Bakari, the leaders of the port workers association are locked up as the punishment for organizing unlawful gathering which was discussing about the death of Manafi and their general mistreatment. The other port workers do not give up, Chum and Ubwa represent their fellow port workers in another attempt to negotiate their interest with the leaders of Smith McKenzie but they still face intimidation:

Bwana mkubwa sisi hatukufanya fujo wala hayuna haja ya kufanya fujo. Sisi tuna mgogoro wa kikazi tu hata sijui yalikuwaje hata ikabidi mambo ya kutiana ndani? (Shafi A. , 1979, p. 92). [Boss we are not here to cause any mess, we are here to see how we can negotiate on how to settle our complaints. I am wondering where the idea of locking up people is coming from].

Apart from negotiation with the top leaders of Smith McKenzie company port workers also use strike as another peaceful means of presenting their complaints to company authorities. With the failure of their negotiation with the leaders, they decide to stop working hence they only report to their work stations but they do not perform their duties as the narrator states:

Sasa habari za mgomo zilikuwa zimeshatapaka Ng'ambo nzima. Wafanyakazi wa bandarini walikuwa wamekwisha kutoa onyo kali kwa wale wasiokuwa na kazi wasiende kutafuta kazi huko gatini. Wakati wa alfajiri mfanyakazi mmoja alijitolea kupita mitaani akipiga upatu kuwaeleza watu wasiende gatini. (Shafi A. , 1979, p. 88). [Now the news about the strike was all over the streets. Port workers had already warned the jobless not seek for employment at the port. Early in the morning one port worker volunteered to pass on the streets pursuing people not to go to work].

Negotiation with colonial rule is also depicted in *Vuta N'kuvute* where workers do peaceful demonstration on a May Day. However workers use such chance to displaying posters urging fellow workers to unite in their condemnation of colonialism while others hold posters asking British colonizers to leave the country as the narrator states:

Kibali cha maandamano walikipata kwa taabu polisi, baada ya kuahidi kwamba hapana fujo itakayotokea. Saa mbili asubuhi mamia ya wafanyakazi walianza kukusanyika Mlandege na ilipofika saa nne maandamano yalianza. Wafanyakazi walibeba vitambaa na mabango yaliyoandikwa maneno ya kuhimiza kuungana kwa wafanyakazi na kulaani ukoloni (Shafi A. D., 1999, p. 123). [After a great struggle they got permission to demonstrate from police with the condition that no mess would happen. At eight in the morning hundreds of workers had already arrived at Mlandege grounds, ten o'clock the demonstration began. Employees carried fabrics and posters written words to encourage workers' collaboration and colonial condemnation].

Negotiation as a peaceful attempt to resist colonialism is not new to Africa as some countries such as Tanganyika, Uganda, and Ghana got their independence through peaceful negotiation. The writers' depiction of Africans trying to employ peaceful means to independence can be termed as a postcolonial mocking to the former colonizers. This is so because it refutes colonizers claim that the colonized is Barbaric and uncivilized. However negotiating peacefully with someone who has oppressed and exploited them for years, proves uncivilized status to be on the side of the colonizers than that of the colonized.

Ideological Resistance

Ideological resistance

Another kind of resistance which was common to all the selected four texts is ideological resistance or counter-hegemony. This is manifested in the creation of political parties by the oppressed, use of information media such as newspapers, fabrics, and posters. The use of newspapers and flyers to spread anticolonial ideology is depicted in *Vuta N'kuvute* where Denge and his group distribute flyers and newspapers which reveal the evils of colonialism and then suggest the measures that the Africans are supposed to take. This alerts colonial government and they take initiatives to arrest Denge:

Lakini Koplo Matata hakushughulishwa hata kidogo na fujo hizo. Vilivyomshughulisha yeye vilikuwa ni vitabu na magazeti yaliyoletwa kutoka nchi za nje yakipinga siasa ya ukoloni wa Kiingereza. Na kilichomshughulisha Zaidi vilikuwa ni vijigazeti vilivyokuwa vikitawanywa nchini vikidai uhuru na serikali ya jamhuri, Mpaka hivi sasa jitihada zake zote za kumwinda Denge kwa kuhusika na usambazaji wa vitu hivyo hazikufanikiwa, lakini aliamini kabisa kwamba ipo siku, siku ambayo lazima atamtia mbaroni na kila siku alipanga mitego namna kwa namna ya kumnasa Denge lakini mitego yake yote ilikuwa bure (Shafi A. D., 1999, p. 123). [But Koplo Matata was not even concerned with the mess. His concern was books and newspapers imported from abroad to condemn British colonial politics. And what impeded him more were the flyers spreading anti-colonial propaganda and demanding republic government. Until now all his efforts to hunt and allege Denge for spreading such materials have not born any fruits, but he firmly believed that there will come a day, a day that he should put him in custody although all the traps he set were vain].

The use of written media is also observed in another novel by Shafi Adam Shafi, *Kuli*. As the colonial police prohibits gatherings and the distribution of any newspapers with exception of those that support colonial ideology, the organization or port workers in Zanzibar is coming up with another way of communicating their complaints among themselves and this is through flyers which are secretly distributed in their cycles. The papers communicate issues

like what the porters are deprived of, what actions have been taken by leaders and the measures that the leaders recommend including strikes. One of the papers distributed before their general meeting was read:

Wafanyakazi wa bandarini tumechoka kudhiliwa. Siku kadha wa kadha tumedai madai kadha wa kadha bila ya kufanikiwa. Kampuni ya Smith McKenzie imekwisha tuonyesha wazi kama hawana nia wala azma yoyote ya kuleta mabadiriko ya aina yoyote kwa manufaa ya wafanyakazi..... (Shafi A. , 1979, p. 153)[We, fishermen are tired of being deprived of our rights. We have tried several peaceful means but all have proved to be vain. Smith McKenzie's company has already made it clear that they are not interested in any effort to bring any kind of change to the benefit of staff.....]

While *Vuta N'kuvute* and *Kuli* depict distribution of newspapers and flyers as the way to counter colonial ideological discourse, *The Gathering Storm* shows Africans using political party as the means to present their counter colonial ideologies. Tanganyika African Union is formed under the leadership of Julius Nyerere as the national leader. In Bulembe, the place where the text is set TANU is establishing her branch in 1958, three years before independence is attained. TANU as the political party is succeeded in demystification of white superiority to the Africans in Bulembe as people were conditioned to acting and responding in ways which reflect their sense of inferiority towards the white people:

The crowd kept their eyes turned towards Bangama. But the words the TANU man spoke had not so much effect as did the person of Bangama himself. Everybody kept wondering how the fellow could so fearlessly speak in front of a white man. Lubele looked at Simon constantly. His boy also made the same fearless impression. Then he noticed that all those with him had the same air about them. No fear for white men and even the D.C.s. Did it mean that once someone was a TANU man then he had no fear of anything? (Sokko, 1977, p. 126).

This is the failure of colonial discourse to maintain fear among the colonized. It can also be regarded as the success of party leaders to initiate and instil counter hegemony thoughts among their fellow natives. As the colonial power was dependent on the actions, beliefs, and behaviours of the native Africans in a way which gave power and dominance to the colonizers, then the act of the TANU leaders to enlighten the mass about the myth of white superiority is the failure of the colonial regime to maintain that beliefs and hence the beginning of the demise of their power.

Conclusion

The introduction of colonialism in Africa was a result of industrial development in Europe. Development of industries in Europe in the late eighteenth and early nineteenth century implicated the increase in the need of raw materials, cheap labour, and ready market for their industrial goods. This brought the idea of oversee territories where the European colonial powers could, under the international laws of the time, declare a certain area their own protectorate and exploit them to the extent and means they find it right and possible. They introduced colonialism by manipulating the African's economic, political, and social systems suitable for the smooth and maximum exploitation.

Literary texts by the former colonized people tend to reflect this historical reality in the current postcolonial writing back. Tanzanian writers are also not behind in this postcolonial writing back and this paper has sampled four Tanzanian colonial texts in its analysis of the resistant reactions of native Tanzanians to the colonial exploitation, oppression, suppression, and other forms of injustice. All these forms of injustice were done with one goal and that was to reduce the African to the obedient being who only accepts what is said by the colonialist; his way of thinking, his actions, his fear and even his perception of the world should be shaped in a way which makes the native inferior to the colonizer and hence submissive to colonial exploitation.

This colonial reality is analysed from the selected four Tanzanian colonial texts by using two theories; Power and Knowledge by Michael Foucault and State ideology by Louis Althusser. In power and Knowledge, Foucault believes that power is not manifested basing on who owns it and who is submitting to the owners of it, but it is circulating, it is observable in peoples actions, desires, and fears. In connection to colonial Tanzania, the actions, fear, and behaviours of the colonized as depicted in the texts had to align with the colonial exploitative goal as they had to make the natives more cooperative. This line of reasoning adhere to Louis Althusser's State ideology which states that the bourgeoisie invest on ideology, which makes the proletariat's ideology technically advantageous to the bourgeoisie. He introduces ideological state apparatus on top of repressive state apparatus that was introduced in traditional Marxism. In this case, I argue, ideological state apparatus works or functions the same as knowledge in Foucault's knowledge and power and that is to make power circulate at the colonizer's or bourgeoisie's advantage.

This paper holds that the resistance that colonial regimes faced from the natives are the sign of the failure of their discourse. By using the four selected texts, the paper comes with four manifestations of colonizer's resistance to colonial rule which are violent resistance, resistance through negotiation, as well as resistance through counter ideological discourse which included the use of newspapers, flyers, as well as political parties through which the natives were enlighten their fellow colonized people on the evils of colonialism. Since the colonizers invested in discourse which was aimed at making the colonized submissive to colonial power, then such resistance, I argue, is the failure of colonial discourse.

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The “Ex-centric” Characters and their Version of Filipino Anti-Colonial Struggle in Eric Gamalinda’s *My Sad Republic*

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Abstract

Postcolonial novels in the Philippines enlist the participation of ex-centric characters, instead of the usual urban hero/intellectual, in order to provide an alternative narrative for the history of the nation becoming. The ex-centric characters are marginal or peripheral and would likely be overlooked in master narratives or conventional histories. Since they are not intellectuals or thinkers, generals, presidents or opinion-leaders in the more urbane, modern sense, they are relegated as odd characters amongst the masses or the regular men and women of history. The narratives of these ex-centrics, because oozing with strangeness and extremism to an observer, become the exotic version of the history of struggle and escape the gaze of official history. The ex-centric is the tool for propelling alter-narratives of history. This tool is also political for he or she represents the other story; that is, the unofficial, local, counter-story. The novel can capture what has been formerly dismissed as inessential, a conception of the past “as lowly, complex and contingent” (Ileto, 1986, p.16). This paper then analyses the concept of the “ex-centric” in the postmodern Filipino novel as exemplified by the main protagonists of Eric Gamalinda’s *My Sad Republic*, winner of the Philippine Centennial Prize for the English Novel in 1998. Furthermore, the paper will explore the role of the ex-centric in the production of an alter-narrative of the Philippine revolution.

Keywords: *ex-centric, alter-narratives, Philippine Revolution, Eric Gamalinda, My Sad Republic, historiographic metafiction*

Introduction

In 1998, the Philippine Centennial Commission sponsored a Centennial Literary Prize in honor of the Centenary of Philippine Independence. In the English novel category, Eric Gamalinda’s *My Sad Republic* bagged the first prize. The novel is a postmodern fictional retelling of the Philippine Revolution against Spain and the Philippine-American War but from the perspective of the local uprising in the Negros Island, specifically in Bacolod City. The novel is centered on the story of a historical figure named Dionisio Magbuela, whose life Gamalinda said he fictionalized to bring to light the role of individuals whose narratives are neglected in conventional historical accounts.

As a postmodern novel, *My Sad Republic* deploys elements of historiographic metafiction in terms of the following: (1) the decentering of the narrative (ex-centric) by questioning the nature of historical knowledge that are embedded in the novel; (2) the presence of ex-centric characters or the marginalized characters partly based on historical figures but have been neglected in historical accounts because they came from the lowly class and because they practiced millenarian spirituality; and (3) the role of ex-centric characters in producing an alternative version of a historical event.

The paper will limit its discussion on the above-mentioned manifestations of historiographic metafiction to elaborate the idea of the ex-centric in *My Sad Republic*.

The Historical Figure as Literary Construct

Historians are sure that a certain Dionisio Magbuela, also known as Isio, Pope of Negros, existed but they would never be sure about the specific circumstances of his life. The novel builds its first chapter around memory of the past when Isio first thought of the sadness that would be his destiny; scenes and sequences that could only be represented but could not be exactly and faithfully reproduced. The first chapter, “In the Year of Prophets and Antichrists,” is based on Isio’s recollections of his youth back in 1873 when the Spanish empire was at its height. The whole archipelago was also facing resistance from the natives.

The novel’s narrative shuttles back and forth between the scenes in Isio’s life and the specific people he affected: Asuncion, Tomas Agustin, Diego Martinez and several others. The story centers on a man’s coming of age as this has been mirrored through remembrances; the stuff that would normally be discarded in traditional historical chronicles. Isio’s sixteenth year is described as “a year of miracles and heresies, revolutions and executions, prophets and antichrists” (p.10). This description characterizes the hazy and magical sequence of happenings that would subsequently define Isio’s history.

The teenage Isio proved to have a wild imagination; telling of galleons plying the seas, of finding an ancient locket with a nail inside, and of his visions of a future he only have a gossamer of an idea about. As a lowly farmhand and later sugar cane cutter, his destiny was to change when he was plucked from anonymity by the landlady who learned of the healing miracle he performed on Diego Martinez. As a former acolyte, Isio’s religiosity moved from formal

Catholic doctrine to folk rituals mixed with indigenous magic. This propensity for the fantastic energizes his capacity to foretell the future, or so as his followers have come to believe.

Isio is a babaylan who connects with nature and finds his power through sheer mysticism.

The babaylans in history were said to be the Spanish friars' object of attention for conversion and most of them served in the church eventually (Callasan, 2006). Isio has served as an acolyte and like the real-life babaylans has found his own Catholic upbringing sometimes running in contradiction with his native mysticism and his personal sense of justice. Some babaylans eventually became rebels without exactly renouncing the Catholic faith. Like them, Isio has become like those "self-styled prophets" and "plebeian-proletarian-messianic revolutionary" leaders (Callasan, 2006, p.40) who are an enigma to the people, labeled as bandits, and hated by the Americans whom they successfully elude at first.

From the very start, Isio also knows that his personal woes have also to do with the island's history of sadness and so he has set his mind to interpreting a sign when he sees one. The teller of the narrative in Isio comes so close to providing the magical realist spin on Negros' succession of torments. His healer-prophet role begins with the discovery of the curious locket:

He knew it was a sign. Everything that happened before that and everything that would happen after found its axis in a single moment that seemed so insignificant when it occurred. But what it meant he would only find out later, when the history of sadness was about to begin". (p.9)

The telling of alter-narratives like this one, as opposed to dominant official histories, has been aided by the presence of ex-centric characters who are almost non-existent in historical accounts. If there is one thing historiographic metafiction wishes to address, it is in unraveling the identity of the people "whose history survives" (Hutcheon, 1988, p.120). Isio's story is simply one of the casualties of dominant historiography. "Received notions of history" (Hutcheon, 1988, p.120) produce types of men or heroes, in which Isio, a proto-nationalist, could not fit. His magical powers and superstitions are not falling into the formula of rational history.

Historiographic metafiction presents a version of the events from the ex-centrics or from those whose lives and narratives are neglected in the official story of the national struggle. Isio, a character based in history but rendered obscured by his absence in dominant, grand histories of the revolution, is a sugarcane worker and his story merits only a passing mention as a prisoner of the Americans at the Bilibid prisons.

In his Afterword, Gamalinda offers the information that "Isio died in jail in 1910, an unknown and ordinary bandit" (p.391). This is an obvious reference to the propensity of historical accounts and historical fiction to feature only particular types. They are either hero types or ilustrado. The other characters who accompany Isio in this struggle also occupy the fringes of existence. They also are, paradoxically, characters who follow their destinies or make certain choices throughout the years of changing colonial empires and native collaboration. Diego Martinez spends his entire life following Isio. Tomas Agustin, a mestizo, nurtures an ambition that will force him to fight his own people and utilize the same cruel methods of the colonizers upon his sugarcane workers. Asuncion is the daughter of star-crossed lovers - a peninsular of Basque origin and a mestiza - victimized by a world divided by class and race. Opposed by the grand matriarch, the love of her mother Florinda's and her father, the bullfighter Yñigo Moguel de Arquiza, has been doomed from the start and has led to their deaths. True to most foundational fictions, nations are actually about love, sex and death in more ways than one.

The circumstances of their deaths are treated magically by the novelist. Ynigo gives his life up in the face of an attacking bull which pierces his loins, "the epicenter of his desire" (p.46). In her sorrow, Florinda "began to eat nothing but rose" (p.46) until the end of her days. The fruit of the union, Asuncion, becomes a reminder that the concept of love itself could never be separated from the concept of death, so that "before she (Florinda) died, she asked that the baby be given all the one hundred and seventeen names, to protect her from the same destiny of loneliness she had no strength left to endure" (p.46).

Doña Leonora Madrigal is atypical. Unlike other members of the moneyed class, she is a fair and generous. She is portrayed in the novel as a landlord who pays her tenants well. A character historically based from the pioneer sugar planters of Negros (Callasan, 2006), she tells Isio: "I'm not one of those vulgar landlords who populate their land with slaves" (p.35). She is also a sensitive believer in healing and millenarian knowledge. Her interest in taking Isio under her wing, partaking of his healing aura and educating him in great books, serves the narrative's forward movement as it gave Isio an opportunity to meet Asuncion and Tomas in their youth. Dona Leonora has turned Isio into a literate person; an asset that would serve him in good stead as Negros' future earthly-religious leader. Even the literacy that Isio has earned from the Madrigal mansion servitude serves a purpose in his narrative of loneliness. Much later, when Isio becomes the Pope that the people has come to idolize, Martinez blames his education's contribution to his woes: "That's why you're sadder than us all. Reading does that" (p.148). This also brings forth the idea that even indigenous leaders could be organic intellectuals (Said, 1994) - as embodied by Isio and perhaps, through the more popular example of Andres Bonifacio. They shape their people's minds through an education sharpened only by struggle and oppression. Iletto (1985) writes that local millenarian leaders like Isio are labeled "illicit associations" or "indocumentado" (p.12) because they exist at the margins of the principalia.

Characters like Felipe Agustin are what the normal world would call eccentrics. His predisposition to tell fantastical events becomes recurrent as he grows older: "He described these events in detail, and each retelling saw some

further, more fantastic embellishment” (p.190). When he found Isio’s locket, he kept it like a treasure that “he grew possessive about it” (p.191).

Isio’s healing activities are infectious. Santa Regina joins him in claiming to have healing powers and in having a somewhat revered image in the small universe of this marginalized community. Her origins are obscure: “She didn’t speak the dialect so the people of that village invented a past for her” (p.263). In a passage evocative of the Latin American magic realist novels, Gamalinda’s description of Santa Regina captures the special kind of existence her people live and die for:

Her name was Santa Regina, and she was known in these parts as The Virgin. She was only perhaps fifteen or sixteen, a shocking age to be mouthing those words, but faith in the authenticity of her powers had given her a languid stare, a death-stare, that made her exude a demeanor of having lived a hundred years. She had a low, husky voice and a deliberate manner, and when she spoke everybody listened, for her statements and predictions had been known to hold as much power as the unusual method with which she dispensed her cures. (p.220)

Meanwhile, the people of Negros who have followed Isio revel in the discovery that in the midst of their lamentable oppression and suffering could come healing, love and the gift of faith.

The ex-centrics, represented by Isio, Santa Regina and their kind, present another perspective of the revolution. Isio fights a local war although he is well aware of the resistance movement swelling in cities and major arteries of unrest. He “represents ‘history from below’, history of the agrarian workers, small farmers and kasama, craftsmen, all small-town folk” (Callasan, 2006, p.42) who all contributed to the making of the nation. Mauricio opines that the Americans consider Isio as an out-of-bounce millenarian folk leader who has backward ideas and is helplessly superstitious: “It was not the people they were at war with, but their barbarism” (p.317).

Hutcheon (1988) considers the role of ex-centrics in producing a counter-narrative of history. Isio’s struggle is an illustration of an ex-centric fighting for his story. The shift of attention to the ex-centric is a “process by presenting a microcosm which generalizes and concentrates. The protagonists: ex-centrics, the marginalized, the peripheral figures of fictional history” (p.113).

As a babaylan, Isio is not a typical local leader. “This child is watched by the angels. No one will ever be able to tell him anything” (p.11), the people has described the young Isio once in an awe-struck manner. Many of his kind have been identified in historical accounts. Teodoro Agoncillo (1990) includes Tamblot and Tapar as examples of babaylans who have led a revolt. Isio falls neatly into such prototype as a leader-healer. The babaylans have been known to employ magic and to have believed in anitos (ancestors) or diwatas. Sometimes they are considered the local Christs who would one day establish “a new syncretic religion” (p.106). They would mount “a nativist revolt with religious overtones” (p.106) like what Tamblot and Tapar did. They would gravitate around or magnetize followers who have the same magical gifts; women who would be embodiments of the Blessed Virgin Mary and other saintly personages. Isio and Santa Regina in the novel are examples of what have been mentioned casually in accounts as members of these millenarian groups. Yet, as lleto (1979) has told of an incident in 1967, members of the Lapiang Malaya, descendants of these social movements referred to in the novel, characters of this kind are considered as “momentary disruption of the familiar and explicable pattern of the nation’s history” (p.1).

The image of the Pope of Negros is not the usual picture anyone could concoct of a revolutionary. Quintin Salas compares him to the urban ilustrado who leads the resistance in other parts of the archipelago and while it seems to him Isio is not the type, he does not rule him out of the picture altogether:

The revolution in Manila was being led by young intellectuals, sons of merchants and professionals who had been educated in Europe and who had planned their revolt using the theories of the French Revolution. Isio had long, scraggly hair, bare feet and eyes that betrayed the many years of sadness and labor his people had endured. (p.208)

Even the story of his love for Asuncion, the insatiable longing, her “exile” to Manila, her marriage to Tomas and finally, her refusal to “surrender” to Isio’s pleas in the final years of her life, represent for him the living embodiment of everything he has lost. However, this personal sadness is never really treated apart from the suffering of his people. Isio’s personal loss is never an insulated pain that traditional histories normally dismiss as inessential to the “grand narratives.” In historiographic metafiction, the character type and the expectations about his class are not privileged. As Hutcheon interjects: “Historiographic metafiction espouses a postmodern ideology of plurality and recognition of difference: ‘type has little function here, except as something to be ironically undercut” (p.114).

The novel is peopled by characters drawn from history and the ex-centrics could come from the popular movements and even real-life bandits who resisted Spanish rule. As he is driven to the forest after his people has burned down a village, Isio and Martinez find the group of Erehe Bautista. They are welcomed like newly-arrived refugees who have their share of sorrows: “Every new refugee who arrived resuscitated the men’s memory of sadness and rekindled their nostalgia for the human world” (p. 122).

Bautista is the prototype of Isio’s future self as ruler-healer; only, he is also an alarming image of a powerful native taken to its extreme. A despot, Bautista utilizes the same machinery of torture that the Spanish clergy and civil guards had inflicted upon them in the lowlands. At first, the people hope that a “messiah would establish not just a

church but a democratic republic, like the ones sprouting all over South America, with presidents, legislative bodies and elections” (p.126). This would be a dream Isio would fulfill after he successfully deposes Bautista.

Mestizos like Tomas, who want to ensure the maintenance of the status quo so that their kind of life could go on unhampered, are not predisposed to say anything good about the natives. They labeling them ex-centrics in a condescending manner. As General Smith has been told, the Americans should watch out on “the fractiousness and selfishness of these people: give them good wages and they’d sell each other’s souls. They were diligent to a fault, obeisant by nature, loyal to those who fed them and passably intelligent enough to handle arms” (p.338).

