REPRESENTATION OF THE SYMBOL ‘BRALGU’
AS THE NATIVE’S RESISTANCE TOWARD THE WHITE
IN B. WONGAR’S THE TRACK TO BRALGU

AN UNDERGRADUATE THESIS

Presented as Partial Fulfillment of the Requirements
For the degree of Sarjana Sastra
In English Letters

By

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A Sarjana Sastra Undergraduate Thesis

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( Antonius Tony E )
If life just a game why don’t you just play
This thesis is dedicated to my parents
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ABSTRACT

ANTONIUS TONY EKARISTIYANTO (2009) Representation of the Symbol Bralgu as the Native’s Resistance toward the White in B. Wongar’s The Track to Bralgu. Yogyakarta: Department of English Letters, Faculty of Letters, Sanata Dharma University.

B. Wongar’s The Track to Bralgu is the main object of this research. This thesis analyses the representation of symbol Bralgu as the native’s resistance. This novel consists of twelve different stories, in which this novel talks about the relationship between The White, as the colonizer, and the Aborigine, as the colonized. In this novel, the aborigine tries to preserve their culture as their identity in purpose to reject the white domination. This novel contains a symbol which is very important to drive the whole story, that is the symbol Bralgu. It carries a hidden message about the Native’s resistance toward the White.

The aims of this study are (1) to find out the depiction of Bralgu as the symbol in each story, and (2) to find how Bralgu as a symbol represents the Native’s resistance toward the White.

The study is carried out by using library research method, while the approach used is Postcolonial Approach. This approach is used to find out the information about Bralgu and its relation with colonialism which is implied in the novel of The Track to Bralgu.

From the analysis, the writer finds out that the depictions of Bralgu in each chapter are depicted in different ways. They are repetition, emphasis, and position. In almost all chapters of this novel, the writer finds the repetition on Bralgu such as, as the final destination of the native, the place of the ancestors, the prohibited place for the white, and the place where everything comes from. The writer also finds a kind of emphasis. The term emphasis cannot stand in a single context, but it should be related with the whole context. Wholly, this novel talks about the journey to a place named Bralgu, though there are so many different chapters in this novel but they are bounded in a big topic, a journey to Bralgu. In this case Bralgu is a symbol. The third is position. Bralgu becomes the part of the title, and an author often put a symbol on the title, so that Bralgu could be said as a symbol. From those three ways of depiction, the writer tries to signify the importance of Bralgu for the native. The result is that, the writer finds six different facts about the symbol Bralgu. The first is Bralgu is the place where the Aborigine should go, the second is that Bralgu is the place of Aboriginal ancestors, the third is Bralgu is the center of solar system, the fourth is Bralgu is for human, animals and other creature, the fifth Bralgu is the continuity of the real life. The sixth is Bralgu is prohibited for the Whites. The writer uses the connotative and denotative meaning to analyze those six facts. The writer exploits the hidden meaning of Bralgu by analyzing those six facts. From the facts above then the writer finds out the representation of symbol Bralgu as the Native’s resistance toward the Whit.
ABSTRAK


Tujuan dari skripsi ini adalah (1) untuk mengetahui cara dan hasil penggambaran simbol Bralgu dalam setiap bab (2) menemukan bagaimana Bralgu merepresentasikan sebuah perlawanan yang dilakukan oleh orang asli australia terhadap orang kulit putih.


terkecuali, yang kelima Bralgu adalah kelanjutan dari dunia nyata, yang keenam Bralgu terlarang untuk orang kulit putih. Penulis menggunakan makna konotatif dan denotative sebuah wacana untuk menganalisa keenam fakta diatas. Penulis melakukan eksploitasi makna terhadap enam fakta diatas dengan tujuan untuk menemukan makna yang tersembunyi dari symbol Bralgu. Dengan demikian penulis dapat menemukan representasi dari symbol Bralgu sebagai bentuk perlawanan orang asli Australia terhadap orang orang kulit putih.
CHAPTER I

INTRODUCTION

A. Background of the study

The life of human cannot be separated with the earth, because they support each other. The earth provides many things that are needed by human to earn their life, such as forest, sea, land, and the air. Therefore, human beings have an obligatory to maintain the existence of the earth. Nevertheless, now there are so many exploitations done by human. They are just taking the product of earth like fish in the sea, coal in the land, and wood in the forest without any certain efforts to keep it. It is better for human and nature to live in harmony, because it results something beautiful in life.

The harmonious relationship between human and nature could be realized in a matter of belief. In a certain place like Australia, a close relationship between Aborigines and the nature can happen harmoniously. They believe that nature teaches them so many things, whereas some tribes believe that nature has a big power. It is a must that human respects the pureness of nature, and keeps the nature as it is. Even though so, there will be a certain punishment for someone who treats the nature bad. It is a big deal that all people all over the world must save the nature.

Humans are a kind of creature that cannot live alone. They are constructed to live with the other creatures living in a complex society. They have many efforts or ways to live in a certain society. Therefore the complex relationship
between human, nature, and society is always interesting to be learned, because by realizing that kind of relationship, we can take something important for our life.

A Complex relationship like what has been stated above can also be found in a literary work. In a literary work, it always provides many kinds of relationship, like what we have in the real life. The characters that live in a certain place, a condition, and make a certain relationship with them represent human in literary work. Graham Little says in his book *Approach to Literature: An Introduction to Critical Study of the Content and the Method in the Writing* that reading a literary works can add the understanding about life in the world around us because it embodies thought and feeling on matter of human’s importance. He also says that literature deals much with human nature life’s most importance issues, love, hatred, peace, war, survival, death, ambitions, failure, idealism, compromise, and other things (1981:1).

Further, Graham Little in the same book states:

“Literature is not the principal element of the culture. It contains the records of values, thought, problem and conflicts that are transmitted either through written or spoken word with such acknowledgment, literature stands as a tool to pass experience from one generation to the next step. Literature then functions as representation of the situation and thought happening in a certain setting of time and place” (1981:1)

From the statement above, by reading literary works, we can know various kinds of people’s experiences in various lives or societies and also know the record of social events that happened in societies. Sometimes it is the representation of something experienced by the author.
The novel analyzed here is *The Track to Bralgu* written by B. Wongar. B. Wongar is a unique figure in Australian literature. This Serbian émigré (called Sreten Bozic) came to Australia in 1960 and he published novels, short stories, and poems dealing with the relationship between black and white Australians. Widely published overseas, Wongar’s works have been translated into many languages. Yet, in Australia, he is virtually unknown and his titles 'The Track to Bralgu', 'Walp' and 'Karan' are almost unheard of in Australia. Almost his entire novels are talking about the life of native Australia. It can be seen from the setting that he used. He always used the exotic nature of Australia as the setting of his novel.

*The Track to Bralgu* is an Australian novel consisting of twelve separated short stories. Generally, each story in this novel is talking about the relation between Australian Aborigine and the Whites. They have a complex relationship and it results in a kind of conflict. The conflict happened in many aspects of life, for instance, culture, belief, and economy. Dealing with the belief of the native, in this novel, they lived with their own belief but under the Whites’ pressure to hold Christianity. They believe that nature has power to support their life. That kind of phenomena is very significant to develop this story. In the first chapter of the novel, the aborigines have their own way to bury the dead man. They do not believe in heaven that is always taught by the reverend, but the native has their own heaven called *Bralgu*. The native believes that they will stay there after life. It means that they reject the existed culture and it is a kind of resistance which is
done by the Aborigine. It results in the changing concept of *Bralgu*. It is not just the place for dead people but also becomes a symbol of resistance.

From this novel, the writer is interested to discuss the representation of *Bralgu* as the native’s resistance. In the novel *Bralgu* is a symbol. Symbol has so many representations from general to contextual symbol, from the symbol in literature through the symbol in semiotics. In this thesis, the writer tries to prove *Bralgu* as a symbol representing the native’s resistance.

As the matter of fact, these twelve stories actually show us the relation between the white invaders and the native and it deals with the term colonialism, superiority, and inferiority. Explicitly, we can see in this story that there is a colonization done by the whites. It is proved by the harassment done by the whites within the novel. The novel also explicitly shows the superiority of the whites and the inferiority of the native. Nevertheless, considering the native’s relationship with their nature, like what they believed as their belief, their belief on *Bralgu* seems to show their cultural resistance toward the whites. Guth and Rico stated that symbols are images that have a meaning beyond them. Symbol is a detail, a character, or an incident that has a meaning further that has a meaning beyond its literal role in the narrative (1997: 189). Therefore, based on that definition of symbol, the writer is going to find something beyond its symbol.