General Smith who earlier thought the natives are too backward a people would later contemplate the sad fate of the Pope of Negros ; he “wondered why he felt sorry for the fugitive they had hunted for twenty-eight years and who could summon no miracles now” (pp.388-389). This was the same man whose inauguration he witnessed at a time when the Americans needed the support of the Negros peasants. Now, that old, almost blind leader has been put under his watch, relegated to the status of an ordinary bandit who would be forgotten in the annals of official colonial history. As the novel has eulogized him:

In a few days he was going to be shipped to Manila, to serve the rest of his life in the new jail built by the American government. There, he would live in total anonymity, a small-time bandit with no name. Nobody would believe the stories he would recall. Nobody would believe the history of his sadness. (p.389)

In his *Pasyon and revolution: Popular movements in the Philippines, 1840-1910*, Iletto (1979) observes that the people who joined the Katipunan and gave the revolution the strength it needed, were the same people vilified, ridiculed and dismissed as “fanatics,” “nativists,” and “millenarists” a few years later when the Filipino leaders have taken over the newly-founded republic with the support of the Americans. The activities of these people’s movements were viewed as disruptive when all these centuries, they have understood the struggle through their own local language and worldviews. The *pasyon*, a tool used to educate the masses in the faith of the Spanish colonizers, was understood through its appropriated meaning. In another literary form, the *awit* or the metrical romance, Iletto (2003) brings forth his disdain for history told from above and advances the possibility that the peasants have full knowledge of the struggle and that they pursue it on their own terms. Furthermore, Iletto problematizes “the lingering question of whether the ‘masses’ understood their participation in the revolution in terms of a rupture in ‘their’ history, or whether they were blindly following their chiefs or caciques” (p.2).

The religious idiom has been localized and translated into what Rafael (1988) has referred to as a way of “contracting colonialism”. The theme of brigandage or banditry (Iletto, 1985), which has been privileged in official histories to demonize peasant and folk leaders like Isio has kept us from understanding what is called “illicit associations” (p.11) that seem to have guided the very “local and specific” (p.16) vocabulary of resistance that the masses have subscribed to. It has kept us from the other story, which could be the less compromised. Through literary texts like the *pasyon* and as this “against-the-grain novel” (Callasan, 2006) of the revolution has tried to accomplish, “what we modern Filipinos need first of all is a set of conceptual tools, a grammar, that would help us understand the world of the *kapatid*, which is part of our world” (Iletto, 1979, p.2).

Isio’s story is the embodiment of textualities that have been neglected in official accounts, which Iletto (1986) would like to bring to the surface so that “we would be better nationalists...with a national history that welcomes difference, disorder, and uncertainty” (p.16). In the novel’s final pages, when Isio has realized that he would spend the rest of his life in prison anonymous, dismissed as a bandit, he momentarily worries that “nobody would believe the history of his sadness” (p.389) but easily wards the thought off. This is the novelist intruding in his thoughts, in a self-conscious metafictional impulse. For the novel seems to be a beginning in the direction of capturing what has been formerly dismissed as inessential, a conception of the past “as lowly, complex and contingent” (Iletto, 1986, p.16); what Hutcheon (1988) has called “the revenge of the parole” (p.168).

This novel is a testament that the stories of the ex-centrics that have been left out in the grand narratives of history provide a whole new meaning to the revolution and eventually to freedom because they feature what Hutcheon (1988) recognizes as a “a flux of contextualized identities” (p.59). And these are the people who respond to oppression from both the level of their personal sadness and the extent of their collective torment.

The Ex-Centrics in the creation of Alter-Narratives

Since the peasants in history are seen as fanatical and are practicing folk Catholicism, they are depicted in metafiction as what Hutcheon calls “mendacious” stories that border on the fantastical and the magical. The fictitious mode is foregrounded, revealing a complicated attitude towards historical veracity. The normative treatment of the “real” is problematized in relation to the world of the novel. As Hutcheon avers: “The linking of ‘fictitious’ to ‘mendacious’ stories (and histories) is one with which other historiographic metafiction also seem to be obsessed” (p.108). One example of this is found in Chapter 16 (“Desolation”) when Victorias earns a bounty harvest as soon as Isio takes over the land. The people believe the Pope has been responsible for the blessing: “The miracle of sacred land, the miracle of converted land. The miracle of peppers and tomatoes, the miracle of onions and yams” (p.300). Meanwhile, as Felipe is later assimilated into the community and has fallen in love with Santa Regina, there is a scene where passion has overtaken their daily concerns. Everyone starts making love and this continues for days. Reminiscent of Latin American magic realism, the scene, even if worldly and provocative, connotes something strangely spiritual: “The intensity of their passion affected everybody...They fell in love with

their own images and touched their own bodies with renewed interest, amazed at the mysteries that were being revealed” (pp. 357-358). McHale (1987) would call scenes of this kind “apocryphal history” (p.90) because these could never be part of official histories. Rather, this version of history poses a challenge to dominant historical writing:

Apocryphal history, creative anachronism, and historical fantasy - these are the typical strategies of the postmodernist revisionist historical novel. The postmodernist historical novel is revisionist in two senses. First, it revises the content of the historical record, reinterpreting the historical record, often demystifying or debunking the orthodox version of the past. Secondly, it revises, indeed transforms, the conventions and norms of historical fiction itself. (p.90)

This juxtaposing of human passions with the story of struggle could also be considered as an example of historical fantasy and intertextual parody at the same time, showing colonialism’s deep impact on the most human level. This parody is not to disparage the kind of struggle the Negros folks have mustered against their oppressors. Hutcheon (1988) defends this stylistic choice: “To parody is not to destroy the past; in fact, to parody is both to enshrine the past and to question it” (p.125).

Scott Saboy (2008) has noted three threads of intertextual issues and themes that “crisscross” through the sweep of the novel and these include the thread of sadness, the threads of memory and the threads of change (Saboy, 2008, Retrieved from magkachi.wordpress.com/2008/01/01/eric-gamalinda-my-sad-republic/.10February 2010). Through these intertextual threads, the revolution has been rendered as a complex narrative rather than a neatly linear grand story of heroes.

Alter-natives are replete with dreams and visions. There are occasions when Isio’s visions are alternated with his remembrances of the past. Early in the first chapter, his millenarian conceptions are described: On his sixteenth birthday he realized that the end of the world would happen in his lifetime. He saw the first convulsions of the apocalypse everywhere, in the diluvial monsoon and the nervous coruscation of lightning. They filled him with a profound and melancholy kinship with the most trivial of things - a stamen, a centipede, a passing heron finding its way back to the Bashi Channel - knowing all of them would perish at the exact same moment that he did. (p.9)

Right after overthrow of Erehe Bautista, one of the abusive local leaders, Isio has seen a vision of the forthcoming more complicated struggle against the Americans:

The army of the north rode on gray stallions whose flanks shone like metal, and whose nostrils breathed ice. These soldiers were accompanied by clouds and rain, and threw thunderbolts from their bare hands. The army of the south had horses caparisoned in red and black capes, with tassels of gold. Their soldiers had bows and arrows aimed at his heart, but when the arrows hit him they became gold dust and filled him with light. The army of the east wore uniforms of brilliant blue, with patterns of white clouds, but they held aloft a flag bearing the skull and crossbones, and spears whose tips spilled rivers of blood. The army of the west wore uniforms of black and bore branches rustling with copper leaves. They were not only riding the finest horses but were accompanied by packs of hunting dogs, whose howling and barking created a noise more frightful than the ocean. (p.132)

One predisposition of alter-narratives is the natural and effortless reliance on local folklore and oral accounts that may not be exactly true but have gone down throughout various generations as part of the collective memory of the people. Rosita, Bautista’s mistress whom he said to have saved from the brothels would disappear one day and the people see that as a punishment for being Bautista’s woman, for desiring Isio, and for propelling a series of disastrous events in the community. The stigma attached to her desire (or to anyone desiring her) has become too much for her to bear that one day, she opted to disappear. Her whereabouts and destiny have become a part of the local lore that has also become a cautionary tale to the people of Negros. This is an example of how people make sense and commit to memory every individual’s participation in carving their destinies:

She walked away from the village one afternoon, while everyone was working. She was never heard from since. Some believe she went back to the lowlands and was tortured and executed by the civil guard. Others said she found the road to purgatory, where her soul met its proper fate. (131)

Alter-narratives also accommodate the overt apocalypticism of the characters. Isio always referred to the end of days and to him it could mean being captured by the Spaniards. Yet Gamalinda shows how Isio’s sense of an ending is paralleled to his quest for love. For him, a failed love is like suffering the end of the world in advance:

Love, quickly, and then the end of the world. The words unsettled him: he wondered if the world would end, if his life would end, without his ever touching love: touching it with his bare hands, tasting it, the deep anxious flabbergasting giddiness of it. He looked at their faces. Love, he told them, tasting the bitter irony of it in his mouth, love with your entire body and with your entire soul, love until the end of the world. (p.150)

This example of Philippine metafiction could find an affinity in the magic realism of Latin America and in the self-reflexivity of British historiographic metafiction. The invocation of magic, fantasy, occult, native lore and the use

of anting-anting or amulets add to the de-privileging of grand epochal events, wars and speeches that attend scenes from both historical accounts and conventional historical novels. When Isio declared an all-out war against the Spaniards, he also taught the people to be invisible. This occasion has allowed them to elude their pursuers for quite awhile.

After Asuncion's marriage to Tomas, Isio has fully accepted the role of "the Supreme Power of God's Kingdom on Earth, the Pope of the Republic" and has declared himself independent of any form of "earthly community" by attending instead to the salvation of his people's souls. For him, there is nothing more one can do in the face of a lost love. This declaration however comes with other earthly tasks to accomplish, including studying the constitution of the United States. Aside from ransacking convents of parishes, Isio has conducted a war on all fronts - against the Spaniards, against the clergy and against the caciques from the mestizo class who collaborated with the colonizers at the expense of the peasants. Isio struggles both on a personal level and on the level of the community. He sets up a council of presidents and gives them specific tasks in government while he alone holds the priestly office.

The different perspectives from which the story is told bespeak of the problem of address or reference when dealing with history. Some of the incidents are narrated by beginning with the line "This was what happened (p.160) or "I will tell you how it ends" (p.380) to foreground the narrativization of the story rather than the reality or unreality of it. Alter-narratives exist on two dimensions: actual time and mythic time (Callasan, 2006). Actual time is historical time. Isio, a historical figure, interacts with historical figures. And then, there is the mythic time - from his discovery of the locket and the mirror - where a nativist, pre-colonial time or its memory thereof empowers their mystical beliefs and healing activities. The actual and the mythic exist asynchronously. Such ambiguity and double-talk is part of the deal. It is a text that in Hutcheon's (1988) books is "both resolutely fictive and yet undeniably historical" (p.142).

While the perimeter of Isio's and his men's vision is the island of Negros and its surrounding lands, the characters has professed awareness of the struggle being fought on a larger scale. For instance, in the eight chapter ("Desolation"), Asuncion, socializing with a company of moneyed women in one occasion, hears them talking of the three martyr priests who were executed in the capital, or, in the eighteenth chapter ("Invisible"), the capture of Emilio Aguinaldo by Brigadier General Frederick Funstons with the help of the natives "who had the looks and cunning of apaches" (p.345).

The treatment of historical details is notably accurate and anachronistic at the same time. True to its postmodern invocation of the past, the novel "incorporates data" not really to accomplish accuracy or "verifiability" (Hutcheon, 1988, p, 114) as much as to foreground the process of assimilating such data. Isio's historical basis is there only to foreground the fictional universe, to reveal the "discourses" of the unfinished revolution. Since the Negros participation in the struggle is past, its retelling is constructed along subjective lines: "Narrative is what translates knowing into telling" (Hutcheon, 1988, p.121). What happened to Isio's people is no longer completely knowable but the story can be interpreted. "Or does interpretation inevitably enter with narrativization?" (Hutcheon, 1988, p.121).

In a way, this idea of narrativization parallels what Hayden White's (2001) calls emplotment in historical writing, which means "the encodation of the facts contained in the chronicles as components of specific kinds of plot structures" (p.1714). The literary, he says, is naturally imbedded in historical writing. Be that as it may, what does that make of fictional narratives?

Since historical details are textualized, these can be parodied in an ironic manner. The text of history as well as the literary text is an intertext and so the invocation of the past is considered more important than its verifiability. However, the invocation of or return to the past should not be merely nostalgic but ironic, which it may problematize its own assertions, certainties and narrativization. In the end, the reader is summoned to measure up to the discourse at hand.

Conclusion

The Ex-centric characters in a postmodern novel, particularly in what is widely known as historiographic metafiction serve to provide a testimonial to some of the liminal episodes in Philippine history. They have been based on historical figures but they are also to some degree fictionalized as a way of fulfilling the novelist's intention to critique the nature of historical knowledge and its transmission.

In Gamalinda's *My Sad Republic*, the ex-centric characters have been rescued from their obscure position as nuisance figures in history - in this case, the Negros episode of the peasant revolution - and they are given a chance to tell their stories that are deployed through both the real and fantastical realms and through mixing true accounts with mythical elements. In response to the totalizing bent of traditional historical accounts, historiographic metafiction brings light to the pained and sad story that usually attends the unveiling of the suppressed narratives of those who were once neglected by history. Thanks to the memorializing agency of the novel, the stories of the ex-centrics are rescued from the periphery. Their narratives have been salvaged, once and for all, so that these may be deployed in the novel to counter the truth claims of received histories and to surface an alternative to such.

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Bio Note

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Gruesome Stories versus Moral Values in Children Literature: *The Little Mermaid and Timun Mas*

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Abstract

The notion of children literature could not neglect two important things, there are the literature perspective and the pedagogical view. Particularly when the wonder folktales or oral tales were transferred into the literary fairy tales. During 19th century, the transformation of the literary fairy tales was massive, it was initiated by the Jacob and Wilhem Grimm in Germany and other authors from Europe like Hans Christian Andersen. Otherwise, are all the fairy tales for children? This question refers to some original version of the fairy tales because in fact the stories were not aimed for the children like what we have enjoyed today. While the discourse of the children literature was raising up, the pedagogical view is important to be imparted. It is because the children literature is the literature pack for the children and it is not the works written by the children. This paper examines the two stories from the different world. As the moral values is universal notion, there will be not really a complicated problem to discuss it. Such as Little Mermaid written by Andersen and Timun Mas, the traditional story from Indonesia are the representation of the violence and subversive perspectives in children literature. Their original versions are not appropriate for the children. The adaptation or cultural transmission, the theory from Jack Zipes is the meaningful theory to make the stories are suitable for the children world. The original version of the two stories are gruesome and they are out of pedagogical context.

Keywords: *Children Literature, pedagogical context, violence and subversive, adaptation*

Introduction

Telling the history of tales is something vague, because the tales cannot trace back when it was begun. But, clearly when the speech was recognized, automatically the tales culture was accomplished. The social life needs the relation and an interaction among others, consequently the people will have the communication. They need to figure out their idea, experience, and knowledge to others. Hence, their way of to transform their idea, experience, and knowledge could be called telling the story. They tell an informative story to their friends, neighbors, colleagues, and other relatives. They somehow attempt to narrate their stories to attract other people due to some of them not. Perhaps some of them can express story in hilarious way, using some of emotional expressions to ensure others to believe to their stories, such a very basic of the tales, though the next the tales will represent of their way of thought and culture and become the oral tradition in the society.

Mostly the tales are based on the religious and patriotism context. It is the transformation of the system of belief and religious code as well. In this occasion the tales transform the world and embrace the human trying to adapt with it. During this process, the human create the protagonist characters in the stories with its magical and powerful figures. This creation is aimed to make the environment becoming peacefully and contently. The tales, such as the fairy tales always begin with the conflict because it is very nature in human life. The human cannot avoid the conflict thus they must embrace with it and try to look for the solution. Zipes (2012) argues we are all misfit for the world, and somehow we must fit in, fit in with other people, and thus we must invent or find the means through communication to satisfy as well as resolve conflicting desires and instincts (p.2).

The origin of the folktale itself is from the oral tradition in the society, telling from one people to other people then it transforms from one generation to the next generation. Folklorist divides the folktales into two types, namely the wonder folktale and the literary folktale. The wonder folktale is the oral tradition that is still exist till today, it does not document and transform to the written and other media yet. On the other hand, the literary folktale has been emanated into the printed version in the form of manuscript or perhaps into the digital media. The example of the complete folktales/fairy tales compilation and catalogue had been made by Antii Aarne and Stith Thompson (*The Types of Folktales*, 1928) and has been revised by Hans - Jorg Uther (2004) well - known as ATU index.

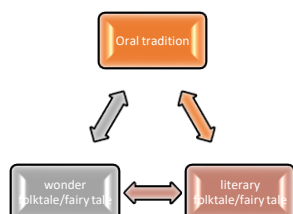


Figure 1 : the distinction of the folktale/fairy tale

According to Zipes (2000) in line with the historical approach in the folktales/fairy tales, there are two particular types of historical approach. Firstly it is associated with the social and cultural purposes such narratives served within the particular communities from which they emerged (p.19). This approach observes the tales based on the motifs back to the ritual and belief, customs, habits, and laws of the pre - capitalist societies. Hereby this approach analyzes the folktales/fairy tales as the reflection of the social order in the society together with its historical epoch. Whereas the second approach emphasizes on the historical relativity of meaning: textual variants of tales reflect the particular cultural and historical contexts in which they are produced. The Brother Grimm by Jacob and Wilhelm Grimm and the Czech Fairy Tales by Bozena Nemcova and Karel Jaromir Erben could be suggested as the examples. The Grimm tales reflects the social constructions of gender in Germany in the 19th century. While the Czech Fairy Tales by Karel Jaromir Erben and Bozena Nemcova is the mirror of the Czech national revival during the 19th century when Czech Republic was under the Hasburg Empire. Czech the fairy tales are not merely the reflection of the culture and belief, but they have been rewritten and modified by both of the writers as purpose to re identify the nation as Czech people. This approach investigates some aspects of the tales not only literary but also the social and historical aspects in order to elaborate the place and function of the fairy tales within literary and social history.

Comparative Children Literature

Particularly the notion of the children literature theory has different context with the literary theory in general way. In children literature is not mere discussing the literary devices and its connection with interdisciplinary elements, but the theory of comparative children literature has two considerations when it is applied. Firstly, the comparative children literature emanates the theory to examine the literary and pedagogy as well. 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 remade 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.

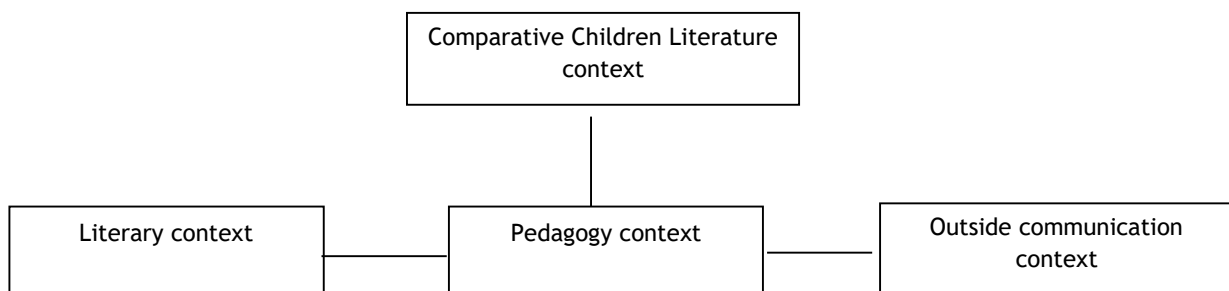


Figure 2: The context of Comparative children literature

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. Kirsten Boie (1995), the German author formulated the question as the author to the reader:

What *can* I expect of children whose understanding of language is not yet nearly as well developed as my own adult linguistic skills, without asking too much of them? What *ought* I to expect of children without contravening educational, psychological, moral and aesthetic requirements, particularly since it is not always easy to bring those four into line with each other? And the third question, unfortunately, is: what does the market allow me, want me or forbid me to do in a rapidly developing media society? (p. 4f)

The oral tradition has been declined, and the literary tradition with myriad of publications emerged but the learning awareness somehow embraces the difficulties. This situation simply imparts of possibilities bringing the socio-cultural and historical aspects as well as pedagogical aspects to practicing in the formal learning process by comparing the motifs from the folktales/fairy tales. Hence, the school must take over this role to keep the folktales/fairy tales and recapture them to the student. Another benefit by bringing the traditional stories is the cultural preservation due to its long history and social process or adaptation. The stage of adaptation is salient notion due to its consideration of the updating situation of the society and pedagogy. For example, the first version of *Little Red Riding Hood* depicted the girl flirting the wolf with the striptease dance to make the wolf released her. This part then was erased for the pedagogical purpose. Or in the first version of *Snow White*, based on the first version, the wicked mother is not step mother but she was her real mother. The adaptation hereby is very important to give the different perspectives and the fresh look. In spite of education not merely in the institution, but the inclusion of the fairy tales/folktales to the classroom as a part of curriculum is unavoidable because the teacher systematically conducts in the classroom during the learning process. The objective of learning as well as methods and strategies are well arranged before the process of learning begins. Also, the materials database can be stored well.

As it has been discussed previously, the notion of children literature deals with some essential social and cultural constructions. The children literature was originated from the local wisdom or the local genius of the society. The consequences, the children literature are contained the culture, moral education, values, and the social life of the society. Reynolds (2004) argues children's literature's long association with education, acculturation and approved behavior also marks it as a body antithetical to much of what youth culture stands for. While today not many of parents have a plenty of time telling some of children stories to their sons also the development of technology and the needs of children have been changed. Thus, the oral tradition mostly moves to the reading tradition even the digital tradition. The strengths of the reading text tradition are caused of these several phenomena:

1. In text/ reading tradition, the story usually comes together with the illustration, surely it will attract and entertain the children to read
2. Not all of parents knowing the traditional stories, but it is not their barrier because they can read for their children
3. Parents can select the suitable stories for their children
4. Text usually is more interesting because it has been modified by the author

Gruesome Aspects vs Moral

The Pedagogical aspects in children literature is as the salient factor and it is considered to make the justification whether the story is suitable or not for the children. Pedagogical aspects pursue in the first occasion is to enlighten the people such as the stories from Bozena Nemcova and Karel Jaromir Erben (two Moravian and Bohemian authors) who gave an awareness of the nationality after the long period of Hapsburg Empire Annexation. The second, the pedagogical aspect refer to the moral in the story. The consideration of the moral uses the universal standard for the children otherwise in any certain points it couldn't accept it in one or more culture in the world. It is not easy making the similarities in moral standardization. At least through the adaptation some changings are practiced. Some of gruesome stories in the earlier version of the children literature perhaps are considered as the stories with immoral standard for children and perhaps there was out of the pedagogical context. Then the stories are revised according to the suggestion from the society. The act of killing, the cruelty, the sad or tragic ending of the story are some factors that are thought as the gruesome in the children literature.

One of the example is in Andersen's *The Little Mermaid* that was contained with some gruesome aspects in its story. This legendary story has been adapted to the animation by Walt Disney but the original story written by Hans Christian Andersen has been changed. The process of adaptation to newer versions certainly use the pedagogical consideration in the children literature because the original version was out of pedagogical context and subversive. *The Little Mermaid* in Andersen's story was the prettiest princess among six princesses of *The King of Sea*. Otherwise she was the most unique and had the dream of marrying the man since her childhood. Her dream began when her grandma telling about the ship and land above the sea. Later on she found the flower and the marble statue from the wreck and she suggested the statue as her handsome prince in the land. When her age reaches fifteen, she gets an opportunity to look at the sea surface and she loves it a lot. She meets the real prince and the ship and she successfully saves him from the sea storm. Her experience on the real world gives her the strong obsession being the human. It is the starting up of her bad fate in Andersen's story.

Her obsession has brought her to the witch who could change her as a human but it is using her precious return. First she has to cut off her fish tail to walk like a human, but every time she dances it will be really painful as if she stands on the sharp knife and as if the blood was pouring from her legs. Secondly, she gives her beautiful voice by sacrificing her tongue. In the original story, the witch cuts off *The Little Mermaid* tongue and that's the reason she cannot speak up nor sing anymore. The next is she could not become the mermaid and return to her family if she

chooses as the human at last, The Little Mermaid will change into the foam when she could not marry with the prince. All the requirements were fulfilled and these all cannot find in The Little Mermaid newer version. For pedagogical sake the violence and cruelty are deleted and modified. The standard of children story with its moral values has brought The Little Mermaid adapted into the ideal children story. No tongue and fish tail cutting off, happily ever after ending are the standard story plot for children world by considering the pedagogical context.

While from Indonesia, the story of Timun Mas as one of the legendary fairy tale has the similar problem, mainly in any parts of the plot and the character. The Ogre as one of the character could be categorized as the symbol of cruelty and gruesome part in this story. It could give the frightened effect to the children and it certainly is against the principle of pedagogy for children story. The green Ogre gives the subversive effect to Timun Mas story because it leads to the violence. Another violence is dealing with the plot, when the Ogre asks the widow to eat Timun Mas and she runs away to avoid the Ogre. The pursuing of Ogre to Timun Mas actually is a kind of frightened moment. This part is not suitable for the children except for young and adult. Otherwise the ending of the story is better than the original version of The Little Mermaid, in Timun Mas original story, the ending has been happily ever after. Timun Mas has to rewrite and adapt thus it will be suitable for the children perspective. The modification in any parts of the story is as the process of adaptation like Zipes suggestion in his theory. Because Timun Mas cannot categorize as the children literature yet before it could fulfill the universal standard in its moral values.

Conclusion

The notion of children literature is not merely discussing about the literary aspects in the story but also the pedagogical contexts. The children story has to educate the children and give the moral value guideline. The gruesome stories are not suitable for the children, therefore it should be adapted using some of changing and modifying. The two comparative stories from Andersen The Little Mermaid and Indonesia tale, Timun Mas represent the notion of gruesome story in one side and adaptation in another side. The original version of the two stories are gruesome, full of cruelty and violence. But through some adaptation it could be changed becoming the story for learning.

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Unhomeliness in Romesh Gunesequera's *A House in the Country*: A Postcolonial Reading

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Abstract

This paper is an attempt to offer a postcolonial reading of Gunesequera's short story, *a house in the Country* based on Bhabha's theories. By using Homi Bhabha's concept of unhomeliness and Gerard Genette's narration theory, this study aims to reveal the unhomeliness depicted in the short story. As it has a complex plot, the intrinsic element of story is analyzed to show the binary opposition between London and Colombo. By looking for the intrinsic element of tense the unhomeliness experienced by Ray can be found out and applying it with post-colonial theory of Homi Bhabha. By applying close reading, the writer scrutinizes Bhabha's notion of unhomeliness in *A House in the Country*. *A House in the Country* talks about Ray who returns to his native Colombo, Sri Lanka, after some years working in London. He enlists the help of a local man, Siri, to help him build his house in the town. The relationship between the two men straddles different times and cultures, and Ray struggles to cope with it. A project which Ray dreams up involves building a house in the country, partly to resolve his dilemma about his relationship with Siri, but also to come to terms with his return to Sri Lanka. Ray moves between the two cultures and identities and through the act of imagination he creates a new space which does not belong to either one of the two worlds.

Keywords: *Postcolonial Reading, Bhabha, Identity and Unhomeliness*

Introduction

Home and the loss of home constitute a recurring motif in colonial and postcolonial literatures, encompassing the psychic and physical experience of colonised people, as well as in the contact zone where cultures meet and identities are formed which encompass heterogeneity and hybridity. This experience is illustrated in Romesh Gunesequera's *A House in a Country*.

Gunesequera's *A House in a Country* is a short story consist of only eight pages. Though it is short it is interesting to analyze because of the complexity of the structure of the text. It tells the story of Ray and Siri. Ray, a successful Engineer living in London, decides to move to Colombo Sri Lanka to build a house left by his uncle. Ray always dreams to return to his homeland where "He hoped he would find out what he wanted once he had freed himself from the constraints of his London life, and once he had retrieved his past" (p. 2). Assisted by Siri, a local man of Sri Lanka, Ray tries to fulfill his dream of having "the sensuality of the open tropical houses of his Sri Lankan childhood" (p.2)

The interaction between Ray and Siri is interesting to discuss and analyze. In this narrative, Gunesequera seems to compare the living conditions in London and in Colombo during civil war. Through the story, the text actually tries to illustrate the political conflict, economic crisis, and problems faced by people in Colombo, the capital of Sri Lanka. The text also describes London as place in which Ray has "a happy circle of acquaintances "while Colombo "had become too noisy. He had never expected such peace would come so close to war" (p.1). In this case, the peaceful London and a war - zone Colombo is implicitly represented in the text. The depiction also supported by Ray who feels that he is no longer in his own house when he sets foot in Sri Lanka after returning from London "The first time he saw the house this uncle had left him, this blood turned to sand. It looked like a concrete box shoved into a hole. Nothing of the elegance of his converted London flat"(p.2) Ray is very surprised when he sees his house is no longer like the house he always dreamed of. A house that makes him always want to go home. The house that makes him leave his established and comfortable life. Based on the explanation above, the writer tries to uncover how London and Colombo have impact to the life of the main character and how the unhomeliness experienced by Ray.

Theoretical Background

This study combines the narrative theory of Gerard Genette and Homi K Babha's concept of unhomeliness . Narrative theory is used because this story has two kinds of plot, flashback and progressive. Genette divides the three narrative levels, namely the story, storytelling, and narration (Tyson 228). Story is a sequence of events starting the initial event occurs until the last event occurs. Meanwhile storytelling is a random story written on the text itself. In the narrative, there are three elements that work namely tense, voice, and mood. In line with the topic, only tense will be examined since it supports the discussion. Tense is the arrangement of events in the narrative with respect to time (Tyson p. 228)

Tyson defines the post colonialism perspective as a criticism in a literary work that aims to dissect the ideology of colonizer to internalize his/her values to be adopted by colonized people. (418). Therefore, it is often found that binary opposition describes the identity of the colonizers as superior and colonized as inferior society (Babha 3).

Unhomeliness is one of the concepts which states that an individual feels unfamiliar and uncomfortable with the situation in his/ own country because he has been internalized by ideas, norms, situations from once colonize countries (12). As Tyson says, “to be unhomed is to feel not at home even in your own home because you are not at home in yourself: your cultural identity crisis has made you a psychological refugee.”(P. 418) For Bhabha, cultures are hybrid that come after the hybridization. As a consequence, it can be noticed that none of the cultures is pure and genuine. Bhabha uses the concept of uncanny which is taken from Kristeva. Kristeva extends Freud’s sense of a foreignness or the uncanny and believes that we are even foreign to us. There is a sense of foreignness within the self and therefore dividing things into self and other is not plausible.

Method

In this study, close reading is used because it is the most suitable method. There are two steps that are taken; the first examines the intrinsic elements and the second takes results from interpretation of meaning. In the first step, the writer reveals the storytelling and story by applying Genette perspective so that the plot of the story can be arranged chronological and the description of peaceful London and chaotic Sri Lanka can be revealed. After that the intrinsic element of tense is analyzed to show Ray’s unhomeliness experience. Then the postcolonial concept of unhomeliness is applied to get the meaning of the text.

Discussion

A. Binary Opposition Between London vs Colombo

Ray has lived in Colombo for 2 years, and the decision to move from London to Colombo is his own decision. “Ray had not planned on having any help or company when he first returned to Colombo from England”.(p.2) But Ray always compares his life in London and in Colombo. “He’d had a secure job with a building society, a flat in London, a car, and a happy circle of Acquaintances”(p.2) London is not only a place where Ray works, it is also a place giving material satisfaction. Even so Ray does not feel he belongs to this big city. Ray does not feel at home because his desire to return to Colombo, Sri Lanka is stronger than his desire to settle in London. Even Ray ignores looking for a wife since “he simply thought about going back to Sri Lanka” (p.2). The “silence of this winter England transplanted. The silence of windows and doors closed against the cold.” that Ray likes does not make him postpone his move to Colombo. As a person from colonized land, Ray tries not to give up to the luxury offered by a country that once colonized his country. He does not surrender to the pressure of the foreign culture. He does not want to leave his original culture and identity. The peaceful London is not his home so “he too decided he would go back home. He resigned from his job, sold his flat and left (p. 2).

Unlike London, Colombo faces civil war between the governments versus Tamil Tigers. Ray who loves silence has to face “troubled times” in Sri Lanka “Lately Colombo had become too noisy”... “Frogs, drums, bottles, dogs barking at the moon. (p.1). Colombo is a place he “hoped he would find out what he wanted once he had freed himself from the constraints of his London life, and once he had retrieved his past” (p.2). Ray assumes that he will “find himself” after he has arrived in Sri Lanka. “Freed himself” is very important for people from once colonized land. The feeling of the abandonment of his own culture, causes Ray decide to take back his past. The act of retrieving the past shows his fear of losing his cultural identity. Though he has to face uncertainty in Colombo since his house “looked like a concrete box shoved into a hole” compared to “the elegance of his converted London flat” Ray for the first time since childhood finds “a constant companion” (p.3).

From the above explanation, it can be seen that there is an implicit depiction of London’s superiority and Colombo’s inferiority in terms of security, social conditions and politics. With the portrayal of London’s superiority and Colombo’s inferiority in the text, it can be seen that binary opposition implies the superiority of Western culture and the weakness of Eastern culture in protecting its people. The binary opposition describes the identity of the invaders as superior and the colonized as inferior society (Bhabha 3). To have a better understanding on how colonial culture is more superior than colonized culture, it can be seen from the way Siri treats Ray. Even though the colonization has been over, Siri always calls Ray “sir” though “The old conventions of Colombo serfdom died years ago”. For Siri, Ray is not only his boss but he is his master. Ray who is from London has a higher place than Siri. For Ray, his relationship with Siri should be “a relationship of employment”

After discussing binary opposition describing the superiority of British culture and the inferiority of Sri Lankan culture, the writer demonstrates unhomeliness experienced by Ray in London and in Colombo. Before exposing Ray’s unhomeliness experience, the writer examines the intrinsic structure of the text by applying the narrative theory of Gerard Genette namely the tense concept and then examines it with Homi K. Bhabha’s unhomeliness concept.

B. The Structure of *A House in the Country*

In *A House in the Country*, Gunesekera divides 3 storytelling sections based on time; before narrative time, narrative time and after narrative time.

Before narrative time	Narrative time	After narrative time
resigning from job/selling house	finding out what he wanted/retrieving his past	not planning on having help
friend getting married	deciding to return to Colombo	
not having things to talk about	having no time to think	
having a secure job/flat etc		
having a house left to him		
spending some nights with a woman		

Before narrative time talks about Ray’s life in London. In this time Ray is described to have a happy life, have a secure job and an elegance flat. Ray also never feels lonely because he can spend some nights with a woman. Even so, Ray feels too foreign in London. The narrative time illustrates Ray’s life in Colombo. At this time Ray has to deal with “trouble time”. Ray is a man who enjoys quietness and a small group of close friends must face the world alone, he has “intimacy that had yet to be”. In after narrative time, Ray sees himself would lose the opportunity to know Siri better. Ray “saw himself alone again in his house” he “would have to make his own morning tea again. Drink alone on his incomplete veranda” (p. 8)

The arrangement of events is divided into order, duration, and frequency. The order of Ray’s story consists of: he spent his childhood in Sri Lanka, He moved to London for study and work, he decides to return to Sri Lanka. However, the narrative presents these events in a different order. The readers do not learn about his childhood until lines 140. Since this is a short story, the duration or the length of time that describes Ray’s life in London and in Colombo is written only in 8 pages. The frequency of events or the repeated events that appear more than one is the events illustrating Ray’s silence and solitude. Ray “liked this extraordinary silence”... “The silence of this winter England”... “The silence of windows and doors closed against the cold”... “The silence of curfew.” “Swallowing silence”... “The road was deserted”... “He liked walking alone, in control of the sound around him: the thud of his feet, the blood in his ears.

Unhomeliness in *A House in The Country*

Ray’s feeling unhomed is caused by his ambivalence. In one side, he disagrees that Siri calls him “Sir” and serves him as if he is his master. The way Siri address Ray shows that Ray’s position is higher than him socially though “The old conventions of Colombo serfdom died years ago, but Siri kept saying ‘Sir’ and circumscribing their roles” (p.2). On the other hand Ray enjoys the privileges that he gets from Siri’s treatment “He had learned to accept this service as a part of life. He no longer resisted it and he never did the same for Siri. He never went that far”(p.4) Ray who grew up in western traditions puts himself to have a better status than that of Siri. This represents Ray’s disillusionment. Although he always wants to return to his root as a “colonized” person, but still he cannot leave the culture of the colonizer that has internalized in him “Ray wanted to know how genuine this own feeling of returning to roots was. He knew it was never possible to go back to exactly the same things, but at the same time he felt the old world never quite passes away” (p.4). Ray is always stuck between two different worlds; the world he dreamed of and the real world. He always wants to return to the world of his childhood, without realizing that he is growing older “he was becoming slow at noticing things” (p.1)

Another manifestation of the concept of unhomeliness, a kind of hybridization of culture happened to Ray when he lived in London. Ray is described has a happy life in the land of colonizer because he has accepted the hybrid culture of his society and welcomes a new share in a foreign culture. From the beginning of the story, Ray has experienced a sort of the mixture of the cultures undergoing a change in his identity. Even though he always wants to go back to his roots, he also knows himself as a part of the society in which he lives in, although he does not belong to what he is gaining. Bhabha, argued one culture should be marginalized for the other to consolidate its power. A sense of unhomeliness that Ray feels is the result of his own culture (Sri Lankan culture) being marginalized and counted as other.

Having a house left to him in Colombo reminds him to return to his root. He has to adapt, to change and to take back his own culture within a foreign culture. He wishes to bring a new position in the society that he is living, he has a feeling towards his original culture, the rooted culture inside his mind and the soul.

Conclusion

From the discussion above, some points can be drawn. Through Genette's narrative theory, finding stories and stories can reveal the existence of binary opposition that describes British culture as superior to Sri Lankan culture. Through one of the tense concepts in the form of frequency, it can be said that the experience of Ray's unhomeliness because he is too foreign for home and too foreign in London. There is a sense of foreignness within himself. Thus, the unhomeliness experienced by Ray revealed through the narrative element shows the crisis of his identity in which the colonial ideology has been internalized into the values and norms that he adheres to. It can be interpreted that the colonizer namely the Westerners subtly internalize their ideology through education and economics. With education and economics, colonized people enjoy the economic establishment with pleasure without feeling colonized and controlled. Meanwhile, the colonizers take over the economy because they want to colonize in an elite manner so that it could be accepted by the colonized society that the education system of the Western community is the most correct one. Thus, the colonizers perpetuate their ideology without realizing by the colonized people.

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Locating the Human and Environmental Conflict in the *Mermaid*⁴⁶ Using the Perspective of Feminism and Ecocriticism

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Abstract

Human beings are endowed with all goodness and badness, greed and philanthropy as well. Human beings deal not only with their own kinds, but also with other creatures such as animals and plants. This tri-facet engagement could be wrapped into what we call ecosystem. Expression of thoughts and criticism to the global issues not only vehicle by serious media, but they can also be launched through a comedy film such as *The Mermaid* that will be discussed in this point. This paper focuses on analyzing the comedy film *The Mermaid* as the primary text directed by Stephen Chow, a talented Hong Kong actor and director. The approach used in dissecting this work will be the feminism and eco-criticism theory as the core of analysis. This comedy motion pictures puts forward some important issues through its lighter and relaxed way. Firstly, it talks about conflicts of globalization towards environmental conflict between human beings and other living creatures through natural exploitation. Secondly, the gender issue is also reflected through the main characters i.e. the mermaid and the tycoon. Thirdly, this film also tries to trigger a self-reflection that human beings exploiting environment unwisely not only causes the harmful effects on the world natural life such as plants and animals, but it also drives human beings into serious conflicts. Human beings with their technology and scientific abilities will have the sole control of all creatures in the universe. This film reminds us that the intelligence and smartness can be harmful at the hands of the greedy kinds.

Key words: *human greed, environment, living creatures, feminism, ecocriticism*

Introduction

The issue of ecosystem, marginalized people and gender have been explicitly and implicitly put into media and entertainments. Artists show the concern not only about the poverty and life style but also how they affect and reflect human views on their surroundings. Film is the most complete medium as one of audio-visual media to spread issues that are not covered due to the limitation.

There is not enough media space for all the accidents or social events in our daily lives. Many social issues receive no print or online media attention. It is natural to expect that mega-stories such as the September 11 attacks, the 2011 Japan Earthquake, and international economic crises attract extended media coverage. However, some local issues highlighted by newspapers or online media quite often develop into news stories with nationwide interest. It is not unusual for a minor problem, once exposed to media, to trigger intense public concern far beyond its real impact (Ik 211).

Films possess their completeness in spreading human issues. They are distributed across provinces and countries. They are well reproduced, distributed, archived and within reach. They show issues in very entertaining ways using words, actions and moving pictures. They utilize actors to deliver message. In this sense, quite a number of books especially fiction have been adapted into motion pictures to serve the purpose. Films can create positive propaganda about human life, wisdom, peace, environmental issues, genders and many more. It is understandable why films can speak and communicate loudly to public, that films use idioms familiar in our societies (Kristanto 6).

The *Mermaid*'s story line is actually inspired by Hans Christian Andersen's fairy tale of "The Little Mermaid". The classic Little Mermaid recites a story about a mermaid loves a human, but Chow, the director, converts the classic piece into a modern interpretation. "I saw great creative space and development potential from the story". In one interview, Chow said: "I'm actually a big fairy-tale addict. All my previous titles can be understood as fairy tales. In the world of fairy tales, the evil are punished and the good see a happy ending. I buy the idea."⁴⁷

Among all films - western or oriental - it is fair to say that the *Mermaid* comprehends many issues. The *Mermaid* is a Chinese-Hong Kong fantasy romantic comedy directed, co-written, and co-produced by Stephen Chow launched in 2016. It is not a film with a full stop of merely portraying a love and hate relationship between a playboy businessman

⁴⁶A box office, Hongkong film directed by Stephen Chow released in Feb. 2016. This film won awards and positive reviews as well for its concern on environmental issue. This film is inspired by the classic Little Mermaid modified with modern taste, as the director claims to be.

⁴⁷Xu Fan, "Stephen Chow gives away nothing-as usual". China Daily, 4 February 2016, chinadaily.com.cn.

who falls in love with a mermaid who was sent to assassinate him. No, it is not only a romantic story of human beings and mermaids or other sea creatures, but it also depicts a complexity of environmental, gender and class issue.⁴⁸

The film itself has set a new box office record, including biggest opening day and biggest single day gross through its seventh day of release, as well as having the biggest opening week of all time in China. It is the fourth-highest-grossing film of all time in China. Elizabeth Kerr states “the fantastical Mermaid delivers its message without a shred of subtlety (and is unapologetic about it) but with considerable charm, wit and darkness to make up for it.”⁴⁹ Many critics cast the same compliments and positive responses on the success of the film in bringing human and environmental issue.

The Mermaid itself should be seen not only talking about environmental issue, it also touches about the gender issue portrayed by the main character mermaid. The transformation of role from a mere sea creature, a seductive one to kill the businessman but forgets her initial plan and then eventually serves a domestic wife. The transformation needs to be criticized.

The other thing about this movie is about human relationship between the local-traditional fisherman village and the capitalism represented by tycoons. The scenes show how the capitalism owns not only wealth and pride, but also the power to determine others’ lives. They not only control environment but also people life.

Synopsis of the Mermaid

The scene is opened with a traditional and peaceful small village by the sea not far from the Green Gulf area. The village nearby becomes the traditional water resort where people are curious to see the so-called mermaids. The issue of mermaid village has been widely known by people. It turns out that the real mermaid show never happens. It is a fat man wearing mermaid costume behind the revealed scene who appears to greet the local tourists. It triggers laughter and condemn. The village seem not be able to support themselves with the tourism of mythical mermaids.

The setting changes into a mega luxurious house of Playboy business tycoon Liu Xuan who is about to buy and convert the Green Gulf, a wildlife reserve, for a sea reclamation project, and uses sonar technology to get rid of the sea life in the area. Unknown to him, the Green Gulf is the home of mermaid people and the sonar (in addition to heavy pollution) has caused many of them to die or get sick. The few survivors live in an abandoned shipwreck in the gulf and want to assassinate Xuan for his deeds. The mermaid folks send Shan, a beautiful young mermaid, who has been trained to walk and dance on her fins and hide among humans, to seduce and kill Xuan. At an extravagant party celebrating Xuan's success, Shan, pretending to be a dancer, gives him her telephone number and asks him to call her.

Liu Xuan, believing that Shan is a prostitute, calls her number in order to make his female business partner, Ruolan, jealous. Shan tries to kill Xuan, but all her attempts backfire. In the end, Xuan decides to take Shan back home, and along the way Shan takes him to a funfair where she works. While there, Shan tries to show Xuan there are more important things than money, and Xuan is impressed with Shan's simple, amusing antics. They spend the day together and develop feelings for each other. When Xuan finally takes Shan home, Shan quickly sends Xuan away before her people can kill him. The next day, Xuan takes Shan for another date and proposes, saying that he is lonely. Xuan admits that even though they only met the day before, he already knows that she is the one for him. Shan, in a bit of shock and confusion, rejects him and admits that she was sent there to kill him. Xuan kisses her, but the kiss is interrupted by Ruolan. As Shan runs out, Ruolan stops Xuan from following her. Xuan gets angry and tells Ruolan to cancel their business deal.

That night, as Shan gets into an argument with the other mermaid people, Xuan goes to Shan's house to talk to her. There, he discovers that she and her family are mermaid people. Against Shan's wishes, the others capture Xuan and explain that he is killing them with his development project. Xuan is about to be killed when Shan helps him escape. Octopus, one of Shan's friend, gets mad and ask her if she has fallen in love with Xuan. She refuses to answer and goes on crying. Xuan returns home and, after the shock has worn off, decides to investigate the consequences of his project. He turns off the sonar but mistakenly tells Ruolan that Shan is a mermaid and reveals where the other mermaid people live. Ruolan tells Xuan that George, her henchman, also believes in mermaids and has been trying to find one. She also gets angry at Xuan for not returning her affections and vows to kill Shan. Xuan tries to stop them but they dismiss him and proceed to the abandoned ship. The mermaid people are attacked by Ruolan's mercenaries, and many of them are killed. Soon enough, the mermaid people realize that the sonar had been turned off and return to the ocean. Shan gets shot and chased as she tries to escape them. Xuan, using a jetpack, arrives in time to retrieve a badly-injured Shan. As he is carrying her to the ocean, Ruolan angrily shoots him three times. George stops her before she could shoot him again. Shan insists that Xuan leave her, but he continues to carry her to safety. While Ruolan and George get arrested, Xuan collapses from his wounds.

Three years later, a student arrives at Xuan's home to thank him for setting up a scholarship for research into environmental protection. The student asks Xuan whether mermaid people are real and if the story that he fell in

⁴⁸Film review: Mermaid - Stephen Chow's environmental morality tale". South China Morning Post (Hong Kong). 11 February 2016. "This Chinese production tells the story of Liu Xuan (Deng Chao) a young business mogul attempting to clear a recently acquired bay of its marine life for property development ..."

⁴⁹Elizabeth Kerr. "Mermaid: Film Review". THR, 14 Feb 2016. THR.com

love with a mermaid is true, but Xuan denies it. Xuan then introduces the student to his wife, "Lucy", who is actually Shan in a human disguise. Xuan tells the student to not believe in fairytales and myths. The screen then goes to Xuan and Shan swimming in the ocean along with the other mermaid people.

The Mermaid's mission, identity and submission: A feminism View

Feminism theory is not prescriptive. It offers possibilities of approaches. Things that we may do, say, think and read, if we find it appropriate and useful. The only prescription is that the feminist theories must never forget to be politicized in the joy of reading texts differently. They must always offer some commitment to reality, to real women's lives (Robbins 51).

There is an interesting metamorphosis of the main character Shan, the mermaid. She is sent to seduce and kill the tycoon Liu Xuan. She is equipped with her multi trained skill as a good undercover ability as a normal human being, a good presentation, innocence, good manners and many other talents. She is adaptable. She is not a typical mermaid who only spends time swimming and basking in the coastal cliff.

The mermaid's tail is cut so she can learn to dance and enter to human life. Shan is trained to live in human world. Octopus describes how Shan is well trained with the dancing skill and beauty as weapons to seduce and kill Liu Xuan, the tycoon:

She is highly trained. She can dance like Madonna. That is why Shan is sent. We send our beauty. She can seduce the target and then kill him. Liu Xuan is a pervert. When you seduce him, he will try to kiss you. Now we practice (The Mermaid, 24.32-24.37).