Dealing with the term resistance, as stated in the Ashcroft’s *Post Colonial Studies the Key Concept* that there is a different kind of resistance to fight the dominant colonial power, by depriving the imposed imperialist culture, than through violence, it is better to have own claims to be authentic. The previous
sentence means that holding on to the original culture is also a kind of resistance. In the other word, their belief toward Bralgu, and the role of Bralgu itself will serve something called postcolonial resistance. It is interesting to learn because the resistance can be done in a different way.

When we are talking about the term resistance, it deals with the term postcolonialism. Postcolonialism as stated by Bill Ashcroft in *The Empire Writes Back* that:

Post Colonialism today is widely known as the way to see the issues of discrimination, oppression, subordination, second class, images, and hybridity, marginality and the other problems that emerges from the problem of colonialism (1989:1)

The issues that stated in that definition are always relevant with the term resistance. Resistance here is the result of those issues and it is a part of postcolonialism. So it is interesting if the writer relates it with Post colonialism.

B. Problem Formulation

1. How is the depiction of the symbol Bralgu in *The Track to Bralgu*?
2. How does the depiction of the symbol Bralgu signify the importance of Bralgu for the native?
3. How does the symbol Bralgu represent the native’s resistance in *The Track to Bralgu*?

C. Objectives of the study

The study tries to analyze B.Wongar’s *The Track to Bralgu*. There are three objectives that are applied based on the problem formulation. In the first objective, the writer will identify how generally, Bralgu that is treated as the symbol, depicted in the novel. The second is to identify the importance of the
symbol *Bralgu* for the native. The third is to find out the representation of *Bralgu* as a symbol to reveal the native’s resistance toward the white’s colonization in the story.

**D. Definition of terms**

In order to elude the misunderstanding in reading this paper, certain terms should be defined, so that the meaning can be grasped profoundly. The meaning of the following term is adopted from the Ashcroft’s *Post Colonial Studies The Key Concept* and *The Webster Encyclopedic Unabridged of The English Language*.

1. **Symbol**

   Guth and Rico stated that symbols are images that have a meaning beyond them. Symbol is a detail, a character, or an incident that has a meaning further that has a meaning beyond its literal role in the narrative (1997: 189).

2. **Native**

   In the Ashcroft’s *Post Colonial Studies The Key Concept*, the use of the term native is to describe the indigenous inhabitant of colonies that has a long and chequered history. The root sense of the term as those who were born to the land was in colonialist context, overtaken by a pejorative usage in which the term ‘native’ was employed to categorize those who were regarded as inferior to the colonial settlers. Native quickly became associated with such pejorative concept as savage and uncivilized (2000: 158).
3. Resistance

In The Webster Encyclopedic Unabridged of the English Language, resistance is the act or power of resisting, opposing, or withstanding against colonialism. (1989: 56).

4. Representation

In The New Century Dictionary, it means portrayal, picturing or other rendering in a visible form or a picture, figure, statue, or the like made to represent something (1952: 1159). In Dictionary of English Language and Culture, it means a painting, sign (include a literary work), etc, that shows or describes something else (1992: 1114).
CHAPTER II

THEORETICAL REVIEW

A. Review on related studies

In this part, the writer wants to deliver some criticisms on the novel and the topic in order to strengthen the originality of this thesis. In the Portal Journal of Multidisciplinary International Studies Vol 2 no 2 June 2005, it is stated that B. Wongar is a unique figure in Australian literature. Firstly came to Australia as a Serbian émigré (called Sreten Bozic), he took B. Wongar as his alias and published novels, short stories and poems dealing with the relationship between black and white Australians. Widely published overseas, the name Wongar has been translated into many languages. Yet in Australia he is virtually unknown and his titles The Track to Bralgu, Walg, and Karan are almost unheard of in this country (http://epress.lib.uts.edu.au/journals/portal/splash).

Dealing with the novel, Alan Paton also made a statement in the foreword of the novel that The Track to Bralgu is a kind of cultural novel that delivers the life of a tribe. Moreover he states:

The stories are harsh, bitter, and magical; they are ring true there is one theme that belongs to them all. In my young days it was called the expansion of Europe. And these stories tell the spoliation of the land and the aborigine they are the stories of the world destruction by another it was regarded as the alien world, savage, barbarous, primitive, lacking all the genius of the west (1978: VI).
Alan Paton also states that the Aboriginal contribution toward the Australian literature opened up the mind about the new world and he is also the master of ancient craft. Dealing with the term resistance, Ikhfina Maufuriyah, in her analysis toward the Wole Soyinka’s *Death and The King of Horseman*, tried to examine the resistance shown by the natives against the colonizer’s authority in Nigeria. The study discussed the cultural oppression experienced by the native as the effects of colonialism, and the struggles of the native to maintain the custom as a form of resistance. She analyzed the resistance through the characters and implemented differently from the character to the other (Maufuriyah 2005:65).