The modern mermaid Shan expresses the woman property through dancing and is trained to use her feminine side to seduce, like Octopus keeps repeating. Her fish tail is also cut for her to wear shoes and act like a human. The same sacrifice of the mermaid is also found in the classic Little Mermaid as stated:

The borderland is at the heart of mermaid mythology; the various gulfs generated between sea and land shape character arcs, drive conflict, and engender complicated resolutions. In the most widespread mermaid narratives, an aesthetically pleasing sea woman attempts to exchange her fins for legs in order to find love (wholeness) on land. Her admission into terrestrial life bears a heavy price. In most versions, she must sacrifice some essential part of herself, usually her voice (Annica, 2017:379).

When first time met Liu Xian, Shan was perceived as prostitute. She is called to test Liu's rival Ruolan. Ruolan has been portrayed as a very dominant rich lady and treats her workers like slaves. She even slaps her assistant and orders her male staff to dismiss by rolling down. She is an antithesis of Shan. The two women with different level of life compete each other to get Liu Xuan's attention and love.

Shan is fully controlled by the octopus. He is the man behind the plan. Shan is only the executor as she owns the charm and beauty to seduce the tycoon.

The depiction of women as material-oriented females are also disgustingly captured in the scene. Women are pictured as party lovers, and hunger for sugar (i.e. rich men) and possess no dignity. In one of the scenes, they all jump into the pool for the sake of watch thrown out by the rich female, Ruolan. This scene describes that they are ready to humiliate themselves for the sake of materials. Seeing they jump into the pool, the tycoon comments:

Those girls are just the young women working hard for their money, and I respect that (The Mermaid, 12.47).

The mermaid successfully enters the tycoon's house and has a chance to kill the businessman, but she does not. She falls in love with the tycoon and forgets her mission. The tycoon soon finds out that Shan is no more than a mermaid. Firstly, he does not believe what he sees but then he understands the situation faced by the mermaid and all sea creatures. The mermaid and the tycoon are trapped into love. The tycoon cancelled his involvement on the Green Gulf project.

Ruolan, the female character, turns into a real antagonist when she takes over Liu's place. Liu shows his sympathy by cancelling his involvement on the project. He chooses to take part on the mermaid's side. Ruolan leads the armed staff invading the sea creature's place and kills many of sea creatures. She also injures Shan. There is a rivalry between female characters for males' attention and true love. The real hero is not Shan but the masculine and brave character i.e. Liu Xuan - an antihero turns to a real hero.

The ending of the story cancelled the feminism aspect the mermaid, she is married to the tycoon and becomes a house wife of a businessman. This conclusion seems to follow a mainstream of fairy tales and folk tales: a happy ending house wife.

Though this film tries to reinterpret The Little Mermaid using a modern perspective that we have to admit the success of foregrounding the ecosystem issue, the humiliation of the main character Mermaid or Shan still happens similar to the classic version. The love chain and marriage are the perfect trap to reemphasize the highest goal of

any woman, even a mermaid: a happy marriage. There is no any independent woman character to free himself from the dependence.

Ruolan, the antagonist, is nothing better than the Mermaid Shan. Ruolan seems to have power but she begs for Liu's attention. This shows us how perfect the tycoon with all financial and personal charms is. His bad characters seem fair though he is such a tyrant. Liu is the perfect portrait of anti-feminism. He never seems to treat women more than playing toys. He treats women as material worshippers. He is the hero from beginning to the end.

Roulan, on the other hand, presents to reemphasize the perfection of Liu. Ruolan's character is used to contrast the Mermaid Shan. She looks strong, independent, powerful but fragile and rude. Shan is the antithesis: innocent, obedient, a bit stupid and never aware that she owns all weapons in herself to carry out her mission to kill the tycoon Liu. Nevertheless, the charm of the tycoon washes out all senses and integrity.

In a feminism view, sadly to say, both Ruolan and the Mermaid Shan are the inferior characters. Both fall in love with the same person (though many male characters in the film) who possesses bad attitude, is greedy, humiliates women all the time and is materialistic as well. Despite the bad manners, he is “the subject” of the story line. Ruolan and Shan the objects of his game. At the end, Ruolan is hand cuffed by police and Shan is also “hand cuffed” by the marriage to the tycoon! The mermaid eventually stays at home, a beautiful trophy of her husband and quits her job. This means she loses all her potentialities.

Like most films made by patriarchal notions and motives. Spectators can only witness what a perfect life of a bastard! He is a better person eventually, yet the ruins caused by the bastard tycoon seems forgiven and forgotten. He is treated a hero. The mermaid Shan is the trophy! That is what we call a perfect happy ending!

The Core of the Mermaid: Ecocriticism

This film is really and deeply touching the ecocriticism from the domination of sea creatures' point of view. The core issue of the Mermaid does not lay into the romantic labyrinth of Liu Xuan and Shan themselves. It is triggered by the plan or reclamation itself. The opening of the film in conjunction with the credit title show the polluting factories, deforestation, whale killing and oil spilling in the sea.

The very beginning of the film also shows a group of local tourists curious at seeing mermaids. They pay for the tour but only find a salted fist with blond doll head. They ask for refund and are guided to see a fat man in mermaid costume. The scene represents the frustration in seeing sea creatures other than fish and hallucination.

The characters in the Mermaid tries to root the environmental abuse. Not only the visualization radiates the facts but also the recital of the queen mermaid explicitly condemns human greed:

Began with million years ago mermaid and human beings began with the same ancestors, the apes. The changing lands the apes changed into humans and some changed into mermaids. Mermaids and human beings coexisted side by side, but then human beings spotted us they try to haunt us. when human being get more advanced and advanced, they became more violent. In simple thought human beings are pure evil. Now you know how evil they can be (The Mermaid, 20.48-21.59).

The story is supported by another character called octopus, the thinktank behind the assassination plan. His strong words emphasize the way human beings brutally destroy sea life using the advanced technology called sonar transmission:

But she is correct, these human beings are purely evils, chemical waste, bombs and all kinds of stuff. They are all hard to avoid. And now they got sonar transmitter (The Mermaid, 22.24).

The concern of environment is mentioned here and there. In one occasion, Liu and Shan discusses about the importance of money and environment. In responding on Liu's obsession about wealth and money as the most important thing in life, Shan states a very good line:

Why make so much money? If there's no even a drop of clean water and not a breath of fresh water on this planet. If these things are not around. Wouldn't it be meaningless even with so much money? (The Mermaid, 42;49)

Liu is caught by sea creatures. Octopus bursts his anger onto Liu. The condemnation of human beings causing environmental disaster is repeated. He tortures Liu and says:

You placed sonars in our ocean! You are responsible for all the deaths. Many of us died. And we got separated from our families. Do you know how much damage you have done? Who gave you the right to destroy our home? (The Mermaid, 57:39)

Liu witnesses the injured creatures, mostly mermaid folks in tubes. They are all radiated by the sonars. Some are dying, most die. Liu sees the facts displayed in his very eyes. He does not deny but begs for life.

Conclusion

The Mermaid is a very complete film with issues and concerns though the main concern lays on the ecosystem. As it bases on the classic *Little Mermaid* folk tale, the point of female characters remain the same old traditional type that the highest level of woman life has been in the marriage stage and the female main character forgets her original efforts.

The main character, the mermaid, cannot avoid the curse of falling in love with the rich prince, the tycoon, and surrenders to his charm. Shan, the mermaid, with a potentiality, submits to the masculinity. There is nothing new with the feminism struggle as it always falls into male's authority and marital bind. The other female character shows the same tendency. She is used to contrast the good one. Two main female characters are tools of rivalry. One is to sympathize with. Another one is to condemn and scold. Factually, both are victims of the male main character. The director, Stephen Chow, follows the traditional value of fairy tale. He does not convert the value.

The ecosystem and environmental view is the strongest issue. This can be considered as the environmental film with humors. The environmental issue becomes the backbone of the film. It is not only a nonsensical or artificial attachment. Many critical views appear in the dialogue, angers and perspective through its characters. The opening and ending touch the environmental issues. This very much catches attention.

To conclude this paper, it is valuable to restate Barry's comments on the ecocriticism and its related causes. It is obvious that social inequality is being 'naturalized', that is, literally, disguised as nature, and viewed as a situation which is "God-given" and inescapable, when actually it is the product of a specific politics and power structure (Barry 244).

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The Underground Movement as the Resistance to Military Governance as Depicted in Literary Works in *Laut Bercerita* Written by Leila S. Chudori and *In the Time of Butterflies* Written by Julia Alvarez

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Abstract

Depiction of oppressions as the result of social injustice can be seen in the third world countries literature. The resistance as the result of oppressions cannot clearly be seen because of the oppression of the military controlled by the dictator government hides the fact and silences the activist during that era. The oppression and its resistance cannot be separated from the political upheavals of the day. This study aims to see the representation of social injustice and its resistance as depicted in third world countries: Indonesia and Dominican Republic. *Laut Bercerita* written by Leila S. Chudori and *In the Time of Butterflies* written by Julia Alvarez are the example used to see the representation of the persecutions. Both of these novels depict the condition of the countries under the military governance. Furthermore, this paper seeks to compare and see the implication of the resistance. Using these works as the main data of the research and using theory of power and ideology as the theoretical framework, this study examines the depiction of the persecution and its implication of the resistance toward the persecution. How the portrayal criticizes the political condition of those countries during the timeline of the literary production also become the focus of this paper.

Keywords: *social injustice, military governance, underground movement*

Introduction

Repression and oppression are the issues that cannot be separated from the tyranny or dictator regime. These are the tools used by the dictator to control the society under their regime. Without controlling the society with the hard pressure, the protest will come to the dictator. In the 20th century, some third world countries are under the control of the dictator regime. Third world country is the term coined by Alfred Sauvy, referring to countries that were unaligned with either the Communist Soviet bloc or the Capitalist NATO bloc during the Cold War. After the end of the Cold War, this term used to refer to the developed or undeveloped country. The examples of the third world country which under dictator regime in the 20th century are Indonesia and Dominican Republic.

In *State Terrorism and Political Identity in Indonesia fatally belonging*, Ariel Heryanto shows some absurdity of the oppression done by the New Order era in maintaining in the status quo in Indonesia. For Heryanto, the rise of the New Order government is full of violence. Starting from 1966, after General Suharto received *Supersemar* from President Sukarno, He tries to recover the stability of Indonesia by victimize the members of *Partai Komunis Indonesia / Indonesian Politic Party (PKI)*. Lot of people died during the early period of New Order era. Starting from the fall of President Sukarno, General Suharto forces the Indonesian people to follow his rules. Through the military forces and journalism propaganda, Suharto builds the obedience among Indonesian people. He creates some conditions to maintain his position. The straight example can be seen from the movie and novel entitled *Pengkhianatan G30S/PKI* or *The Treason of G30S/PKI*. Heryanto (2006:7) states that this movie is blatant government propaganda advocating the official version of the violent events leading to military's ascent to power. Through this movie, the Indonesian people are taught to obey the military forces as the hand of government. Furthermore, the film also used as the justification of the action of military forces that kill lot of PKI members. Furthermore, through the treatment Suharto also did some violence against human rights in his regime. There are several cases when Suharto uses some laws to maintain his position. The authority in Indonesia during the New Order era cannot be separated from The Anti-Subversion Law. Heryanto (2006:109) states that this law allowed the Attorney-General to arrest any suspects and hold them for up to a year without trial, and to direct and supervise the prosecution if a trial did take place. In some cases, the New Order regime uses this kind of law to arrest the people who against them and accuse them as the member of PKI, which make it easier to give punishment to them. This kind of condition calls some Indonesian people to protest against the Soeharto government. Near the fall of the regime, some activists had been kidnapped and some of them never came back to the society.

The same condition also happens in Dominican Republic in the middle of 20th century. From 1930-1961, this country was under the regime of Rafael Trujillo, the dictator from the military army. Start from his rise as the leader on 1930, he did all things to maintain his position. Roorda, Derby and Gonzalez (2014: 279-280) give short information about the history of Dominican Republic under Trujillo's regime. He surreptitiously armed an insurgent caravan from Santiago that burst into the capital on Dominican Independence Day, February 27, 1930. While publicly averring his loyalty to Vásquez, Trujillo clandestinely acquiesced in the rebels' success, ordering his forces in the field to allow the Cibao rebels into Santo Domingo without opposition. The upheaval of February 1930 began an artfully concealed coup d'état that installed Trujillo as the unquestioned master of the Dominican Republic. He stood as a candidate in the elections that were called for May 1930 and then unleashed on his political opponents a paramilitary squad of urban roughnecks personally loyal to him, a gang who called themselves "La 44" after the most notorious of the

Marine units that had served during the occupation. "La 44" attempted to assassinate the leading rival candidates before the election and on Election Day itself attacked the electoral commission before the judges could condemn the tainted election results, which showed Trujillo with a virtually unanimous mandate from the cowed populace. Furthermore, like the other dictator all over the world, he controls the nation strictly. The people who support him will get rich, and those who oppose Trujillo will suffer. The example of the people who suffer in their life as they opposed Trujillo is the Mirabal Sisters. They got killed in 1960, near the assassination of Trujillo in 1961.

These two histories in two different countries are depicted by two authors. *Laut Bercerita* written by Leila S. Chudori depicts the condition of the activists who struggle in the end of the New Order regime. This novel also depicts the situation in the activists' family who seek the justice and truth from the Reformation government. The condition of Dominican people under Trujillo's regime is depicted in *In the Time of the Butterflies* written by Julia Alvarez. Ramirez (2008:15) states that major themes in Alvarez's writing are identity and culture, exile and home, hybridity and assimilation, the negotiation of the past and the present, and language and memory. The major theme of this novel is about negotiation of the past and the present, where the visitor tries to recall Dede's memory about the regime of Trujillo. How the *mariposa*, the Dominican name for butterfly, tries to oppose Trujillo and got killed by the special agents of the government. Furthermore, Patterson (2006:228) states that Alvarez has heard about the Mirabal sisters and their murders since childhood. Alvarez says that in later years she "sought out whatever information" she could find about them, with the eventual goal of answering the question, "What gave them that special courage?" to risk their lives by opposing the regime. These two novels are used to compare the resistance in both countries. How the government oppresses the society and how the society reacts to the oppression become the main focus of this paper. How the portrayal on the novel is also criticizing the political condition of both countries during the time of production of the novel is the focus of this paper.

Discussion

Laut Bercerita is divided into two parts: the first part deals with the story of Biru Laut, the students of English Letters of Gajah Mada University and it sets around 1991-1998; the second part is the story of Asmara Jati, Biru Laut's sister, who seeks the truth about the existence of her brother after the fall of the new order regime. Laut is the secretary of Winatra, the group of students who tries to seek the justice for every people in the new order regime. There are several stories in this first part which depicts the real events in the history of Indonesia. The first event which has relation with the real history is about the event in Blanggu, East Java in 1993. In this novel, Laut and his friends try to plant the corn in order to protest against the military army who wants to take the land of the farmer; however, they cannot do the protest because of the screening and oppression from the military soldier. The real event in Indonesia history is that the military army take the land of the farmer to build the place to train the soldier. The other story in the first part is about activists who kidnapped by military army in the March 1998. In Indonesia history, this event happens in Jakarta, and several activists still missing until the day this paper is written. Only few of them are free. In the novel, Laut and his friends were kidnapped. Only few of his friends can survive, and some others are missing until the last setting of this novel.

The second part of this novel uses the perspective of Asmara in her struggle to find his brother and friends. Asmara, the doctor, joins *The Commission for Disappeared and Victims of Violence* to find the truth. From her job in this commission, she can find several facts behind the missing of her brother. There is one event in this part which has the similar event in the real Indonesia history. Alex, the activist who comes back from the kidnapped and gives statement about the kidnapped, has to run to Netherlands for the safety. This event also happens in Indonesia, which one activist has to run after he gave the statement about the missing people. The other event is about how the activists' family seek the justice from the government. Like what happens in front of the palace every Thursday, the family of activists in this novel also protest the government and seek the justice by doing silent protest in front of the palace. Both of these parts use the fiction name to depict the events that happen in Indonesia. In order to memorize the events, although she uses the real setting of place, Leila S. Chudori uses fiction name for the characters. This fact will be discussed further in the further part.

Different from *Laut Bercerita*, Julia Alvarez in *In the time of the Butterflies* uses the real name and real event. *In the time of the Butterflies* tells story about the struggle of Mirabal sisters during the regime of Trujillo in Dominican Republic. This book is divided into three different timelines with the perspectives of different person. Part one tells about the beginning of the resistance on Mirabal family, when Minerva found the truth about Trujillo from her friend, Sinita. Sinita tells about the condition of her family, where almost of her family members vanished by Trujillo because her uncle saw bad things about Trujillo. Furthermore, from the part of Minerva, the depiction of the first resistance of Minerva shown from the performance in front of Trujillo, when Sinita being able to aim Trujillo with the bow. This event builds the resistance from the other sisters to Trujillo in the second part.

The second part tells about the resistance of Mirabal sisters, except Dede to the regime of Trujillo. The same events happen in the real history of Dominican Republic. It starts with how the Mirabal family get in touch with Lio, the lecturer of university who leads the protest. The second event is when Minerva gets invitation from Trujillo to join the party, but in the party Trujillo found that Minerva has connection to Lio, and as the result her father is imprisoned, and the liberty of the family is reduced. Minerva and Maria Teresa join the resistance because of their touch with the opposition in the university. Furthermore, both of them also married to the activists. The last sister, Patria, joins the resistance because she sees the attack from the military army to the resistance in the mountain when she was in the pilgrimage. The result of the resistance can be seen in the third part. Minerva and Maria Teresa were imprisoned and received harsh treatment from the prisoner. They were released because of the investigation

of OAS, however, their husband still in the prison. The three sisters were killed by the agent of SIM on their journey after they visited the husband. *In the time of the Butterflies* depicts the real events in the history of Dominican Republic. Moreover, the real name used by the author.

The government in both countries tries to limit the information and control the society strictly. They try to control the ideology in the society. Leitch (2001:1490) states that Althusser exposes the theory of Ideological State Apparatuses (ISA) and Repressive State Apparatuses (RSA) that used by the state/government to limit the society's movement. Those terms refer to the way the dominant group control the lower class group. ISA is the term used to depict the way the dominant class control the low class by using the ideology that they can teach through education such as family, school, or church; whereas RSA is the larger part which has the power in the public, such as police or military forces. In *Laut Bercerita*, the ISA is used to control the book that can be read by Indonesian people. When the government thinks that the book contains dangerous ideology, they will ban the book. Furthermore, they will imprison the people who have the book and spread the ideology. The school also used to control the ideology. Laut has a teacher who talks about the literature which contains the revolution ideology, and as the result the teacher has to leave the school (pp.32-35). However, the government failed to control the spread of ideology. The university students can hide several books and discuss those books. They try to protest against the government. As the result, the government use the RSA to control the students. After the event of Blangguan in 1993, some students were kidnapped to the military district command and receive bad treatments. They were kicked, punched, and get an electric shock. Starts from this event, Laut and friends use underground movement to protest against the government. They have to hide and find a safe place every week to avoid the intelligent. They organized the action to protest against the government in several universities and NGO until they get kidnapped by the government in 13 March 1998. The goal of the movement is to change the president. Some activists were kidnapped by Tim Elang (Eagle team) and they received daily treatment like get kicked, get punched, get an electric shock and they also have to lie down in the ice during the interrogations. Finally, due to the limitation of information the military get from the activists, some activists were killed/disappeared from the society.

Dominican government under the regime of Trujillo in *In the time of the Butterflies* also control the society first by controlling the ideology in the society through education. In the first part of this novel, the school of Mirabal sisters, Inmaculada School, believe that Trujillo is a good leader for Dominican Republic. The nun in this school also praised Trujillo. The church during the first and second part also believes that Trujillo is doing well as president. However, like in *Laut Bercerita*, the situation changed from the university. The resistance to Trujillo starts from the university (pp. 60-67), when Lio, the university lecturer, leads the protest against the government. The accusation from the government for Lio same with the accusation from Indonesian government for Laut, both of them were accused as a communist. From this event, the government uses RSA to handle the resistance. The military army limits the movement of the university students. Minerva tries to ask Trujillo to study law in the university. Then Minerva and Maria Teresa joined and studied in the university. They also join the underground movement to resist against the government with the initial name Mariposa, means Butterflies. They connect several webs among the resistance. The government cannot stand against the resistance, and they use the military forces called SIM (Secret National Intelligence Service) to catch the resistance. In the time of resistance, Minerva got married to Manolo and Maria Teresa got married to Leandro. Both of them are also the member of underground movement. The goal of this movement is to assassinate Trujillo in order to change the condition of the country.

The other switch of ideology of church in Dominican Republic happens after the church sees how the regime killed many people. Patria, the most religious person in the family, joins the resistance after she saw the harsh treatment of government towards the resistance in her pilgrimage. In this time, the government did not have the power to control the ideology in the country by using ISA. The only way for Trujillo's regime to survive is by using RSA to sweep the resistance. He also controls the church by placing the soldier in the mass. The resistance gets the hard time after Pedrito (Patria's husband), Manolo, and Leandro imprisoned. Maria Teresa and Minerva also imprisoned in this time. They all received bad treatment. The regime released the sisters after the visit of OAS. The husbands, however, still imprisoned and they moved to the prison far from the house. Patria, Minerva, and Maria Teresa visit the jail. In their way back to home, they are assassinated by the SIM agent. The story continues to the event after the dead of Trujillo, where the assassins get the trial on the court.

There are several differences between the depictions in *Laut Bercerita* and in *In the time of the Butterflies*. Both of these novels memorizing the history of both countries, however, they use different method to memorize the events. *Laut Bercerita* tells about several events in the history of Indonesia in the fiction name. Although the events have the relation with the real event, Leila S. Chudori uses the fiction name. In the novel, she mentions that she did several researches related to the history. She interviewed some people who became the victims of the events. Yet she still uses the fiction name. Different with Leila S. Chudori, Julia Alvarez in *In the time of the Butterflies* use the real name and real place to develop the story. The characters' name, Patria Mercedes Mirabal, Minerva Mirabal, Belhica Adela Mirabal, and Maria Teresa Mirabal, are same with the name of Mirabal sisters in the real history of Dominican Republic. Related to this novel, Gus Puleo(1998) states that Alvarez provides a "more potent portrait [of the Mirabal sisters] than any biography could and also a powerful condemnation of the Trujillo dictatorship. In conclusion, both of the novels contain political view of the author, however, in different way to present the view.

The political condition of both countries affects the way the author present the story. *Laut Bercerita* was published in October 2017. In Indonesia, although the setting of the novels took in 1998, the issue about missing activists still become sensitive issue in politic. Furthermore, the acts of silent protest in front of the palace still happen every Thursday in Jakarta. The family believes that the government tries to hide the facts about the missing people. After

the fall of the New Order regime, the team who kidnap the activists were banned and dismissed from military. However, the person/people behind the action of the team never publish by the government. This issue become sensitive, especially because the people behind the action still have interest in Indonesian politic nowadays. These blind facts make Leila S. Chudori cannot use the real name for the real events depict in *Laut Bercerita*.

The different condition happens in Dominican Republic. *In the time of the Butterflies* was published in 1994, more than thirty years after the assassination and the fall of Trujillo regime. In the process of writing this novel, Julia Alvarez already did some research related to the history. Gus Puleo (1998:12-13) states that before writing *In the Time of the Butterflies*, Alvarez did indeed research the historical events that she has the *gringa dominicana* narrate. In October 1994, while visiting Columbia University, Alvarez presented a slide show that documented her trip to the Dominican Republic where she did her investigation and interviewed witnesses and informants. In the history of Dominican Republic, right after the fall of Trujillo, the killers of Mirabal Sisters face the trial in the court. They were sentenced to the jail. These facts help Alvarez to state directly about the Mirabal Sisters with the real name and events in the history of Dominican Republic, without the fear of repressive action from the followers of Trujillo. Furthermore, the fact that Julia Alvarez's family moved to New York in the regime of Trujillo also helps to build the awareness of Julia Alvarez about the history of her origin.