Dealing with the term representation, Francisca Oki Budiyanti in her analysis toward Maris and Borg’s *Women of the Sun* analyzed the representation of historical relationship between the invaders and the native. The study discussed that there was something hidden in the relationship between the native and the invaders. She found that the main conflict in the story related with the historical relationship between the whites and the native from the first time of coming of the whites until 1980’s (Budiyanti 2005: 51).

There are so many sources that are talking about the topic, but the studies about the novel, resistance, and representation that have been stated above really give the writer a broader view about the writer’s topic. The related studies above have helped the writer to analyze the novel in paradigm and in composition.
B. Review on Related Theories

1. Theory on Symbol

According to Abrams in the *A Glossary of Literary Terms*, symbol is anything that signifies something. In this sense, all words are symbol. The term symbol is applied to only a word or a phrase that signifies an object or even which in its turn signifies something, or has a range of reference, beyond it self. Some symbols are conventional or public. (1981: 206). In *Discovering the Literature: Stories, Poems, Plays*, Guth and Rico state that symbols are images that have a meaning beyond them. Symbol is a detail, a character, or an incident that has a meaning further that has a meaning beyond its literal role in the narrative (1997:189).

The symbol can also be the imagination of the author that exists in a story to guide the readers understanding toward the story. As Myers and Simms said in *The Longman Dictionary of Poetic Terms*, the terms are divided into three symbols. The first symbol is *the archetypal or cultural symbol*, in which a natural object refers to a limited a number of interpretations that transcends cultural barriers. The second symbol is *the general symbol*, which appeal to a smaller audience but which contain a more associative meaning, and the last symbol is *the private symbol or authorial or contextual symbol*, which is created in an authors imagination and conveying any number of meaning in the guiding context (1989: 298). Myer and Simms’ opinion indicates that there are three terms of symbol. First is the cultural symbol which means the symbol that has a cultural background, for example is the white flag in Javanese Culture symbolizing condolence. Second is the general symbol which
means a symbol that is used for the universal context, for example is sleep symbolizes death. And third is the private symbol which means the symbol that is usually interpreted in the literary works.

According to L. Perrine, symbol is something that means more than what it is. It is an object, a person, a situation, an action, or some other item that has a literal meaning in the story but suggests or represents other meaning as well (1974: 213). Perrine also gives some cautions for the reader to interpret the symbol in the literary work. The cautions can be seen in the explanation below.

a. The meaning of a literary symbol must be established and supported by the entire context of the story. The symbol has its meaning in the story, not outside it. (1974: 214)

b. To be called a symbol, an item must suggest a meaning different in kind from its literal meaning or in other words. A symbol is something more than the representative of class or type (1974: 215)

c. A symbol may have more than one meaning. It may suggest a cluster of meaning that controlled by the context of the story (1974:215).

d. The story itself must furnish a clue that a detail is to be taken symbolically. The symbols always signal their existence through emphasis, repetition, or position. In the absence of such signal, the reader should be reluctant to identify an idea as symbolical (1974:217).
Kennedy and Gioia in *Literature: An Introduction to Fiction, Poetry, and Drama*, give some idea on how the reader can recognize a symbol in fiction. He states that the author often gives the symbol particular emphasis and may be mentioned repeatedly throughout the story or it may even supply the story with the title. At times, an important symbol will open a story and end it. A symbol, an object, act, or character, is given such special emphasis and importance. It is not a symbol if it points clearly and unmistakably toward some meaning. The object, an act, or a character is surely symbolic if, when the reader finishes reading the story, the reader realizes that it was the item which led the reader to the essential meaning of the story (1998:218). From the above statement, Kennedy and Gioia suggest that the author commonly gives an object a particular emphasis it may an object, an act, and character.

2. Connotative and Denotative meaning of Symbol

According to Roland Barthes in *The Elements of Semiology*, semiotics is a study of sign. It includes any system of signs regardless their substances and limits. Therefore, everything can be a sign (1981: 94). Symbol is also a sign. Sign is a system of communication, which functions as a message. Barthes’ principles of sign work under some concept of speech, which he calls a ‘myth’. He proposes that everything can be a myth. However, myth is a peculiar concept. It is constructed in ‘second order semiological system’ based on semiotic chain occurring before it. Thus a sign is occurring in the first order semiological system is a signifier of the second
order of semiological system. Barthes represents his concept in the following diagram.

Before operating this table, it is necessary to elaborate briefly the sign components. A sign is the indissoluble relationship between its components, a signified, and signifier. Signifier is the formal aspect of sign. It takes from the sounds, objects and images which the sign takes so that it is accessible. The signifier is something standing for something. The signifier cannot stand by itself in delivering a message because it is only a mediator. It coexists with the counterpart, the signified.

Signified is a concept referred to by signifier. Due to its being concept, signified is immaterial. Consequently, Signified is the mental aspect of sign. Barthes proposes that the signified is the mental image of the thing not the thing itself (Barthes 1981: 43). Developed on this view, it stands to reason the abstract quality of signified.

Barthes explained about the study of connotation and denotation of a sign. Denotation is a pure meaning of a word found in the dictionary. Under this concept, the relationship between the word and meaning is fixed. Barthes proposes that
denotation operates in the ‘first order semiological system’ (Hawkes, 1977:133). For example, the word green refers to a spectrum color of green in the real life.

Connotation is the use of language to mean something other than what is said. It implies that the meaning of connotation cannot be grasped literally because it is formed in cultural unit (Hawkes, 1977:133) for example in the denotative level the word green refers to a concept of a specific color. In connotative level, the word green can be used to refer to a person who is immature. Thus, the word green stands for immature person. Semiotically, denotation functioned as signifier of connotation. In other word, the signifier of connotation is made up of the sign (signifier related to signified) of the denoted system.

To avoid the confusion of the concept of connotation and denotation, Barthes given an example when he was in the barbershop, he read a copy of Paris match on the cover a young Negro in a French uniform is saluting, with his eyes uplifted probably fixed on the fold three colors (Barthes: 101-102). From the example, we can identify the first level of semiotic system as a young Negro, French Uniform, saluting, eye uplifted, and the three colors. These signs operate denotation level. Thus we can grasp the literal meaning as a young black soldier is saluting the three colors. These components become the signifier of the second level semiotics system – the connotation. In connotation level we can deduce the meaning as French is great empire without any racism discrimination in which all of the citizens serve under one flag.
According to Charles Sanders Pierce, a symbol is a sign whose representative character consist precisely its being a rule that will determine our interpretant (1955: 112). Symbol operates on the basis rule or convention. In this case the relationship between a symbol and the object is arbitrary.

3. Theory on Post-colonial Resistance

Resistance is the continual action toward colonialism. It is aimed to dismantle a colonialisit power that causes the trauma experienced by the colonized and to breakdown the construction of ‘the self’ and ‘the other’ that causes unequal relationship. In reference to Edward Said’s *Culture and Imperialism*, there are two forms of resistance. The first is primary resistance. It means fighting against outside intrusion. The second is Secondary resistance. It entails ideological and cultural reconstitution (cited in Ahluwalia, 2001: 44). Then resistance becomes a process of rediscovery and repatriation of what had been suppressed in the native’s past by the process of colonialism (2001: 44). Here, resistance takes two forms which are resistance as a resistance and resistance as a reconstruction, whereby the colonized people are able to rediscover their own genius and to reassume the history and asserts its sovereignty (2001:44). As part of decolonization, resistance is served to give liberation to the colonized people. This liberation is addressed to the reconsideration of their existence, and therefore regards their question of their identity.

Lawrence Grossberg in *Identity and cultural studies* describes two forms of struggle over or the production of identity. First model assumes that there are some
intrinsic and essential content to any identity that is defined by either a common origin or a common structure of experience or both. Struggling against existing construction of a particular identity takes the form of contesting negative images with positive ones, and of trying to discover ‘the authentic and the original’ content of identity. The struggle over the representation of identity here takes the form of offering one of fully constituted, separate, and distinct identity in place of another. This form refers to resistance. The second form of model emphasizes the impossibility of such fully constituted, separate, and distinct identities. It denies the authentic and original identities based on a universally shared origin or experience. Identities are always relational and incomplete in process. The second form can be viewed as reconstruction (Hall, 1996:89).