Conclusion

This paper has shown that the oppression and persecution can be found in most dictator regime. When the government tries to control everything, the resistance will come out in the society. Both *Laut Bercerita* and *In the time of the Butterflies* show that at the beginning, without the knowledge, the society will think that the regime is doing good. Moreover, the school and religious institute also support the government.

The condition changed when they find out about the injustice in the society. The activists, mostly the member of the university, try to seek the justice in the society by protesting the government. As the result of the repressive action from the government with their special agents, the protest changes into underground movement. They move in small group and coordinate the other group to make a bigger movement. Both in these novels the underground movement can be catch by the government and the activists received the torment. While in *In the time of the Butterflies* the facts about the activists are clear, in *Laut Bercerita* the facts about the murderer are still in grey area, without any single truth. This fact makes the difference between these two novels in the relation of the name characters in the novels. The Dominican Republic writers are already free from the oppression, while implicitly Indonesian writers are still in the fear of the past.

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Nudity: Mahasveta Devi's Struggles in Voicing Bengali Woman's Voice Depicted in Mahasveta Devi's "Draupadi"

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Abstract

Drupadi is a female protagonist in Indian epic entitled *Mahabharata*, described as a strong woman who always questioning and challenging the patriarchal values. However, in the process of telling the epic Devi reveals and laments some hidden portrayals of Drupadi, for instance, she always prays for divine Krishna to come and rescue her when she is in a danger, which are contradictory to her strong character that always deeming the equality between men and women. Therefore, Devi challenges Drupadi's hidden depictions in *Mahabharata* by rewriting "Draupadi" and intentionally constructing her main protagonist, Drupadi or Dopdi Mejhen, as a strong, brave, and independent Bengali woman. Devi's rewriting becomes her attempt in giving subaltern voice, in this case is Bengali women, who are muted by both patriarchy and colonizer since beginning. Hopefully, these women can voice out their concern and make the oppressors come to their self-reflection upon their oppressive and injustice treatment done to them. By using Spivak's concept on "Can Subaltern Speak?" this paper examines how Mahasveta Devi as both writer and intellectual representative truly gives voice to Dopdi Mejhen in Mahasveta Devi's "Draupadi" by glorifying Dopdi's nudity.

Keywords: *Nudity, subaltern's voice, resistance, Draupadi*

Introduction

Mahasveta Devi is a middle-class Bengali leftist intellectual, journalist, writer, and she is well-known as a social activist for an unpaid and bonded laborer or atrocities against women. Her works are mostly written in Bengali and translated into English, about the struggle of tribal peasant in West Bengal and Bihar who fighting against class discrimination.

She also formed a platform known as Bonded Labor Liberation Organization. Whenever she saw violation of human rights, like that of an unpaid and bonded laborer or atrocities against women, she wrote fearlessly raising protest. Her writings have brought a new hope to the battered humanity" (Bhardwaj, 53).

Therefore, Devi's main characters, especially in the short story collection *Breast Giver* consisting of "Draupadi" "Breast-giver" and "Behind the Bodice", depicted as strong and independent women who have the ability in voicing out the subaltern voice. The term subaltern according to Antonio Gramsci refers to any "low rank" person or group of people in a particular society suffering under hegemonic domination of a ruling elite class (Louai, 5). The subaltern in the context of Devi's writing is Bengali women who are silenced and become the victim of humiliation, marginalization, and sexual objectification by both patriarchy and colonization. Regarding to the subaltern voice, there is a debate in society questioning the status of the subaltern, whether they can speak or not. One party believes that subaltern can speak due to the ambivalency of power. Another party believes that subaltern cannot speak because they belong to the inferior group, so no one who wants to listen to their voice. In the end, they need the help from intellectual intervention to make their voice can be heard by society. The question will be who is the superior party that can represent their voice? White men, White women, Non-Europe men?

One never encounters the testimony of women's voice-consciousness, There is no space from where the subaltern (sexed) subject can speak, The subaltern as female cannot be heard or read, The subaltern cannot speak (Parry, 36).

In responding the issue of subaltern, Mahasveta Devi wants to highlight the subaltern voice by rewriting "Draupadi" that aims in reconstructing the late Drupadi's portrayal as dependent and helpless woman into a strong and independent woman. "Draupadi" tells about Draupadi or Dopdi Mejhen, a twenty seven woman from Santhal tribe in West Bengal, and her husband, Dulna Majhi, who become the fugitives by police officers after murdering Surja Sahu and his son because of tubewell dispute. For this case, police officers will reward of hundred rupees for everyone who can arrest both Dopdi and her husband, either dead or alive. When she is arrested and placed in a jail, she is constantly tortured and raped by the officers. Therefore, by exposing Dopdi's nudity, Devi declares that woman has their right and autonomy upon their body, she also believes that nudity can be used as a mechanism for subaltern to attract society's attention in listening to their stories and experiences. That is why by focusing on the concept of subaltern voice by Spivak, this paper justifies how Mahasveta Devi uses Dopdi's nudity as a last mechanism in voicing the subaltern voice.

Can Subaltern Speak?

According to Gramsci, subaltern refers to any “low rank” person or group of people in a particular society suffering under hegemonic domination of a ruling elite class (Louai, 5). In the context of postcolonial feminism, subaltern means certain group which is categorized as inferior because of patriarchy and colonization. The question will be can subaltern not speak? The term ‘cannot speak’ should not be understood literally but metaphorically, which means the injustice treatment experienced by subaltern that have been silencing their voice due to their status as the inferior or the “Other”. The inability of subaltern in voicing their inner thought and desperation is also elaborated by Spivak in her essay “Can Subaltern Speak?” by giving the example of *Sati*, the practice of Hindu widow ascends the pyre of the dead husband and immolates herself upon it (William and Chrisman, 93). *Sati* becomes oppressive when the widows are never asked their consent in practicing it, whether they do it based on their consideration or not, or they are obliged to do this practice blindly. “A long as the woman [as wife; *stri*] does not burn herself in fire on the death of her husband, she is never released [*mucyate*] from her female body [*strisarir* - i.e., in the cycle of births]” (William and Chrisman, 99). Their condition is worsened when both patriarchy and colonialism are going hand in hand in muting the subaltern, in fact, the one who gives testimony of *Sati* is either colonizers or men. That is why Spivak suggests that the subaltern should ask intellectual intervention in voicing their voice, like what Foucault did. He succeeded in using this strategy to represent those who are not in power. If society is afraid on the intellectual bias, I think the bias will still be there, but it is justifiable as long as they are truly speaking on the behalf of the subaltern.

Mahasveta Devi’s Struggle in Voicing the Subaltern Depicted in “Draupadi”

Mahasveta Devi’s “Draupadi” translated by Gayatri Chakravorty Spivak, narrated through third point of view, tells about Dopdi Mejhen and her husband, Dulna Majhi, who become the fugitives by police officers after murdering Surja Sahu and his son. This murdering happens because Dopdi and her husband are fighting for the tubewell which is the main source of water for Bengali people. According to Marcus Franda cited by Spivak, unlike most areas of West Bengal where peasant movements are led by middle class people, but Naxalbari, an indigenous agrarian reform is led by the lower class people, like Dopdi and her husband (Spivak, 385). The targets of this movement are the long-established oppression of the landless peasantry and itinerant farm workers, sustained through an unofficial government-landlord collusion that too easily circumvented the law (Spivak, 385). Unfortunately, Dulna is captured and shot by the officer, but Dopdi can escape from them.

“Name Dopdi Mejhen, age twenty-seven, husband Dulna Majhi domicile Cherekhan, Bankrajharh, information whether dead or alive and/or assistance in arrest, one hundred rupees... in 1971, in the famous *Operation Bakuli*, when three villages were *cordoned* of and *machine gunned*, they too lay on the ground, faking dead. In fact, they were the main culprits. Murdering Surja Sahu and his son, occupying upper-caste wells and tubewells during the drought” (Spivak, 392).

Not long after her husband is shot by police officer, Dopdi is captured and kept under police custody. In the camp, Dopdi is repeatedly raped and abused by the officers who are ordered by Mr. Senanayak. Senanayak is the representation of not only a Third World Army officer but also a First World scholar who has the agenda in colonizing the third world people.

Opening her eyes after a million light years, Draupadi, strangely enough, sees sky and moon. Slowly the bloodied nailheads shift from her brain. Trying to move, she feels her arms and legs still tied to four posts. Something sticky under her ass and waist. Her own blood. Only the gag has been removed. Incredible thirst. In case she says “water” she catches her lower lip in her teeth. She senses that her vagina is bleeding. How many came to make her? Shaming her, a tear trickles out of the corner of her eye. In the muddy moonlight she lowers her lightless eye, sees her breasts, and understands that, indeed, she’s been made up right. Her breasts are bitten raw, the nipples torn. How many? Four-five-six-seven-then Draupadi had passed out (Spivak 401).

Regarding to the rape case, it is a common issue in West Bengal, seeing the setting of Devi’s “Draupadi” happens in the 1971 when there is a big war between Pakistan and Bangladesh. In this war thousand Bengali women, more or less 200,000 to 400,000 women, are raped by the Pakistani military.

Two [Pakistani soldiers] went into the room that had been built for the bridal couple. The others stayed behind with the family, one of them covering them with his gun. They heard a barked order, and the bridegroom’s voice protesting. Then there was silence until the bride screamed. Then there was silence again, except for some muffled cries that soon subsided. In a few minutes one of the soldiers came out, his uniform in disarray. He grinned to his companions. Another soldier took his place in the extra room. And so on, until all the six had raped the belle of the village. Then all six left, hurriedly. The father found his daughter lying on the string cot unconscious and bleeding. Her husband was crouched on the floor, kneeling over his vomit (Roychowdhury, Indian Express).

Rape is associated with dishonor and losing of chastity, so a woman who is being raped is supposed to be doomed in shame and guilt (Katharpi, 68). Rape is used in order to spread terror, force women to keep silent and obedient to the rules of the assaulters which are both patriarchy and colonizer. This is one of factors why subaltern cannot speak because they are muted at the very beginning, “There is no space from where the subaltern (sexed) subject can

“speak, The subaltern as female cannot be heard or read, The subaltern cannot speak” (Parry, 36). Therefore, when Draupadi in *Mahabharata* must disrobe her dress in front of other people because her eldest husband loses her in a game of dice, she does not resist but silently prays to divine Krishna asking him to rescue her from the punishment. Because she is aware that showing her body in public (naked) is a shame action that can torture her and husband honor. Actually, this scene is a proof of the internalization of patriarchal ideology in which women are always helpless, so they need the help from powerful agent, in this case is men.

The enemy chief begins to pull at Draupadi's sari. Draupadi silently prays to the incarnate Krishna. The Idea of Sustaining Law (Dharma) materializes itself as clothing, and as the king pulls and pulls at her sari, there seems to be more and more of it. Draupadi is infinitely clothed and cannot be publicly stripped. It is one of Krishna's miracles (Spivak, 388).

In contrary, Mahasveta Devi never lets Draupadi to be weak after she is being raped by the officers because she wants to show Draupadi's strength to resist through the act of rape. Therefore, when she is raped by the officers, she never asks divine power, like Krishna, to rescue her, but she chooses to resist it by herself.

Draupadi fixes her red eyes on the tent. Says, Come, I'll go. The guard pushes the water pot forward. Draupadi stands up. She pours the water down on the ground. The commotion is as if the alarm had sounded in a prison. Senanayak walks out surprised and sees Draupadi, naked, walking to-ward him in the bright sunlight with her head high. The nervous guards trail behind (Spivak, 402).

For instance, when she is asked to wear her clothes because she has to meet Mr. Senanayak, she refuses to wear it, but she prefers to walk nakedly with her head held high, and laughs.

The commotion is as if the alarm had sounded in a prison. Senanayak walks out surprised and sees Draupadi, naked, walking to-ward him in the bright sunlight with her head high. The nervous guards trail behind (Spivak, 402).

Where are her clothes? Won't put them on, sir. Tearing them. Draupadi's black body comes even closer. Draupadi shakes with an indomitable laughter that Senanayak simply cannot understand. Her ravaged lips bleed as she begins laughing (Spivak, 402).

When Senanayak asks her clothes, she spits him and said,

What's the use of clothes? You can strip me, but how can you clothe me again? Are you a man?... There isn't a man here that I should be ashamed. I will not let you put my cloth on me. What more can you do? Come on, counter me--come on, counter me? (Spivak, 402)

Finally, Draupadi pushes Senanayak with her two mangled breasts, and for the first time Senanayak is afraid to stand before an unarmed target, in this case, he is terribly afraid. Actually, this is the scene where Devi empowers and gives the voice to the subaltern or Draupadi through her nakedness and body, like breast. The question will be why women's body and the act of nudity can be a mechanism for the women or subaltern to resist against both patriarchy and colonizer? In this case, the women want to give narrative that their body is solely belongs to them, that is why Draupadi never lets anyone, like Mr. Senanayak or other officers to control her because it is only her who has one hundred percent control over her body. Draupadi's decision to walk nakedly is in line with Chitra Nagarajan idea,

“With slogans such as “nudity is freedom” and statements such as “topless protests are the battle flags of women's resistance, a symbol of a woman's acquisition of rights over her own body”, Femen claims the removal of clothes in public as the key indicator of the realization of women's rights and the most effective type of activism. It argues that it is “transforming female sexual subordination into aggression, and thereby starting the real war” by “bare breasts alone”. Using your naked body can be a legitimate form of a protest of last resort” (Nagarajan, The Guardian).

Under patriarchal ideology, women's body belongs to men, it is man who can govern and control it, even in some cases, it is the right of man who decides what kind of cloths that women should wear and how women should behave in society, for example, if take a look in the case of Afghanistan and Pakistan where Taliban established, women are not allowed to show their face in the public according to Sharia law, so they have to wear *burqa*, or a long, loose garment covering whole body from head to feet, worn in public (Cole, 799). Another example is the tradition of *Sati*, the practice of the widow should sacrifice herself by jumping and burning herself in the fire when their husband die in order to show their obedience and love to their husband. “A long as the woman [as wife; *stri*] does not burn herself in fire on the death of her husband, she is never released [*mucyate*] from her female body [*strisarir* - i.e., in the cycle of births]” (William and Chrisman, 99). Those are the examples how women becomes passive object of the oppressors. Seeing this condition, Devi constructs a brave and strong woman in order to challenge the ideology and activity from both patriarchy and colonizer. As a last mechanism, Devi makes Draupadi expose her body in order to threaten and challenge oppressor's order and attract the oppressor's attention to listen to her oppressive experiences or stories, “Draupadi pushes Senanayak with her two mangled breasts, and for the first time Senanayak is afraid to stand before an unarmed target, terribly afraid” (Spivak, 402).

Conclusion

Subaltern has their own voice but there is no other willingness to hear them, therefore, it justifies for the intellectual intervention to help them in voicing their voice as long as it is on behalf of subaltern. Mahasveta Devi for instance, through her rewriting on "Draupadi" she wants to give subaltern voice by reconstructing the late Drupadi's portrayal as a dependent and helpless woman into Dopdi Mejhen as a strong, brave, and independent woman. In fact, when Dopdi is abused and repeatedly raped by the officers, she resist it, she dares to challenge them by walking nakedly in front of them. It is actually Devi's last resort in giving voice to the subaltern by exposing Dopdi's body in order to attract the oppressor's attention to focus on subaltern's voice and experience, so the oppressor can come to their self-realization upon their oppressive and discriminative actions. By exposing Dopdi's nudity, Devi also wants to give paradigm that women's body cannot be objectified by others and only women itself who have full control upon their right and body. Devi's intervention in giving Dopdi's voice is justified by Spivak, she believes that subaltern will remain silent if there is no one who voicing and listening to their voice.

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The Oppression of Women Characters in Selected Indonesian Folklores

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Abstract

The position of women in the society has been undergoing several changes, although mostly the fact remains: many societies are still patriarchal and it made women position inferior than men. The positioning of these two gender roles has been maintained in the society throughout several ways. An element of culture is also usually used in order to maintain the position. One of culture element to maintain the hegemony between man and women is folklore. This study aims to investigate the oppression of women characters in selected Indonesian folklores through descriptive analysis. The main data are selected folklore stories taken from a children book entitled “Cerita Rakyat Nusantara 34 Provinsi”. Feminism approach is applied to analyze the oppression of women characters by observing and exploring their images and roles. The result shows the women characters are mostly portrayed as helpless, passive, and submissive characters. Besides, the women characters are oppressed by being chosen and sold like a commodity because of their beauty.

Keywords: *Indonesian folklores, women oppression, feminism*

Introduction

Literature is widely known as a tool that contains moral values and local wisdom, reflects the social reality, and reflects the society of the speakers. Oral literature, as a part of traditional literature, also belongs to culture of a nation and it is the legacy from the ancestors. Oral literature is a board term which may include ritual texts, proverb or maxim, song, myths, legend, spells, riddles, folklore, and many more. As a part of oral literature, folklore has a role in delivering moral values and local wisdom. The moral values and local wisdom contained in the oral literature is being taught, told, and inherited from one generation to another generation so that the current generation is still able to obtain it. In Indonesia, folklore is known as *dongeng* or *cerita rakyat* and it is started as oral tradition which is being told by story tellers or parents for generations within Indonesian villages. Indonesian folklore usually reflects the diverse culture of Indonesia as well as the diversity of ethnic groups in Indonesia.

Folklore, as the part of oral literature, also reflects the social condition in the society. One of them is the relationship between man and woman. In relation to man and woman relationship, by observing literature, we are able to see that there are some social constructions that divide both of them into different position. Woman is often treated differently and put into a restricted life with fewer rights. This way of treating to woman is caused by a patriarchal system. Besides, patriarchy system also influences in shaping the images of woman and it also leads to gender inequality. Gender is the state of being male or female and it is socially and culturally constructed (Sugihastuti and Siti, 2007). Besides, patriarchy system also makes border in woman’s life, puts woman in disadvantage position and even takes away woman’s rights as an independent individual subject.

In folklore, there is an assumption from the feminist that folklore is sexist and it has a stereotyping image on the women characters (Norton in Buntana, 1998). Besides, the women characters have inferior position than the men characters due to the patriarchal system and it leads to gender oppression. The evidence of stereotype in the portrayal of the women characters in cultural stories in each country is interesting to be reviewed. Therefore, this study focuses on the positioning of the women characters portrayed in selected Indonesian folklore and aims to investigate the oppression of women characters in selected Indonesian folklores, which formulated on the following problem formulation: How does Indonesian folklore portray the oppression of women?

Literature Review

Over the centuries women have been struggling to gain recognition, calling their independent voice to be heard in patriarchal societies. As they follow the standards and the values of their societies, women tend to break the stereotypical and submissive images that degrade their position in their societies. Feminism is a series of political, social, and cultural movements that aims at denying and rejecting gender inequality. Critics have already known through the notion of Culler (1983) that feminism is an act of reading as a woman (Sugihastuti & Suharto, 2015). On the other hand, Yoder (1987) said that a feminist literary criticism does not mean to criticize women themselves, or be a woman critic, or even criticize a woman writer. Rather, it is about viewing the literary works with particular awareness, and about the existing correlation between the notion of gender and that of culture, literature, and life. Thus, gender is not the only factor that influences feminist literary works. Other factors can make differences such as the author, the reader, the character, society, culture, and religion all of which influence the writing process (Sugihastuti & Suharto, 2015).

Method of Study

This study limits itself to the reading of selected Indonesian folklore from diverse ethnic groups. The data source is mainly drawn from *Cerita Rakyat Nusantara 34 Provinsi* (2016) written by Dini Ayu. This book consists of 34 (thirty four) folklores but there are only 10 (ten) stories taken from the book to be analyzed in this study: “Putri Hijau dan Sultan Mukhayat Syach” (Aceh), “Danau Toba dan Pulau Samosir” (Sumatra Barat), “Malin Kundang Si Anak Durhaka” (Sumatra Barat), “Putri Pandan Berduri” (Kepulauan Riau), “Legenda Pulau Kemaro” (Sumatra Selatan), “Putri Pinang Gading” (Bangka Belitung), “Legenda Kawah Sikidang dari Dieng” (Jawa Tengah), “Roro Jonggrang” (Jogjakarta), “Legenda di balik Tari Patuddu” (Sulawesi Barat), and “Putri Nyale Mandalika” (Nusa Tenggara Barat). The texts discussed are chosen based on some preliminary analysis through Feminist lenses. Besides, the selected texts have women as their major character in the story which will be analyzed in the next section. This study is a textual study that applies descriptive analysis method by interpreting and analyzing the texts. The steps are selecting the Indonesian folklores, analyzing the image and portrayal of the women characters based on the physical, psychological, and social aspects, and drawing the conclusion of the study. However, before conducting this study, the writer has assumed that the portrayal of the women characters in selected Indonesian folklores are still based on traditional gender roles in patriarchal society.

Analysis and Findings

Analysis

Image of Woman Character in “Putri Hijau dan Sultan Mukhayat Syach”

In the story “Putri Hijau dan Sultan Mukhayat Syach”, there is a woman character named Putri Hijau. Putri Hijau is a daughter of a king in Aceh and she has two elder brothers who have magic power. The first brother is Mambang Jazid who can turn himself into a dragon while the second brother is Mambang Khayali who can incarnate as a canon. Putri Hijau herself also has uniqueness. Physically, Putri Hijau is portrayed as a beautiful princess and her beauty can radiate a shimmering greenish color. The image of Putri Hijau can be seen from the following excerpt: “Kecantikannya mampu memancarkan warna kehijauan yang berkilau sampai ke berbagai pelosok negeri, mulai dari Aceh hingga Malaka” (p. 3). Moreover, the beauty of Putri Hijau makes Sultan Mukhayat Syach falls in love with her and he intends to propose her.

Putri Hijau is portrayed as a persistent woman who is not afraid to speak up her voice. She refuses Sultan Mukhayat Syach’s marriage proposal because she does not want to get married yet. Although she does not want to be Sultan Mukhayat Syach’s wife, she politely refuses the proposal. It can be seen from the excerpt: Akan tetapi, Putri Hijau menolak lamaran Sultan Mukhayat Syah. Ia berkata kepada utusan, “Sampaikan permintaan maafku kepada Sultan Mukhayat Syah, karena aku belum berniat menikah dalam kurun waktu dekat” (p.4).

Although she is portrayed as a persistent woman, Putri Hijau is also portrayed as a helpless woman when she is kidnapped. Putri Hijau’s refusal makes Sultan Mukhayat Syach angry and he orders his soldiers to attack Putri Hijau’s palace. In the battle, Putri Hijau is kidnapped by Sultan Mukhayat Syach and she desperately asks for helps because she can do nothing.

Di tengah lautan, Putri Hijau meronta, “Tolong lepaskan aku!”

Namun, tak ada satu pun yang mendengarkannya.

Di tengah keputusasaannya, Putri Hijau memanggil-manggil nama kakaknya, Mambang Jazid. “Mambang Jazid, di mana kau? Tolong... Aku sangat takut.” (p. 4)

The excerpt above shows that Putri Hijau is afraid and helpless and she cannot escape from Sultan Mukhayat Syach. In social aspect, Putri Hijau has a high position in the society since she is a daughter of Sultan Sulaiman, a king of Deli Kingdom. However, there is no clear description about her domestic or public role in the story.

Image of Woman Character in “Danau Toba dan Pulau Samosir”

“Danau Toba and Pulau Samosir” is folklore from North Sumatera that tells about the origin of Lake Toba and Samosir Island. The story starts with Toba who catches a fish that can turn into a beautiful woman. Later in the story, Toba and the beautiful woman become husband and wife and they have a son named Samosir. Toba promises her wife to not tell his son that his mother was a fish but he breaks his promise. Knowing that Toba has broken his promise, the wife becomes very sad and she cannot stop crying. Her tears floods the village and turns the village into a lake.

The major characters of the story are a poor man named Toba and an anonymous beautiful woman who previously was a fish. The woman is portrayed as a beautiful woman although at first she was a fish. In the story, the woman is portrayed as follow: “Akan tetapi, baru saja ikan itu menyentuh tangan Toba, tiba-tiba ikan itu berubah wujud menjadi seorang putri yang sangat rupawan.” (p. 7). Moreover, Toba is enchanted to the woman’s beautiful face and smile; and it is written in the story as follow: “Senyum dan wajah rupawan gadis itu sangat menyihir. Toba pun tak mampu menolaknya.” (p. 7)

As time goes by, Toba falls in love with the woman, marries the woman, and they have a son. In the story, the woman is psychologically portrayed as a loving mother and she also does her roles as a mother. She does domestic

roles at home such as raising the son, cooking and preparing meals for the family while Toba has a role as a breadwinner and he works in the field. Besides, she is also portrayed as a sensitive woman who cries when she is humiliated by her husband.

Mendengar cerita anaknya, ibunya berlinang air mata penuh kesedihan. Terutama karena suaminya sudah melanggar sumpahnya dengan kata-kata cercaan soal ikan yang dia ucapkan kepada Samosir. Ia menangis dan terus menangis sampai kemudian air matanya mulai membanjiri tanah yang dipijaknya.

Women often portrayed as a weak character because they often cry when they are sad. However, in the story, the woman's tear has a power to destroy the whole village and turn it into a huge lake.

Image of Woman Character in “Malin Kundang si Anak Durhaka”

The story of Malin Kundang is a famous folklore from West Sumatera. It tells about a man named Malin Kundang who lives with her mother and he joins a voyage in a big ship, leaving his mother alone. Once when Malin comes back from sailing, he becomes a rich and arrogant man. When he meets his old mother, he is too shy to admit that the old woman is his mother and he lies to the people. Her mother becomes very angry and she curses Malin into a stone. In the story, Malin Kundang's mother is described as an old and poor woman as follow: “Malin Kundang pura-pura tidak mengenali ibunya karena malu dengan ibunya yang sudah tua dan mengenakan baju compang-camping” (p. 14). There is no other physical description about her mother appearance found in the story. Psychologically, Malin Kundang's mother is described as a loving mother although in the end of the story she curses her son into a stone. Every day, Malin's mother patiently waits for Malin in the port when Malin is away for sailing; hopes that her son will soon come back home.

In social aspect, the woman character has a role as a mother who raises her son and does the house chores. In addition, the woman character also works in order to earn money. In this case, the woman character does not only do the domestic roles but also becomes the breadwinner for the family since the father has left the family and never came back.

Image of Woman Character in “Putri Pandan Berduri”

“Putri Pandan Berduri” is folklore from Riau Island. It tells about the life of Putri Pandan Berduri who was found by her foster father, Batin Lagoi, in a bush when she was a baby. In the story, Putri Pandan Berduri is portrayed as a beautiful young woman and a lot of young men are enchanted by her beauty.

Tak terasa waktu berlalu begitu cepat. Putri Pandan Berduri telah tumbuh menjadi seorang gadis yang cantik jelita. Bukan hanya parasnya yang menawan, Putri Pandan Berduri juga memiliki sikap yang sangat anggun dan santun layaknya seorang putri. tutur katanya yang lembut membuat masyarakat Suku Laut mencintainya.

From the previous excerpt, we also know that Putri Pandan Berduri is a polite woman as well and everybody loves her because she acts gracefully and speaks nicely.

Putri Pandan Berduri is also portrayed as an obedient and submissive daughter who follows her father's decision. Putri Pandan Berduri does not have a chance to choose who will be her husband by herself since her father has an authority to decide. Mutiawanthi (2018) in her study also stated that the father has a full authority to determine the daughter's future, particularly in choosing who will be the daughter's husband-to-be. Batin Lagoi wants her daughter has a husband from Megat descent, a name for a noble descent. Later, Batin Lagoi meets a man named Jenang Perkasa. He is a polite and kind man and Batin Lagoi is impressed with this young man. Batin Lagoi decides to marry off her daughter with Jenang Perkasa and Putri Pandan Berduri does not refuse it either. From this point, it can be concluded that the woman character is portrayed as a submissive character and does not have authority to choose her own choice.

Image of Woman Character in “Legenda Pulau Kemaro”

“Legenda Pulau Kemaro” is a story about the origin of Kemaro Island, a small island which also known as an estuary in Musi River, Palembang. People around Musi River believe that Kemaro Island is a cemetery of Siti Fatimah, the daughter of King Palembang who died in Musi river with her husband-to-be named Tan Bun Ann. Siti Fatimah dived to the river to seek her husband-to-be who wanted to take jars and gold that he had dumped before. Tan Bun Ann imported all the jars and gold to fulfill the proposal requirements that had been asked by the king.

In the story, Siti Fatimah is portrayed as beautiful woman and Tan Bun Ann was enchanted by her beauty. In addition, Siti Fatimah is also portrayed as a polite and elegant young woman. It can be seen from the following excerpt:

Pada zaman itu, tersohorlah seorang putri dari kerajaan Sriwijaya yang cantik jelita bernama Siti Fatimah. Wajahnya sangat menawan, ia juga berperangai lembut, serta tutur katanya sopan dan santun. Seluruh Penjurug sangat mengaguminya. (p. 27)

Meanwhile, from psychological aspect, Siti Fatimah can be described as a selfless person. She has a sincere love for her husband-to-be since she has sacrificed herself to seek Tan Bun Ann by diving into Musi River.

Image of Woman Character in “Putri Pinang Gading”

“Putri Pinang Gading” is a story from Bengkulu and it tells about Putri Pinang Gading who comes out from a bamboo stalk. She is portrayed as a brave girl and she also does things that are usually done by boys, such as hunting and learning archery skill.

Waktu berjalan begitu cepat, Putri Pinang Gading sudah berumur enam belas tahun. Setiap hari, ia pergi berburu binatang di hutan yang ada di sekitar rumahnya. Begitu banyak binatang buruan yang sudah dipanahnya. Sejak kecil, memang ia sangat suka bermain panahan dan sering dilatih oleh ayahnya cara memanah yang baik. (p. 53)

Although she is a woman, it does not limit her to do manly things. Besides, her bravery is also shown when she asks permission from her parents to fight Burung Gerude that has destroyed a village named Kekekak Remban. Putri Pinang Gading also wants to help people in the village. Her parents doubt whether she can defeat the bird or not, and Putri Pinang Gading convinces her parents that she can do that saying, “Ayah tak perlu khawatir. Putri akan membinasakan burung itu dengan panah beracun ini,” (p. 53). At the end of the story, Putri Pinang Gading successfully kills the bird.

Image of Woman Character in “Legenda Kawah Sikidang dari Dieng”

In the story “Legenda Kawah Sikidang dari Dieng”, the major character of the story is a woman which is known as Putri Sintha Dewi. She is so beautiful that a prince falls in love with her. This prince is Pangeran Kidang Garungan who sends his messenger to deliver his marriage proposal. When Putri Shinta Dewi knows that the prince who proposes her is a rich and powerful man, she accepts the proposal. However, she does not know that Pangeran Kidang Garungan’s body is half human and half deer. Putri Shinta Dewi becomes disappointed knowing the fact that Pangeran Kidang Garungan has a deer head and she wants to refuse the proposal but she is too afraid to refuse. Then, Putri Shinta Dewi asks Pangeran Kidang Garungan to dig a very deep well; hoping that he is unable to finish and their wedding will be cancelled. Knowing that Pangeran Kidang Garungan almost finishes digging the well, Putri Shinta Dewi becomes panicked and asks her soldiers to burry Pangeran Kidang Garungan. Pangeran Kidang Garungan becomes very angry and the ground around the well turns into a crater.

Putri Shinta Dewi as the major character in the story is portrayed as a beautiful woman and she is described as follow: “Sang putri cantik jelita dan tersohor itu namanya Putri Sintha Dewi. Karena kecantikannya, banyak pemuda menaruh hati.” (p. 65). Despite of her beauty, Putri Shinta Dewi is a helpless woman because she is unable to against Pangeran Kidang Garungan by herself. Thus, she asks some helps from her people. She is also too afraid to refuse Pangeran Kidang Garungan’s proposal.

Image of Woman Character in “Roro Jonggrang”

“Roro Jonggrang” is a famous story from Yogyakarta that tells about the origin of Prambanan Temple. The major character is Roro Jonggrang, a daughter of King Prambanan who is cursed into a temple by Bandung Bondowoso. In the story, Roro Jonggrang is described as a beautiful princess and it makes Bandung Bondowoso want to possess her as his wife. The excerpt below is a short description of Roro Jonggrang appearance:

Roro Jonggrang adalah putri kesayangan Raja Prambanan. Paras wajahnya sangat rupawan, Bandung Bondowoso seperti tersihir melihatnya. “Cantik nian putri itu. Aku ingin dia menjadi permaisuriku,” piker Bandung Bondowoso (p. 71)

When Bandung Bondowoso proposes her, Roro Jonggrang wants to refuse it but it will make Bandung Bondowoso become angry and it will harm her family as well. Roro Jonggrang makes an agreement that she would be Bandung Bondowoso’s wife if he could build a thousand temples within a night. Realizing that it is impossible to build the temples, Bandung Bondowoso asks for helps from the genies. When Bandung Bondowoso almost finishes building the temples, Roro Jonggrang wakes the ladies up to pound the paddy and soon the rooster will crow and the genies will go. Bandung Bondowoso becomes angry when he knows that Roro Jonggrang is cheating and he curses her into a temple.

Image of Woman Character in “Legenda di balik Tari Patuddu”

“Legenda di Balik Tari Pattudu” tells about a prince from Mandar, West Sulawesi who sees seven fairies from paradise playing in a pond in the palace. The prince steals a scarf belongs to one of the fairies. The youngest fairy named Kencana, whose scarf has been stolen by the price, is unable to go back to paradise. She is very sad and helpless until the prince comes and asks her to live together with him. When they become a married couple, Kencana becomes a housewife and does the natural roles of being a mother and a housewife. The text emphasizes that the domestic roles is the natural roles of a housewives.

Kehidupan utamanya kini adalah mengasuh dan mendidik anak. Ia juga menjadi seorang ibu rumah tangga yang patuh pada kodratnya. Setiap hari Kencana sangat rajin memasak dan membersihkan rumah.

Physically, Kencana is described as a beautiful fairy. There is no other description of her physical appearance provided in the story.

Image of Woman Character in “Putri Nyale Mandalika”

The story of Putri Nyale Mandalika is a famous folklore from West Nusa Tenggara. It is a story of Putri Mandalika, whose extraordinary beauty quickly spreads across the island and princes in every corner of Lombok fall in love with her and they are eager to wed her. Competition and chaotic situation become inevitable and it makes Putri Mandalika sad. To put an end to the chaos, Putri Mandalika sacrifices herself by throwing herself into the open sea. Her people try to rescue her, but instead of retrieving her body, they only find an abundance of sea worms which are known as *nyale*. Thus, *nyale* are believed to be the reincarnation of the beautiful Putri Mandalika.

In the story, Putri Mandalika is described as a beautiful and elegant woman and her eyes are as beautiful as eastern star. Moreover, every prince wants to wed her because of her extraordinary beauty.

Kecantikan dan keanggunan Putri Mandalika sangat tersohor. Seluruh pangeran, mulai dari ujung timur hingga ujung barat pula Lombok, dari kerajaan Johor, Lipur, Pane, Kuripan, Daha, dan kerajaan Beru, terpukau padanya. Mereka mabuk kepayang melihat kecantikan dan keanggunan Sang Putri. Tak pelak, seluruh pangeran itu berbondong-bondong datang menghadap Raja Tonjang Baru untuk melamar Sang Putri. (pp. 157-158)

Besides having an extraordinary beauty, Putri Mandalika is also described as a nice, wise and polite woman. She is also a selfless woman because she decides to sacrifice herself in order to end the chaotic situation in her kingdom.

Findings

There are several findings based on the analysis in the previous part. First, women as the major characters of the story are mostly described as beautiful person. Some of them are physically described by having extraordinary beauty, such as Putri Hijau in “Putri Hijau dan Sultan Mukhayat Syach” whose beauty can radiate a shimmering greenish color or Putri Mandalika in “Putri Nyale Mandalika” who is also portrayed as a woman who is very beautiful and her eyes are as beautiful as eastern stars and her long hair is as beautiful as flower. In addition, the women characters which previously are not in the form of human being, they are also described as beautiful women after reincarnating as human being. As the result of their beauty, they are admired and it makes the men characters become enchanted and eager to marry them. Even in the story “Putri Nyale Mandalika”, men compete each other to propose and marry her. In addition, the woman character in “Putri Hijau dan Sultan Mukhayat Syach”, “Legenda Kawah Sikidang”, and “Roro Jonggrang” are also proposed by the men characters because they fall in love with their beauty and they want to possess them as their wife. It shows that women are being chosen mainly because they are beautiful and it is supported by Lieberman (1972) who mentions that the immediate and predictable result of being beautiful is being chosen.

Second, the women’s beauty is sold as a commodity. In several stories, the women characters are daughters who belong to their fathers, so that their fathers have an authority to decide the future of their daughters by choosing their partner or husband. Sometimes the father wants the husband-to-be comes from a rich or noble family or brings some valuable things before marrying the daughter. For example, in the story “Putri Pandan Berduri”, the father looks for a husband for Putri Pandan Berduri who comes from the noble family. Meanwhile, in the story “Legenda Pulau Kemaro”, the father offers a requirement to Tan Bun Ann to bring nine jars filled with gold before marrying his daughter. In this case, it can be concluded that the beautiful daughters are considered as the precious and sole asset of the family. Lieberman (1972) mentions that beauty is seen as the family’s sole asset and she’s sold like a commodity.

Third, the women characters are mostly associated with the domestic role. The women characters who are being mother in the family mostly have domestic roles as woman’s natural roles. They raise children, cook, prepare the meals for the whole family, and do the house chores as well and it can be found in several stories that have been discussed above. In addition, in the story “Roro Jonggrang”, Roro Jonggrang uses domestic chores such as pounding as one of the tricks to mess up Bandung Bondowoso’s effort in building a thousand temples within a night. In most of the stories, the portrayal of the women characters cannot be separated from the stereotype of gender roles that being embraced by patriarchal societies. Patriarchy makes males hold primary power and predominate roles in roles of leadership, social privilege and control of property as well. It also focuses on the way that gender roles in a society affect power differentials between men and women. Nenola (1999) mentioned that this disparity and hierarchal relations are states which are socially and culturally produced and maintained. In society, women are usually associated with their domestic roles while the men as the father become the breadwinner of the family. Soelistyarini (2013) in her works stated that gender stereotype that usually found in children literature is that father works to earn money while mother are responsible to household matters. However, if there is no father figure in the stories, the mother will do double roles; she will be the breadwinner of the family by earning money and doing the domestic matter at the same time. It can be found in the story “Malin Kundang si Anak Durhaka” in which the mother does the double roles.

Lastly, the women characters are described as the oppressed characters that are helpless, passive, and submissive. When they are trapped in a difficult or harming situation, they passively wait for helps, particularly from the men characters. It indirectly shows female powerlessness and passivity. Lieberman (1972) mentioned that the sexes of the rescuer and the person in danger are almost as constantly predictable in which men come along to rescue women who are in danger of death, or are enslaved, imprisoned, abused, or plunged into an enchanted sleep which resembles death. The women characters are also portrayed as submissive character, particularly when they accept their fathers' authority to decide and choose who will be their husband. This psychological aspect relates to the social aspect obtained by the women characters, especially if the family comes from a noble family where the daughter has lower position than the fathers. By having this hierarchal relationship, the daughters should obey and be subservient towards all provision of herself. However, this submissive behavior of the women characters also indicates a positive value in which they will get a happy marriage life by following the father's decision. The helpless, passive, and submissive characters which are obtained by the women characters also cannot be separated from the stereotype of gender roles. According to Tyson, as cited by Soelistyarini (2013), the traditional roles between men and women are divided as follow: men are rational, strong, and have roles as rescuer, protector, and decision maker while the women are irrational, emotional, nurturing and submissive.

Conclusion

Based on the analysis, most of the women characters in some selected Indonesian folklores are physically portrayed as beautiful women. Their beauty also enchants the men characters and they eager to marry the women characters. The beautiful women characters are considered to be the sole family's asset and their fathers have the full rights and authority to match the daughters with a noble-husband-to-be. Besides, the women characters are also associated with the domestic role, particularly those characters who become a mother. The oppression of the women character can be seen in the way the women characters are portrayed as helpless, passive, and submissive. Besides, they are also oppressed by being chosen and sold like a commodity because of their beauty. It can be concluded that the oppression of the women character in the selected folklores are influenced by patriarchal ideology that promotes traditional gender roles and defines that men have superior roles than women. In a society which dominated by patriarchal ideology, the concept of gender embraced by the society will influence and even determine the portrayal of gender roles in literature.

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Going Beyond Celebrating Diversity to Practice Tolerance: Self-Reflexivity in Reading Indonesian Children’s Literature

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Abstract

The political rivalry enhanced with religious divide as a tool to maintain the status quo is one of the reasons why multiculturalism in Indonesia has reached an impasse. In May 2018, the bombing in Surabaya has ignited a discussion on how the perpetrators included their children in the horrific incident. Meanwhile, the victims were also children who lost their lives as a result of extremism. In social media, at that time, the developing narrations were how these children are “playing together” in heaven as their innocent souls are not supposed to be entangled in this disarray of intolerant behaviors. This article aims to analyze how children’s literature could be utilized as a tool to invite children to make sense of the complexity of diversity and tolerance. A self-reflexive approach is much needed in order for readers of children’s books to recognize differences but also practice tolerance. First and foremost, children story books are able to (re)build children’s understanding of differences and help them to articulate ways to react toward these differences. In our research findings as we map out multiple children books in Indonesia we discover that some stakeholders, authors and publishers (such as *Yayasan Litara*), have gone the extra mile to move beyond the celebratory notion of multiculturalism in order to do ground work in managing issues of diversity in their texts. Our team has also examined a number of projects from UK, USA and Germany, for example *Visual Journeys* (a collaborative project between several universities in Scotland, the Us and Australia) as models to create initiatives that might offer a solution to Indonesia’s evolving intolerant compartments.

Keywords: *multiculturalism, diversity, tolerance, children’s literature, self-reflexivity*

Introduction

In May 2018, nine children and teenagers became victims of the multiple bombing attacks in Surabaya, Indonesia. Two of them were E (11 years old) and N (8 years old) who went to *Gereja Santa Maria Tak Bercela* church for their Sunday morning mass and were killed due to the bombs being carried by two teenagers (17 years old) and F (15 years old) whose other family members, their parents and two younger sisters who were only 8 and 12 years old were attacking two other churches in the city with bombs. The next day, another family consisting of the parents, two male teenagers and one 8 year old girl attempted to commit a bombing attack at Mapolrestabes Surabaya and the only survivor from the family was the young girl. These children and teenagers are victims of radicalism and intolerant idealism even though one would argue that 7 of them were the perpetrators. In many news covering the Surabaya bombing in May 2018, the word “victims” were used to describe the children’s position in this tragic event (Amalia (2018) & Riski (2018)). Amalia (2018) explains that the Child Protection Commissioner particularly from the Law perspective, Putu Elvita, strongly suggest that these children should not be considered as perpetrators: “...*anak adalah korban dari paparan radikalisme keluarga. Dilihat dari sudut pandang apapun, seorang anak khususnya di bawah umur tidak bisa dikatakan pelaku jika tindakan yang dilakukan tanpa sepemahaman anak.*” Elvita argues that these children are unaware of the delinquencies they were about to commit and one of the reasons is the family’s radical teaching.

This disturbing fact that children have been utilized as executors of such violent acts in the name of radicalism exemplify the urgency to talk about diversity and intolerance in Indonesia particularly in relation to how children could be edified in order to practice tolerance. Diversity has been a feature of the archipelago since a long time ago, but conflicts and cases of intolerance continue to occur. One of the reasons for this is the historical trajectory of diversity in Indonesia involving the role of the New Order which forbids the expression of diversity through the prohibition of everything that offends ethnicity, race, and religion (SARA). As argued by Budianta (2014), discussions on diversity and multiculturalism in Indonesia only deals with the recognition of differences without any substantial ground works. Tolerance has been actually been an organic feature of Indonesian society if we go back to the history of settlements and cultural assimilation of people from diverse backgrounds. Budianta uses the pre-colonial times as an example on how cross-cultural exchanges reflected Indonesia’s diversity as she explains how Borobudur temple conveys peaceful religious coexisting because it was completed during the reign of King Rakai Pikatan, a Hindu King’s reign, with his Buddhist queen, Pramodawardhani. Moreover, Islam, when it was first introduced in Java, absorbed the Hindu-Budhist cultural elements echoing tolerance and diversity. It was not until the Dutch colonization with the *divide et impera* tactics diversity and tolerance experienced a significant withdraw in Indonesia. Segregation of the society based on ethnicity of the Dutch, Chinese and *pribumi* (natives of the land) became the basis of how problematic multiculturalism is in Indonesia which proceed into the New Orde Era with the eradication of Chinese Indonesians’ identity. Budianta (2014) claims the principal reason for this limit of multicultural tolerance in the country is due to the absence of State and its weak governance of cultural diversity.

Children in this case is the most delicate part of the society that could be utterly exposed to acts of intolerant values, yet they could also be auspicious agents of change. On one side, children are at risk of embodying intolerant idealism in their everyday lives if they are constantly exposed to, for example, an essentializing way of perceiving cultural identity. However, because children are still in a very productive developing phase, whatever they are exposed to could also shape their perspective on diversity and tolerance and one empowering tool is children's literature, particularly children's story books, which will be the focus of this article. In our research project, we discover that diversity has not yet been represented positively in children's books. The dominant theme is still generic with themes and figures without any specific cultural, religious and racial background.

Diversity and Tolerance in Indonesian Children's Story Books

There have been numerous efforts from local children's book producers to present the themes of multiculturalism and diversity in Indonesia. Even so, most publishers still choose to play it safe by displaying content that only makes multicultural elements as a setting and not the main focus of the book. Otherwise, the story books display a variety of local cultures separately and do not interact with each other. Data from IKAPI (Indonesian Publishers Association) 2018 shows that there are 1.317 registered publishers and around 90% of publishers are still concentrated in Java even though Indonesia is a large archipelago. In addition, IKAPI revealed that many publishers take part in publishing textbooks or lessons, children's books, religious books (Islam), fiction books, and any other types of books in the literary category. Nevertheless, a handful of publishers and local initiatives, such as *Yayasan Litara*, *Bhuana Ilmu Populer* and *Room to Read Indonesia*, valiantly worked on the theme of multiculturalism to promote tolerant values in their works and publications.

Yayasan Litara (www.litara.or.id) was established in 2013 with the mission to improve the quality of children's reading and literacy in Indonesia. One of their main activities is producing books with stories that raise issues and discussion on Indonesian culture and one of them is *Cap Go Meh* illustrating the friendship of two girls from different cultural backgrounds. This story book is the core of our project on children literacy of diversity and tolerance because we argue that *Cap Go Meh* is one of the most culturally accurate in articulating multiculturalism in Indonesia. Based on our interview with Sofie Dewayani from *Yayasan Litara*, the background in publishing multiculturally themed children story books - especially books such as *Cap Go Meh* - is because there are not many story books with similar credentials. Other commercial or mainstream publishers usually tend to raise the theme of local cultural diversity without specifically referring to minority cultures.

Dewayani also explains that in most children story books in Indonesia culture is often identified with art, tradition, and performance without highlighting culture in contemporary interactions or dialogues. In *Cap Go Meh*, Chinese New Year, for example, is not reduced as merely a celebration of Chinese culture but actually displays it as a practice of worship and the practice of the everyday lives. *Yayasan Litara's* goal is for books like *Cap Go Meh* to be used as a medium for discussion and dialogue in which children can reflect on similarities and differences. Children's literature scholars, such as Cai (2002), argue that one strategy to increase awareness of diversity through children's literature and storybooks is to emphasize the intercultural similarities: "The premise is that if people can appreciate their common bonds (goals, dreams, desires, needs, feelings, and challenges), it is believed that they will come to celebrate their differences" (120). The books that carry the theme of multiculturalism are designed to help children feel connected to other cultures which are different from their own culture by showing similarities between individuals of different cultural backgrounds. By emphasizing on the "human commonalities" these books reflect how behind the differences that exist, humans actually have similarities. By understanding and appreciating these equations, readers are expected to be able to recognize and celebrate differences while upholding tolerance, which is in line with what *Yayasan Litara* is aiming to do.