In the *Key Concept in Post-Colonial Studies*, Ashcroft, Griffith, and Tiffin stated that post colonialism deals with the effects of colonization on culture and societies. From the late 1970s, literary critics to discuss the various cultural effects of colonization have used this terms (1998:186).

Elleke Boehmer in *Colonial and Postcolonial Literature* gives the definition of colonialism. Colonialism is related to the combination of colonial power, the settlement of territory, the exploitation or development of resources, and the attempt to rule the native people of an island. Colonial literature assumed to be literature reflecting a colonial culture concern with colonial expansion and it is also based on the theories concerning the superiority of European culture (1995: 2-3).
The word post colonial cannot be used in any single sense. It is a variety of perspective by people who were not all oppressed in the same way or to the same extent, for example the politics of decolonization in parts of Latin America or Australia or South Africa where white settlers formed their own independent nations is different from the dynamics of those societies where indigenous population overthrew their European masters (Loomba, 1998: 7-9). In The Empire Writes Back, Ashcroft, Griffith, and Tiffin describe the idea of the emerges of post colonial literary theory the idea of post colonial literary theory emerges from the inability of European theory to deal adequately with the complexities and varied cultural provenance of postcolonial writing (1989:11).

Colonial resistance or desire to oppose colonialism is caused by an oppressive treatment of colonizer over colonized people, and resistance is not always implemented through a defense against colonialism but also through protest and criticism toward the colonizer’s treatment. Sharpe underlines Bhaba’s statement that:

Resistance is an effect of contradictory representation of colonial authority, a native appropriation of its ambivalent strategies of power (Sharpe 1995:101)

In the novel, the core issue is the cultural resistance of natives to preserve their tribal tradition. This comes on the surface because the colonizer tries to prohibit the performance of the ritual and even considers it barbaric.
4. Theory on Representation

According to Gibson in *Postmodern Theory towards a Postmodern Theory of Narrative*, the object is produced in representation as merely a certain position for existent. Representation is a practice of forcing the existent back into the relation with one self. The practice determines the existence as present, before, and near but also apart from oneself as subject (1996: 83).

Jean Baudillard stated that there are for stages of sign representation. The first is that the sign represents a basic reality which is an image represents the basic reality depicted in that image. The second stage for the sign representation is that it misrepresents or distorts the reality behind it. It means that an image is not really showing the reality within. The third stage is when the sign disguises the fact that there is no corresponding reality underneath, a representation of a representation, it means that there is an image within an image that represents another sign or interpretation that has no reality in it. The fourth stage is that a sign bears no relation to any reality at all. It means that it is a simply abstract imagination, not represents anything (Barry, 1995:87-88).

Representation is one way to presents one idea in a particular matter. Here, representation is not likely describing the likeness, but rather it includes constructed images that must be investigated. It cannot be ignored that representation affects the ways in which actual individual are perceived. Representation or the images or ideas formed in the mind have vast implication toward real people in real contexts. They
are meant to communicate a message and shows influence opinion and action (http/www.english.emory.edu/Bahri/Representation.html)

C. Theoretical framework

In the analysis, the writer will answer the problem formulations by applying the theories mentioned above. The first theory that is needed to analyze the novel is the theory on symbol. This theory is used to analyze the first problem in the problem formulation, because we have to know first about how the Bralgu depicted in the story. Bralgu is a kind of symbol in the novel. The depiction of the symbol in the novel will be analyzed with the theory of symbol in literature. In analyzing the second problem of the problem formulations, the theory of symbol is still needed. It is used to analyze the depictions which signify the importance of symbol Bralgu for the native. In the third problem, the writer uses the theory on symbol which treats symbol as a sign in language. It is about the denotative and connotative meaning of the symbol. The theory of representation is needed by the writer to analyze the representation of the depiction of symbol inside the novel and to decide the denotative meaning of the symbol. The writer tries to relate the representation that has been analyzed with the resistance of the native. In this case the writer also uses the theory on post colonialism to elaborate the analysis. The theory on post colonialism will give us broader view about the oppression toward the white.