Two other publisher and local initiative that convey the same mission are *BIP Publisher* and *Room to Read Indonesia*. The *BIP* publisher has become one among the few major publishers or we would even argue based on our findings to be the only major publisher that have issued books that consistently raise the theme of tolerance and diversity. Even so, the theme of multiculturalism and diversity in children's stories is not included in the type of reading that is widely produced by *BIP*. From the latest data in 2018, out of 316 published children's book titles, the composition is 100 children's books (encyclopedia, fairy tales, collections of stories, boardbooks); 100 activity books; and 116 comics. In the children's books section, the biggest theme that had been published until July 2018 is the introduction of the surrounding environment, namely nature, animals, vehicles, fruits, vegetables. Furthermore, *Room to Read* is a global organization that carries the principle of "World Change Starts with Educated Children". Their goal is to reach a world where children can access quality education and encourage them to reach their full potentials. In Indonesia, *Room to Read* comes with the name *Provision Indonesia*. They collaborate with local organizations with similar visions, such as *Pelangi Reading Gardens*, *Indonesian Children's Literacy Foundation*, and *Mutiara Rindang*, and their main activity are establishing libraries and reading activities with children. *Room to Read* also works with a number of publishers in Indonesia, such as *Pelangi Mizan*, *Kanisius*, *Bestari*, and *Noura Books* to develop children's story books in Indonesia.

Multicultural Literacy in Other Countries

In order to identify strategies that could be done in Indonesia to improve the potential of children's story books in promoting tolerance, we have done a thorough analysis on other countries' multicultural literacy initiatives or policies in recent years. We chose three countries: the United States of America, the United Kingdom and Germany

as countries that offer different ways of understanding diversity because each country has unique cases of multiculturalism. For example, multicultural literature in America, which at the beginning of its development focused more on literary work on and by people of color, was a response to the practice of racial discrimination against colored people who were positioned as a minority in American society. Racial discrimination in society causes the representation of black characters in American children's stories at that time to be very low and negative.

After analyzing 150 children's story books, Bishop (1982) explains that the books could be divided into 3 categories. The first category is a work that aims to build social awareness. Most children's literature made between 1965 and 1970 were included in this category because indeed at that time a human rights movement was rampant. Books that fall into this category are aimed at readers of white children because even though the main character is black it is still displayed as the other, exotic and often still stereotypical as in previous works. The interaction between black and white figures is usually colored by conflict and the presence of white figures serves as a tool to convey messages to readers. The second category is a melting pot and is generally found in picture books by white writers and illustrators. Books from this category are aimed at readers who believe in the integration of black culture into white culture. The characteristics are that despite the interaction between black characters and white characters, the cultural setting displayed is homogeneous, in the sense that black characters are considered to have no culture or perception that is different from the culture and perceptions of white figures. The only difference between the two is the color of the skin that appears in the illustration but not in the text. In this category an imbalanced power relationship between white and black people is considered to be absent or deemed unnecessary to talk about. The third category is cultural awareness groups. The authors of these books are black writers who target readers of black children. Most of these works are written by black writers, although a quarter are white writers. The main character is black and uses a black cultural background and perspective. Both the text and the illustrations show black identity markers. Although not all were successful, the works that were considered successful were eventually used as a writing model for contemporary African American children's story writers (Bishop, 2012). These three categories of children's story writing models about Bishop's minority blacks were eventually applied in analyzing children's storybooks about other minorities in America, such as children's stories about Hispanic descent, and Asian.

Meanwhile in the UK, the survey conducted by The Center for Literacy in Primary Education in 2017 shows that the number of children's story books representing children from minority groups is still very small. Of the 9115 books for children (both fiction and non-fiction) published in 2017, only 391 (4%) books featured figures from blacks, Asians and ethnic minorities (BAME: Black, Asian, Minority Ethnic) and only 1 % only use BAME as the main character. Meanwhile, the percentage of children from this minority group reached 32%. This means that children's story books in the UK have not reflected the diversity of race, ethnicity and culture in their society. Children from minority groups have not been represented in the story books they read. The absence of children's figures from ethnic and racial minority groups in children's literature influences the way children look at themselves and others. The presence of child figures from this minority group as the main character will build greater confidence than readers from minority groups.

In Germany, the integration policies driven by BAMF have a big impact on people's understanding of the need to accept differences. Assistance to children who are migrants or those who are not migrants makes understanding of togetherness important. The great sin of the Nazi past when homogeneity and superiority of the German people was considered superior, most Germans avoid this understanding and try to be open to those who are different from them. As a country with a good level of literacy and reading culture, Germany treats children's books as very important and valuable. This is demonstrated by the very good management and production of quality children's books in Germany. Children's books about tolerance on differences (differences in social status, physical (disability), origin and religion culture (migrants or refugees) are easily found in book stores. The children's book about differences is even used as a version of textbooks for school, with explanations and activities that can be done to explore children's understanding of differences. Recent development shows the emergence of children's book writers by migrant or second generation or third generation migrant writers providing an "authentic" and fresh perspective in German children's books on tolerance and multicultural themes.

All in all, America is already one step ahead of the UK in terms of its multicultural education, but the number of its multicultural children's literature still remains small despite the increase. (t's also interesting to see policies from other countries such as the Netherlands and Canada which have different ways of dealing with people from other ethnic groups. What we learned from these other countries' multicultural and literacy polices are the first step is to change the paradigm and perception of the teacher, change the curriculum and prepare teaching materials that include lessons about other ethnicities. After that, new multicultural teaching methods could be developed which led to respecting other cultures. In this case multicultural children's literature plays a very important role because it becomes windows, doors and mirrors in order to understand differences.

Cultural Accuracy and Self-Reflexivity in Children's Story Books

Hefflin and Barksdale Ladd (2001) argues that children tend to identify and find their own connection with the characters or situations in the storybook they read. If during the production process, there is a process of filtering the topic or limiting what issues are considered feasible, then indirectly, the production process has conditioned how children reflect themselves. The role of these publishers and local initiatives in producing books that promote tolerance and not merely recognizing differences in significant in making sure published books are able to entice readers to reflect on their own everyday realities particularly issues related to diversity in their daily environment.

Cultural accuracy and quality literature (Yokota (1993) & Cai (2002) are two main criteria in selecting a children story book that convey the goal of promoting tolerance. Cultural accuracy is defined as: “If a piece of multicultural literature has the potential of producing positive effect in readers... it is culturally correct. ... not books that perpetuate stereotypes or present inaccurate cultural information” (Cai, 2002). The book should contribute in a positive way to an understanding and appreciation of a diverse society and a multicultural world. However, it must also fulfil the criteria for a good literature which means the literary elements (plot, characterization, setting, theme, and style) should be clear enough and well developed (Yokota, 1993). Yokota’s argument that the quality of literature should be excellent in order to achieve the goal is also supported by Cai that states cultural accuracy or correctness is the basic need, it cannot be mediocre literature. Mediocre literature would not be able to provide children with the much needed aesthetic experience or even enlighten the readers.

In our project (Self-Reflective Children’s Story Book Project), which started in 2017 and is still an ongoing project, we develop a module to accompany adults in reading a story book to children or if the children are old enough to do independent reading, he or she could use the module self-reliantly. From the story books that have been published in recent times in Indonesia, the book *Cap Go Meh* (2014) was chosen to be the fundamental book in our project because it fits the criteria of a multicultural story book utilizing both illustration (visual) and text in conveying its multicultural themes. Furthermore, in terms of cultural accuracy, as explained earlier in this article, *Cap Go Meh*, portrays an accurate representation of Chinese Indonesian culture even though strategically the book does not even use the word “Chinese.” The story book could also be considered as quality literature because the literary elements are well developed. The plot and characterization are simple yet solid and the illustrations are of excellent quality.

The mechanism of publication of existing literary works reflects how power relations between majority and minority cultures still strongly influence how a work is produced. If the work is produced with partiality towards the majority culture, it is not impossible that misrepresentation or oppression of minority cultures will further erode tolerance (Tambunan, 2017). The story book contains sufficient cultural elements to enable readers to unswervingly obtain new cultural knowledge and increase recognition, understanding and respect. It also allows reader to learn to appreciate the minority culture, in this case Chinese Indonesians and the depiction of Lily is positive and simple yet not simplified enough that reduces her individual characteristics. The illustration also reflects “authentic” portrayals of physical features of minority groups and depicts details of their culture (Wan, 2006). Most importantly, the strong illustration and story line open possibilities for readers to do creative and active activities or projects, such as annotating, naming the characters, drawing or painting, role-playing or creative writing. These multiple activities and perhaps other visual tasks allow children to use their creative and imaginative tools to represent and make sense of their own multicultural experiences and they could link them to their reading of the story book.

Story response is equally important as the reading process itself because it gives children the opportunity to relate or connect the stories to their own lives and experiences. Studies show that children, from preschool to high school, like to share their different observations and interpretations of what they read “Children need to talk about the texts they read, interpreting and commenting on the events and characters” (Lesesne, 1991). Therefore, in our module and when we try out the module back in 2017, we use activities that focus on this story response premise. Callow (2008) explains the dimensions one need to take into consideration: affective dimensions using questions that trigger the readers to talk about their emotional reactions, compositional dimensions using questions that trigger the readers to talk about what is happening in the story and what story do the pictures tell to give the readers the freedom in making sense of the story and the last one is the critical dimension with questions such as how are the characters in the story different from the reader, or how are they similar. Several techniques that could be used are visual response retelling, role playing, making their own stories or annotating a page from the book, which we use in our project.

Our project is inspired from the Visual Journey Project, an collaborative international research project focusing on how immigrant and non-immigrant children from different countries respond to a wordless picture book. The project uses wordless texts because the group of children might not be fluent in English and the goal is give the children the freedom to make sense of what they read in whatever way they want. “Our aim is to explore how the children construct meaning from visual images in complex narratives in order to create strategies that will develop their critical literacy skills, as well as help them reflect on their own or others’ experiences of migration, journeys and foreign worlds” (Visual Journeys website).

Annotating was chosen because it gives the readers an opportunity to use their imagination. “If readers are to ‘tell the story’ they must be allowed to spend time with the book on their own or with an experienced mediator first or even to co-create the story with their peers, in an interpretative community of readers that encourages dialogue and builds up gradually into a story-like form” (Arizpe, 2013, 174). After reading, children could recreate stories with their own words or even by using their own drawings. This is done after children are able to make sense of what they read and adults who are accompanying the children in reading the books could attend each step of the process.



The pictures were taken from the Self-Reflective Children’s Story Book Project in 2017 and the participants were asked to annotate one page of the book. We took away the words from that particular page and ask the participants to write or draw anything they want based on the story they just heard. One minor setback was how the participants were initially hesitant to draw on the coloured copied page from the book because, we assume, the values of not making any marks on books.

Our initial findings based on our observation of the module try out is that the participants do not recognize differences and easily identify the two characters as similar. This could be seen from the second picture which is one of the participants’ colouring page. One could notice the choice of similar colour for the characters’ skin. There were also some discussions in which the story teller asked the participants questions such as “Look at these two girls? What do you think about them? Which one do you think looks like you?” and one of the girls say she looked like Lili (the Chinese Indonesian character). The participant was not Chinese Indonesians and she was Muslim. When asked why she thought she looked Lili, she said because my hair is short like Lily reflecting how similarities with the character she saw in the story book are not based on the ethnicity or religion. In other words, similarities and differences that she identified from the story book are merely physical or even as mundane as a hair-cut.

Conclusion

As our research and community engagement project is still ongoing, our preliminary conclusion is based on our existing work in which we conclude that Indonesian stakeholders of children’s literature (publishers, local initiatives, children story books practitioners such as authors or story tellers and also researchers) play an important role in coercing diversity and tolerance in children’s story books. We have also looked at other countries’ multicultural and literacy policies or initiatives to look for models in order to create our own initiatives that might offer a solution to Indonesia’s evolving intolerant compartments.

In the Self-Reflective Children’s Story Book Project, by selecting a text depicting a minority culture which has been marginalized or being less-represented, we expect readers to be able to go beyond recognizing differences and actively form a relationship with the depicted minority culture, in this case Chinese Indonesians. As children read the story book, we are providing them the opportunity to see themselves and to see “others” and make sense of this experience using their own words in a self-reflexive process. The module aims to, first and foremost, to dismantle stereotypes in the mainstream and dominant representations of minority culture. If readers are able to see these stereotypes as something constructed and not “authentic,” this would open spaces for dialogs encouraging ways of respecting and understanding one another, hence promoting tolerance.

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Philosophical Values in *Great Expectations*

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Abstract

The expression of life through language is often called literature. Values, customs, cultures, and principles people uphold in the society also constitute the main ingredients for the author to make their own literary works. The researcher wants to build positive characters to her students through this novel. This study is intended to achieve the purposes are: (1) to describe the philosophical values found in *Great Expectations* novel and (2) to describe the reflections of Indonesian National Character and Cultural Education through *Great Expectations* novel. This study is design to obtain information concerning the current status of the phenomena and it exists at the time of the study. The data source of the study is the novel entitled *Great Expectations* written by Charles Dickens. There are two essence of love (Love is Accepting and Love is Appreciating). Meanwhile, there are fourteen values of life (Esthetics, Caring, Connectedness, Conformity, Control, Cooperation, Discovery, Honesty, Humility, Influence, Passion, Pursuit of excellence, Responsibility, and Simplicity). Also, there are eight reflections of the Indonesian National Character and Cultural Education; those are Religious, Honest, Independence, Curious, Sportive and Respectful, Inclusive and Communicative, Caring and Compassion, and Empathetic. The researcher hopes that the study is able to become meaningful source for the student and the English teacher who wants to conduct the study in literary work.

Keywords: *philosophical value, character building, Indonesian national character and cultural education.*

Introduction

In practical daily living, literature is one of the kinds of art in which it chooses language as the medium to express it. A man of letter can express their imagination by using the problems presented around us, whether is about religious, culture, social, and other condition in this world. Literature is the result of same skill and sensitivity dealing, no longer with everyday occur but with who profounder insight into the life of man (Lerner, 1945: 5). The process of studying literature is the most beneficial than another thing, it is true that some people read literature for pleasure and enjoyment, but if we study literature more for that purpose, indeed we lose the life experience that we might never endure in the real life. Through reading literature we can get experience and get better understanding toward ourselves. Literature would offer values and moral training in an age, which seemed increasingly to need them. It was also offered, of course, in genuine response to real demands for intelligent and engaging reading matter on the part of the more intellectual classes and middle class women with leisure and some income.

If we talk about value, we will give conclude that value is something interest, something which search by everyone, something nice, or something necessity. Value is identical with a positive thing. Value is “the addressee of a yes”, it means that something that always shown by word “yes” (Jinas in Mustofa, 2014: 15). All of people have agreed if they look for value in their life, and of course it’s a good value. Chase in Maratussolikah (2015: 18) state that values in literature are the same as value in life. For literature as it is best in life. It is not just about life, it is life itself.

Several values might appear in a novel, such as religious, philosophical, aesthetical and also ethical. Religious values are ethical principles founded in religious traditions, texts and beliefs. Philosophy can be defined as people’s way of thinking to understand things or idea, to face people’s life, and to solve their problems of life. It is the reflection on the varieties of human experiences of life that greatly concern to humanity. Sherman (in Mustofa, 2014: 25) states philosophical values that cover two aspects of human beings are life and love. They are attempts of human beings to think most speculatively and systematically about the universe and the human relationship to that universe. They are the cases connected with human views and human attitude in facing the problems in the life. Esthetical values show how the beautiful thing is figured out by the author in their works. It evaluates something from the appearance. However, it started to come into its own and become a more independent pursuit under Immanuel Kant, the German philosopher who saw aesthetics as a unitary and self-sufficient type of human experience. (Retrieved on August 29th, 2018). Ethics is a requirement for human life. It is our means of deciding a course of action. Without it, our action will be random and aimless. Ethics can be divided into four main point of view, they are: ethics to God, ethics to other people, ethics to nature, and ethics to ourselves.

Philosophy is the study of general and fundamental problem, such as those connected with reality, existence, knowledge, values, reason, mind, and language. Philosophy is distinguished from other ways of addressing such problems by its critical, generally systematic approach and its reliance on rational argument. Philosophical values that cover two aspects of human beings are life and love. They are attempts of human beings to think most speculatively and systematically about the universe and the human relationship to that universe. They are the cases connected with human views and human attitude in facing the problems in the life. (Sherman in Mustofa, 2014: 25).

Philosophical values attempts to comprehend what people are and how their existence is. To deal with that, they need to understand the essence of love and life.

There are three values of love as one essence of people existence in this life. They are: 1) accepting, the sense of welcoming someone or some people into one’s life; 2) appreciating, the sense of appreciating someone’s or others’ existence, and 3) wanting the best for others, the sense of wanting someone or some people to be happy, save, healthy and fulfilled.

Someone can make a list of people personal values of life in order of priority and that personal list of values can guide the one to walk on his or her own life to reach a better future. There are many values of life we can explore them one by one. They can help someone develops a clearer sense of what’s most important to his life.

The design of the Indonesian character education is aimed to develop the citizens, especially the young generation, with good education systems that are able to develop the young not only intellectually, but also affectively or morally. Therefore, all of the people will be well developed by having high intellectual and strong or positive characters to thus develop the country to be better and better. Based on *Pusat Kurikulum dan Perbukuan* (2010), the Indonesian Ministry of National Education states that there are eighteen values of character building in Indonesian national character and cultural education or PBKB (*Pendidikan Budaya Karakter Bangsa*) namely: 1) Religious; 2) Honest; 3) Tolerant; 4) Disciplined; 5) Hard-working; 6) Creative; 7) Independent; 8) Democratic; 9) Curious; 10) Nationalistic; 11) Patriotic; 12) Sportive and respectful; 13) Inclusive and communicative; 14) Peace-loving; 15) Studious; 16) Caring and compassion; 17) Empathetic; and 18) Responsible.

Methods

The data source of the study is the novel entitled *Great Expectations* written by Charles Dickens. This novel published by Estes and Lauriat, Boston which consists of fifty nine chapters and 537 pages. The data of the study are analyzed in the following steps: first of all, the writer organized the data into all divisions which are in accordance with the division of novel (the plot of the novel), they are beginning, conflict-complication, climax and resolution. The data of each division are presented, analyzed and concluded. After the data of the whole division have been presented, analyzed and concluded, the writer mixed tentative conclusion. After consulting with the informant, the writer makes final conclusion.

Finding and Discussion

This section of the study is aimed at presenting the research findings and discussions committed based on the problems of study namely: philosophical values found, the reflections of Indonesian National Character and Cultural Education, through *Great Expectations* novel.

Philosophical Values Found in Great Expectations Novel

Sherman (in Mustofa, 2014: 25) states that there are two aspects covers human beings are life and love. They are attempts of human beings to think most speculatively and systematically about that universe. They are the cases connected with human views and human attitude in facing the problems in the life.

The Essence of Love.

There are three values of love as one essence of people existence in this life. They are: 1) love is accepting; 2) love is appreciating; and 3) love is wanting the best for others. In the study, the writer found two of the essence of love, those are love is accepting and love is appreciating.

Table 1. The essence of Love

Data	Raw Data	Analysis	Essence of Love
1.	<i>...Joe tapped the top of bar with the poker after every following, ‘a-fine-figure-of-a-woman!’</i> (Chapter 6, page 65)	Joe try to confirm to his younger brother-in-law, Pip, that his sister was a perfect woman	Love is accepting
2.	<i>But, since my duty has not been incompatible with the admission of that remembrance, ‘I have given it a place in my heart. You have always held your place in my heart.’</i> (Chapter 59, page 684)	After 11 years separated, Estella and Pip believe that love is always placed in their heart	Love is Appreciating

The Essence of Life.

The essence of life is searching and questioning through past, present and future lives. For the result, it is to live and let others live; to smile and to make others smile; to fulfil ones duty and to cherish the dreams to be realized in this life.

Table 2. The essence of Life

Data	Raw Data	Analysis	Essence of Life
1.	<i>But she was so much changed, was so much more beautiful, so much more womanly, in all things winning admiration had made such wonderful advance...</i> (Chapter 29, page 331-332)	Pip try to describe the beauty of Miss Havisham and Estella	Esthetics
2.	<i>But he always aided and comforted me when he could, in some way of his mown, and he always did so at dinner-time by giving me gravy.</i> (Chapter 4, page 34)	Joe is showing compassion and helping Pip’s need by put some gravy to Pip’s plate at the dinner	Caring
3.	<i>‘we must talk together a little more, as we used to do. And I must consult you a little more, as I used to do. Let us have a quiet walk and talk on Sunday, Biddy, and a long chat.’</i>	Pip try to being close and connect to Biddy.	Connectedness
4.	<i>‘which I meantersay,’ added Joe, in an explanatory manner, ‘as it is there drawd too architectooralooral.’</i>	Joe try to acting and behaving with social norms	Conformity
5.	<i>I made out from this, that the work I had to do, was to walk Miss Havisham round and round the room... After a while she said, ‘Call Estella!’ so I went out on the landing and roared that name as I had done on the previous occasion.</i> (Chapter 11, page 119)	Ms. Havisham give two commands to Pip (to lead her walk around her room, and to call Estella	Control
6.	<i>We were joined by no stragglers from the village, for the weather was cold and....</i> (Chapter 5, page 46)	Pip and Joe follows the sergeant And his men to look for fugitive at the churchyard	Cooperation
7.	<i>...that would never have bound you, but for the formation of the first link on one memorable day</i> (Chapter 9, page 100)	It tells about Pip’s exploration about his memorable day and he will discover a brand new expectation from it	Discovery
8.	<i>‘... Now, I ain’t alone, as you may think I am. There’s a young man hid with me.</i> (Chapter 1, page 6)	The speaker try to being honest	Honesty
9.	<i>‘Tell us your name!’ said the man. ‘Quick!’ ‘Pip, sir.’ ‘Once more,’ staring the man, staring at me. ‘Give it mouth!’ ‘Pip. Pip, sir.’</i>	Pip try to demonstrating modesty of his attitude, though an Interlocutor was a stranger	Humility
10.	<i>She drew an arm round my neck, and drew my head close down to hers as she sat in the chair. ‘Love her, love her, love her! How does she use you?’</i> (Chapter 29, page 338)	Miss Havisham try to change attitudes beliefs of Pip. She wants him to love Estella	Influence
11.	<i>She said the word often enough, and there could be no doubt that she meant to say it; but if the often repeated word had been hate instead of love-despair-revenge-dire death-it could not have sounded from her lips more like a curse.</i> (Chapter 29, page 339)	She feel angry, disappointed and painful caused by her bride’s-mate-to-be	Passion
12.	<i>Then Joe began to hammer and clink, hammer and clink, and we all looked on.</i> (Chapter 5, page 43)	Joe was a blacksmith, and he always try do his work as well as his customers need	Pursuit of Excellence
13.	<i>‘if you go a-bouncing up against them bushes you’ll fall over into the river and be drowned and what’ll your pa say then?’</i> (Chapter 22, page 261)	He tries to show how the way he treat, care and protect the kids	Responsibility

14. *I loved her simply because I found her irresistible.* (Chapter 29, page 328) Pip love everything Estella way of think, with non complex and excessive Simplicity

The Reflections of Indonesian National Character and Cultural Education in Great Expectation

The Indonesian National Education’s Ministry states that there are eighteen values of character building in Indonesian national character and cultural education (Pendidikan Budaya Karakter Bangsa).

Table 2. Values of Indonesian National Character and Cultural Education in *Great Expectations*

Data	Raw Data	Analysis	The Values Reflected
1.	<i>It was but a day gone, and Joe had brought the tears into my eyes; they had soon dried. God forgive me! Soon dried</i> (Chapter 29, page 344)	Pip was trying to brood and asking to apologize to the Almighty about a mistaken he done to Joe	Religious
2.	<i>‘I think I should like to go home.’ ‘And never see her again, though she is so pretty?’ ‘I am not sure that I shouldn’t like to see her again, but I should like to go home now.’</i> (Chapter 8, page 84)	Pip was trying to tell the truth, although he’s a little bit nervous	Honest
3.	<i>I had the great satisfaction of concluding that arrangement.</i> (Chapter 52, page 587)	Pip conducted and finished his duties freely, easily and didn’t dependant on something or somebody	Independent
4.	<i>‘Mrs. Joe,’ said I, as a last resort, ‘I should like to know - if you wouldn’t much mind - where the firing comes from?’... ‘And please what’s Hulks?’ said I.</i> (Chapter 2, page 18)	Young Pip was asked, who and what is “Hulks” comes from	Curious
5.	<i>‘That means you have won.’ He seemed so brave and innocent, that although I had not proposed the contest I felt but a gloomy satisfaction in my victory.</i> (Chapter 11, page 129)	Pip won the fight, and Herbert was given respect and confession to Pip’s achievement	Sportive and Respectful
6.	<i>I could answer this inquiry with a better heart than I had been able to find for the other question, and I said I was quite willing.</i> (Chapter 11, page 116-117)	Pip shows happiness when he talks and interacts with Ms. Havisham, in a good heart	Inclusive and Communicative
7.	<i>But our ways are different ways, none the less. You are wet, and you look weary. Will you drink something before you go?’</i> (Chapter 19, page 448)	Pip always concern about something any sympathy for the the suffering of others	Caring and Compassion
8.	<i>‘Did you speak?’ ‘I said I was glad you enjoyed it.’ ‘Thankee, my boy. I do’</i> (Chapter 3, page 25)	Pip didn’t mind to help the Convict he met at the churchyard	Empathetic

Conclusions

The study discussed about philosophical values and the reflections of Indonesian National Character and Cultural Education. There are two essence of love, those are: 1) Love is Accepting, and 2) Love is Appreciating. Meanwhile, there are fourteen essence of life, those are: 1) Esthetics, 2) Caring, 3) Connectedness, 4) Conformity, 5) Control, 6) Cooperation, 7) Discovery, 8) Honesty, 9) Humility, 10) Influence, 11) Passion, 12) Pursuit of Excellence, 13) Responsibility, and 14) Simplicity. The writer also found that there are eight reflection of the Indonesian National Character and Cultural Education, those are: 1) Religious, 2) Honest, 3) Independence, 4) Curious, 5) Sportive and Respectful, 6) Inclusive and Communicative, 7) Caring and Compassion, and 8) Empathetic. The writer hopes that the study is able to become meaningful source for those who want to conduct the study in literary work, and also could be used as references or additional material for others who want to study about philosophical values and the reflections of Indonesian National Character and Cultural Education.

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The Spirit of Nationalism as Antithesis of Dutch Colonization in Pramoedya Ananta Toer's Novel *Bumi Manusia*

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Abstract

This paper aims at finding the moral value of nationalism as revealed in the novel 'Bumi Manusia'. This pragmatic perspective way of analysis whose focus is readers' interpretation, is carried out to get Pramoedya's messages as what nationalism is, the nationalism as concept, frame of mind and realization. The method of data analysis is descriptive analysis and the interpretation of the text is content analysis. Through analyzing dialogs expressed by the main characters (Minke, Annelies Mellema, and Nyai Ontosoroh) and minor characters (Jean Marais, Robert Suurhof, Darsam) the nationalism as concept, frame of mind, and realization will be presented.

Keywords - *frame of mind, nationalism, pragmatic perspective, realization*

Introduction

Bumi Manusia is a novel of tetralogy written by Pramoedya Ananta Toer, a famous and prolific Indonesian writer with international acceptances. Through his hands, fifty novels were published, among others *Rumah Kaca*, *Anak Semua Bangsa*, *Jejak Langkah* that have been translated into 41 languages. Literature is the form of document of a particular period or event. Novel as *Bumi Manusia* as main literary genre in this recent modern and industrial age is considered as an effort to recreate the social world, politics, and many others, so that sociological approach to the literary product focuses on documentary literature. (Damono, 1984: 7).

The focus of this study is the spirit of nationalism the characters as the result of the class conflict in Indonesia. The problem to be discussed is in what ways do the characters face the challenges related to Dutch colonization oppression. The novel is expected to reveal the spirit of nationalism in the attitudes and acts of the characters.

Review of Literature

1. Novel

In the American College Dictionary (Tarigan, 1984: 164), novel is a prose of fiction of particular length picturing characters and action of real representation in an entangled plots. The intrinsic aspects of a novel are: a) theme, b) plot, c) character, d) setting, e) point of view, f) language.

2. Class Conflict

The theorist of class conflict, Marx states that a class in a society is existed both as object (social groups of their own vested interest) and as subject (social groups who realize their specific goals and pursue them to get result) Lenin states that social class is considered as one in the structure of society based on the roles and position in production process, (Suseno, 1999: 11). The term class conflict can be adopted to signify social class that prevailed in Indonesia during the Dutch colonization that is *Totok* means pure Dutch; *Indo* means Dutch-Indonesian; and *Pribumi*, pure Indonesian.

3. Nationalism

Nationalism is a necessary although insufficient impulse sustaining liberty. Nationalism needs further classification as nationalism gives more importance to unity by way of a cultural background, including language and heritage. Some people also believe that nationalism is the poisonous idea that one's country is superior to somebody else's. It is intrinsically a cause of war and imperialism.

Patriotism pertains the love for a nation and more emphasis on values and beliefs: Patriotism is fundamental to liberty because pride in one's nation- state and a willingness to defend it if necessary and patriotism is the basis of national independence and national self-determination.

The Synopsis

Bumi Manusia tells about Minke, a blue-blood son of Regency in City B, as student of HBS. As *Pribumi*, Minke was not so popular at school. Minke is a brilliant and smart student. He likes writing a lot, he ever published some of his writings with the pen name Max Tollenaar. His writing skill is admired by his literature teacher, Magda Peters, who becomes his supervisor and protector during the series of events Minke went through.

Minke used his writing as a tool to fight against the corruptive colonials, Minke acted based on the spirit of nationalism. He was encouraged and determined to counter the injustice of the Dutch colonials to his fellow

Indonesians, Minke even countered his own Javanese values and norms that is identical with degrading and underestimating humanity. To the colonizer, the *Pribumi* is like a slave, beggar, and destitute human being.

The other character which was told was Nyai Ontosoroh from Dutch word *Buitenzorg* which Indonesian people difficult to pronounce. She was *Pribumi* of incomparable knowledge and character. She was a mistress of Dutch rich businessman Herman Mellema. Her name uses the degrading address as Nyai or a woman/ mistress of *Totok*/100% Dutch Origin.

Nyai Ontosoroh realized her status that was so unrespectful by both *Pribumi* and *Totok* altogether; no wonder she worked hard to study the language of her husband or master, the skills of running the family plantation, husbandry, some factories and other businesses in order that she will be admitted and respected by the society. With the husband's sincere direction and assistance, Nyai Ontosoroh turned into an extraordinary Nyai. She defended and kept maintaining the family business to stay intact, despite Mr. Herman Mellema's destructing life for himself by drinking and lingering around Babah A Tjong Centre of prostitution.

Nyai Ontosoroh gave birth to two children, Robert and Annelies, that both were Indo, Robert looked down on Minke as *Pribumi* and always hated him and asked his man, Darsam to kill him, but failed. Annelis, on the other hand admires Minke and they finally married under her mother's consent. Robert as his father, destroyed his life hanging out and living in the prostitution venue.

The life of Minke who lived in Wonokromo (Annelies' home before and after married her), and Annelies and Nyai Ontosoroh was starting to crumble and shatter because of Maurits Mellema's sued. Mauritz, Herman's son from Mrs. Amelia Mellema who lived in Netherland registered to the court of justice in Netherland to take the ownership of all properties and businesses of Herman Mellema. Nyai Ontosoroh was not legally married to Herman.

Mellema, according she had no rights to Herman, Mellema's properties and businesses. As well, Robert and Annelies were illegal children. Annelies, being underage was under the custody of her half-brother, Mauritz to be brought home to Netherland. The main conflicts were Minke's relationship and closeness to Annelies and Nyai Ontosoroh. People thought Minke involved in love affair with Nyai Ontosoroh, whose status brought condemnation and curse by people around them.

Methodology

This study is carried out qualitatively which relies on the meaningful words and explanatory reasoning in analyzing the novel. The process encourages situated activity as it puts the observer in the world of the literary work under study. The observer is entitled to study things in natural settings interpreting which means attempting to make sense or giving meaning to phenomena in line of the meaning people bring to them. (Denzin and Lincoln, 2008: 3)

The object of the study is a novel entitled *The Earth of Man or Bumi Manusia* by Pramoedya Ananta Toer. The focus of analysis is ideas, attitudes, and acts epitomizing the spirit of nationalism. It analyzes the character's perspective opinions and actions in the situation that is based on values and principles they embrace that is the importance of unity of the nation of Indonesia.

Finding and Discussion

The following are quotations that show class conflicts among *Totok*, *Indo*, and *Pribumi*. (Toer, 2005: 37)

a) *Totok* (Maurits Mellema) versus Minke (intellectual)

Maurits Mellema was an authority or ruler of colonial. The Dutch or European or Hindia Belanda occupied prestigious status, higher than *Pribumi* or *Indo*. The law of is not universal but for the colonial interest. Maurits' ambition to take Nyai Ontosoroh properties and business she maintained for twenty years of hardwork and discipline will be easily carried out by the Dutch Law. The Law of Europe guarantees that Amsterdam Court is legal to take *Pribumi* (Nyai Ontosoroh) property to be given to Maurits.

The court in Amsterdam gave mutation to the court in Surabaya to occupy properties and businesses of the late Herman Mellema. As there was no legal marriage between Herman Mellema and Sanikem (Nyai Ontosoroh), the properties and businesses is divided Mr. Maurits Mellema the legal child to get $\frac{4}{6} \times \frac{1}{2}$ part.

Robert and Annelies admitted children get $\frac{1}{6} \times \frac{1}{12}$ part. While Robert was not found ever since Herman Mellema was found dead at Ahtjong prostitution place, Robert's part was under the care of Maurits Mellema.

The court in Amsterdam as the court of white appointed Maurits Mellema to care for Annelies and since she was underage, her money will be taken care of by Maurits Mellema.

“Won’t Mama protest the court’s decision? Protest? More than that—deny. I know they are European, cold, hard. They said Annelies is admitted as Herman Mellema’s child. Her mother was Sanikem. Pribumi, not under the white law.” (Toer, 2005: 485-487)

- b) *“He gave me clue to sit dutifully in front of the rocking chair. One of my teachers told me that the chair was the legacy of Dutch colonials before their fall of power. Oh rocking chair, you will witness me disrespect myself to respect The Regent I know nothing about.”* (Toer, 2005: 180)

Minke was fetched Nyai Ontosoroh’s home to see his father who will be ceremonied as The Regent. Following instructions on the way to meet his father, Minke who has not realized that the Regent was his father, condemned and protested the ways, the disrespect ways for *Pribumi* to see The Regent. Minke’s reaction to follow instruction under *Pribumi* law is condemnation and protest in mind and heart.

- c) Suurhof told everybody to be careful with loathsome *Pribumi*, named Minke. He was a cassanova of poor class.

The above quotation shows Robert’s hateful reply to Minke when Robert knew that Minke spend the night in Nyai Ontosoroh’s home. Robert’s mother happily take Minke as her son-in-law, despite Robert’s consent/agreement.

Minke’s reply was

“I have told you already, I love your sister. Your mother asked me to stay tonight.”

“Minke disagreed Robert’s attitude that degraded Minke as Pribumi.” (Toer, 2005: 159). Robert himself was not Dutch totok but Indo.

- d) *“Whose writing, Ma?”*
“Max Tollenaar. Is it true you only white advertisement?
Before it went nowhere, I admitted it.
“Surely, that’s my writing, Ma.”
“Probably through your writing—if he read it—he would introspect. Maybe he can be wiser. Who knows?”

Minke took action by writing and showed his condemnation and protest towards Totok and Indo. (Toer, 2005:165)

*“I have no business.
 People of high position is not my life.
 My life is not rank, position, money, and cheating.
 My world is the earth of man with their problems.”*

Minke boldly replied his father. He stated his disagreement of *Pribumi*’s attitude to gain respectful position by begging to Dutch colonials; as Minke himself, thankful to Dutch education realized the proper way to live as equal as the Dutch. Knowledge, science, and education changed his character idea that *Pribumi* could be respectful by respectful ways not disrespectful way. Although Minke was *Pribumi*, he replied his own people to get respect status in disrespectful ways.

- e) *“Is it true that you’ve written it? She showed me the SN v/d D newspaper with pen-name Max Tollenaar?”*
“Am I to blame for this, Miss?”
“Max Tollenaar!” She whispered and extended her hand to me. “Come here” she dragged me to see the Principal.
“Students, teacher, Mr. Principal. I introduce you with Minke, this time Minke of different quality, Minke who used Dutch language eloquently to show his feelings and ideas. He has contributed to say things other people only feel. I’m proud of having a student as him.”

Minke’s expression of his values of nationalism in writing is admired by his teacher, Magda Peters. (Toer, 319-320).

- f) *“Unexpectedly, I found out that Nyai was not a regular woman. She was educated, Jean. I think, a woman Pribumi and educated that I see for the first time in my life. Awesome, Jean.”* (Toer, 2005: 273).

Minke admired Nyai Ontosorah when he experienced talking to her while he met her and met Annelies her daughter. This is shared with Minke’s friend, Jean, the portrait artist.

Conclusion

The analysis of quotations showing the spirit of nationalism has been shown. Minke and Nyai Ontosorah showed resistance toward injustice and oppression done by the Dutch colonials. Minke in particular showed his disagreement and protest through writing his grudges, ideas, and opinions through writing it in the newspaper.

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The Image of Women Related to the Tale of Tembeling Waterfall in Nusa Penida

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Abstract

The purpose of this article is to show that in Nusa Penida there is a belief that women can be presented in both positive and negative image depending on the attributes or other images attached to them. In Nusa Penida, especially when it is related to Tembeling waterfall, women are presented as the figure that can both destruct and preserve life. According to the tale, (another more evocative name than a story with the sense of being handed over from one generation to another generation: Kennedy, 1979), a woman was said to have destroyed the source of life of a society by making the water spring dry. However it was also a woman (different from the first mentioned) who could find a new water spring to replace the previously damaged one so that the life there can be preserved. The tale of Tembeling waterfall contains the images and symbols that when put together can shift the central image (which is a woman), into a figure with either negative or positive imagery. The theory concerning imagery used is the one presented by Kenney (1996). He states that in relation to literature, image is the evocation through words of a sensory experience while imagery is the collection of images in the entire work. To add to this statement, Kennedy (1979) says that all images taken together is often more useful than when they are said separately.

Keywords: *image, imagery, literary work, symbol, tale*

Introduction

The topic of this article namely feminism is a part of a research on the names of tourism sights in Nusa Penida: From Ethnolinguistics-History to Ecotourism. Feminism is the movement in which women demand for equality because women think that they have been treated like subordination to men. Feminists have been working to reduce and finally overcome the discrimination against woman in the area of social, economical, economical and cultural area (Freedman, 2001). In the area of feminism there is also a movement which is called ecofeminism. Madsen (2000) states that ecofeminism is against all kinds of domination within culture that includes the practices of racism, sexism, class oppression, and the exploitation of nature. Balinese women, due to the patriarchy system also experienced inequality caused by the fact that the Balinese do not really understand the concept of *Purusa* and *Predana*. So far, most of the Balinese people think that *Purusa* means man and *Predana* means woman. Actually *Purusa* means soul, while *Predana* means body. A human being is composed by these two elements, thus they have equal importance. The Hindu respects women and put them in the high position. The slogan saying that heaven is at the hand of women is considered true especially when related to the following mantra written in Manawa Dharmasastra III.56-56 (Mupu, 2018)

*Yatra Naryastu Pujyante,
Ramante Tatra Devatah,
Yatraitastu na Pujyante,
Sarvastatraphalah Kriyah.*

meaning:

The place where women are honored is the place where gods feel happy and grant their blessings. In the place where women are dishonored, there will be no holy ceremonies through which people can have noble reward.

The Hindu concept of *Ardhanareswari* also presents the equality of man and woman. This name derives from the philosophy that God Brahma has divided himself equally to create man and woman.

Ardha = half (equal share)
Nara = man
Iswari = woman

The concept shows that men and woman are equal and they should complete one to another. None of them is complete without the other one. Another important thing about the perception of the religion towards women is the religion perceives a woman as the symbol of the source of prosperity and wisdom. This idea is related to Madsen's idea (2000) saying that despite of being powerless due to the nature, women can bring a lot of contribution to the life of the planet through the children they bear. The tale of the Tembeling Waterfall has also shown how strong, brave and powerful women are. It also shows that men cannot do anything, in this case finding the new water spring, without the help of a woman (pregnant woman).

Knowing how Hindu religion and western people perceive women, there is no reason why Balinese women should be treated like the subordination to men. In reality women, specifically the Balinese women have proved themselves as the figure who are capable of doing many jobs used to be dominated by men, for example the political position, head of a regency, a president, governing male. Women actually have as wide space of work as men because they possess the characters that can make them professional. Those characters are: (1) be empathetic, (2) be intuitive, (3) be creative, (4) be Passionate, (5) be a Life-long Learner, (6) be a good listener, (7) be persuasive, (8) be responsible and kind, (9) be a leader, (10) be honest and have integrity, (11) be courageous, (12) be self-aware and (13) be wholehearted (Gabriel-Petit, 2014). The discussion about the status of women from Hindu point of view shows how powerful actually the women are. This power is proved in the tale of Tembeling waterfall in Nusa Penida. This tale shows that the power of women that can be positive or negative depending on the attribute attached to them in a particular time.

Methodology

The source of the data is the tale presented orally by the head of the village of Batu Madeg, Mustika. This tale which is about the power of two women, one was to damage and the other one was to restore life, has been transmitted from one generation to another. The reason for using this tale is to suit the purpose of writing this paper that is to show that women should not accept the belief that they are inferior to men with the reason that they are capable of doing things like what the men do. Besides, it is important for women to know their power and ability so that they will not misuse it. This situation is related to the idea of ecofeminism (Madsen, 2000) saying that ecofeminists do not have any intention to replace masculinity with feminism, instead they want to reveal that women and nature are similarly dominated and this domination should be changed so that women and nature will have similar value with men.

The theories used in the analysis are the theory of literature by Kenney (1966) stating that in relation to literature, image is the evocation through words of a sensory experience while imagery is the collection of images in the entire work. To add to this statement, Kennedy (1979) says that all images taken together is often more useful than when they are said separately. In terms of colour, Cerrato (2012) says that the colour of red excites and motivates but in excess it can cause anxiety and tiredness. It also has negative connotations associated with blood, war and violence. The same meaning of red is given by the Eastern Inuit dialect in Siberia. They said that red is similar to blood (Fortescue, 2016)

Analysis

The analysis of the tale is initiated with the presentation of its summary.

Tembeling (before it obtained the name) was the land used to herd cattle. Every day the cattle disappeared and when they came back in late afternoon, they came back with full stomach. This caused curiosity in the mind of the shepherd. Then he followed where the cattle went. To his surprise he found the cattle grazing close to a water spring. The never dry water spring was then used by the people to fulfill their needs. The availability of water was never affected by seasons or dry environment. The water was always available for the people. One day a woman washed a red cloth in the water spring. Since then the water was reducing until the water spring dried. The people tried to find a new water spring and they were told by the wise man (who got the message from god) to place a pregnant woman into a bucket and lower her down the hill. Finally the woman found a spring water which was called Tembeling (*beling* (Balinese)= pregnant).



Map of Nusa Penida



Tembeling waterfall



The way to the pool in Tembeling Waterfall

Passing through one generation to another orally this tale holds the concept of oral tradition, and thus it belongs to literary work. To do intrinsic analysis about a literary work must be started from the presentation of the themes and then followed by the analysis of the other intrinsic elements namely, plots, setting, characters, and point of view to see how these elements support the theme. Theme is the meaning of a story which can be the representation of a moral teaching or what the writer/teller feels about the topic presented in the story. This tale is considered a prose and the theme of a prose should be presented in the form of at least a clause (Kenney: 1966). A story can have more than one theme and the theme chosen for this story based on the content is "Women can produce strong positive or negative energy depending on the attribute they have". The point of view or the narrator of the tale is the head of the village Batumadeg, Mustika, in the regency of Nusa Penida. He is actually the right person to tell the tale because there is a kind of unwritten convention that only the one from that particular area is eligible to tell it. Other people from different area will not tell it to the outsiders (even though they know) since it is considered violating or intervening the right. This head of the village told the story as the third person. His tone when telling the tale shows that he respects women despite of the wrong deed performed by the first woman. There is possibility that he thought, no matter what the first woman did, the second woman had fixed the problem and the result of the good deed done by the second woman is still available right now, right there. The setting of the tale as it has been previously mentioned was in the area which is now known to be the part of the village Batumadeg. The plots of the story were told successively but rather flat because there is no sharp conflict presented. It is only mentioned that when the water in the water spring got dry the villagers were trying hard to find another source. The important parts of the plots are (1) when a woman washed a red cloth in the water spring and (2) when a pregnant woman was lowered down the hill to find another water spring. The first woman was said to wash a red cloth in the water spring that never dried. The fact that the water spring never dried had presented something beyond logic since the area is a dry and even now in some parts of Nusa Penida, water is hard to get. The water spring was the unusual one; there is supernatural power covering it. People should have known about it but the woman used it for washing cloth. Washing itself was actually forbidden, not mentioning she was washing red cloth. The colour of red carries special meaning and in this case it is a bad one.

In relation to this tale, red cloth has a symbolic meaning that is the cloth stained with menstrual blood. In Balinese a woman having menstruation is not allowed to go the temple or other places considered to be holy because the blood coming out from her body makes her impure. The Balinese give a very high value on water because they believe that it is the representation of God believed as the keeper of the world (Rema, 2013). The water spring was not just an ordinary water spring because it was not affected by seasons. The water was blessed and it was always there to be the source of life of the surrounding people until it was stained by the menstrual blood. The impurity done by the woman destroyed the blessing of god, leading to the vanishing of the water. How powerful the woman was. The people then tried to find a new water resources but it was in vain until they were told that they had to ask for the help from a pregnant woman. The reason why the pregnant woman is put forward as another important character in this tale is because a woman is considered the life giver and together with child represent similar image (Schubert, 1980). In Hindu belief, pregnant woman has a special value. She carries a fetus that grows into a baby. During her pregnancy it is believed that she carries the four representation of God namely (1) *Lord Siva* representing himself as placenta, (2) *Lord Sadasiva* representing himself as amnion, (3) *Lord Paramasiva* representing himself as blood, and (4) *Lord Suniasiva* representing himself as amniotic fluid. She is carrying a baby that is protected by supernatural power of gods (Sandhi, 2003). The interference of the gods makes the pregnant woman have special quality. This belief has even made her husband very careful, for instance, there is a belief that he should not step over his wife while she is sleeping because during her sleep she has connection with gods and ancestors in the process of keeping the baby safe and alive. The woman herself is the symbol of life giver and during pregnancy she carries a fetus, then it turns into a baby blessed by gods. It can be imagined then, how special a pregnant woman is. Water is the source of life, a woman is the life giver, and the baby inside her womb is the thing she is giving the life to. Thus, it is now understood why a pregnant woman was assigned to find the water, the source of life. She succeeded and up to now, the water spring is still there coming out from the rock down the hill.

Conclusion

The analysis on the tale of Tembeling waterfall shows that women can be harmful but can also act as the life savior, depending on her deed and the attributes attached to her. When she was having red cloth and washed it in, a so called sacred water spring, she damaged the holiness of the water spring which was provided by god. How powerful this woman was. On the other hand, a woman can be the life giver and along with the baby she carried, she was also very powerful so that she can find the source of life. Thus it can be said that the image of woman combined with the image of red cloth can form imagery with negative power while the image of woman combined with pregnancy can creates imagery with positive energy. There are three important lessons that can be obtained from the tale.

- (1) Women can be very powerful and that is why they have to be careful so that their power can be useful instead of harmful.
- (2) Women, especially in Hindu society, are given similar position with men so that men are incomplete without them.
- (3) Women, especially the Balinese, should not necessarily cry out for equality because the religion has already had the rules about the equality between men and women. So, even in patriarchy system, men should not put women as their subordination, instead they have to respect the woman because as *Ardhanareswari* presents, God Brahma divided himself equally to create man and woman. Men should change their way of thinking.
- (4) The first creature finding the first water spring was a non-human, a cow that is considered a part of nature. According to the idea of ecofeminism, animal should be treated well too as if it has similar value with men and woman.

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