Finally, the writer can draw a deep representation of the symbol of Bralgu. After analyzing its relation with another term such as postcolonial resistance, here the
writer can get that the depiction of Bralgu as a symbol represents a native resistance toward the white.
CHAPTER III

METHODOLOGY

A. The Object of the Study

The object of this thesis is the literary work written by B. Wongar entitled *The Track to Bralgu*. It consists of 120 pages and is divided into 12 chapters. Collin Angus & Robertson publisher, Pty, published the novel that is used in this thesis in 1992. Little, Brown, and Company, published this novel in United States and Canada in 1978. This novel also has an introduction written by Alan Paton. This novel generally talks about the colonialism in Australia done by the white invaders toward the native.

*The Track to Bralgu* is the story about the aboriginal life in Australia. Their life is closely related with nature. They live with the whites in Australia. The whites make a lot of movement or enlightenment in order to conquer their life. They are forced to be Christians. They have their own belief called totemism, the belief that believes that nature has a kind of power. In funeral, they are not buried in a common way. The native has his or her own way in burial. The native believes that after they are dead, their soul will go to a new world called *Bralgu*. The concept of *Bralgu* is different from any single time. The *Bralgu* is not only the place for the dead people, but it also changes into a symbol of resistance toward the whites.
B. Approach of the study

In accordance with the topic that the writer took, the postcolonial approach will be suitable to be applied in the analysis. The approach is very significant to examine the clash of the culture between the White invaders and the native. Boehmer, in his book *Colonial and Post Colonial literature: Migrant Metaphor* says:

Postcolonial literature is that which critically scrutinizes the colonial relationship. It is writing that sets out in one-way to another to resist colonialist perspectives (1995:3).

Therefore, *The Track to Bralgu* is considered as post colonial literature and it will be suitable if it is analyzed by postcolonial approach. The theory defined by Bill Aschroft, Griffith, and Hellen Tiffin in their book *The Post Colonial Studies Reader* stated that post colonial theory involves the discussion about experience of various kind of migration, suppression, representation, difference, race, gender, place and responses to the influential master discourse of imperial Europe like philosophy, history, and linguistics, and the fundamental experiences like speaking and writing by which all these come into being. Overall, by using the postcolonial approach, the writer can give a broad scope to examine the relation between the Whites and the native. We can also analyze the effect of colonialism and the efforts done by the native.

C. Method of the Study

In making the analysis, the writer employed library research as the method of the study. Several types of writing were needed to support this analysis including the essays from the experts. Two main data work altogether, the primary is the novel *The
*Track to Bralgu* and the books that supported the analysis, such as the book of theories and studies, provide the secondary data. The writer also used the additional data from the internet. Those combinations of the sources really help the writer in analyzing the text.

There were three steps of the study. The first is reading the novel for several times in order to grab the main point of the story and to get deep understanding of the story. The writer focuses on the symbol of *Bralgu*, which is always depicted in each part of the novel, and finds the characteristics of each depiction.

The second step is applying the theories that are stated in the theoretical review. The theory of symbol takes a main part of this step. There are two kinds of theory of symbol, the symbol in literature and in semiotics. Then the writer relates it with the theory of representation which has a close relationship with the symbol in semiotics. The theory of post colonialism gives a broader view about the resistance. The review on the Aborigine also helps the writer to make comparison between the works with reality. The third step is drawing a conclusion. The conclusion should be accurate and possible to cover the entire findings in the analysis.
CHAPTER IV

ANALYSIS

B. Wongar in his novel tells about Aborigine’s life under the whites civilization. This novel provides some responses from the Aborigine in order to resist the White’s domination. The novel wants to show readers about the symbol of Bralgu. Through the symbol of Bralgu, the Aborigine could make some resistances toward the white dominations.

1. The depiction of the symbol Bralgu in the novel.

This first part will analyze the depiction of symbol Bralgu in the novel. According to L. Perrine, the symbols always signal their existence through emphasis, repetition, or position. In the absence of such signal, the reader should be reluctant to identify an idea as symbolical (1974:217). There are three kinds of depiction. They are repetition, emphasis, and position.

a. Repetition

According to Encarta Webster College Dictionary, repetition means procedure of stating something again, the act or process of saying or writing something again (2007: 1229). The word Bralgu is stated many times in all parts of this novel and they are repeated in various ways as different things. In the first chapter, Bralgu is depicted repeatedly as the final destination of life and the place of the ancestor.
From then on, traditional ceremonies would be held to make sure that the spirit of the dead men would not go to the white man’s world but to Bralgu. (p. 5)

We hoped to revoke them from dreaming, from Bralgu make them desert Wudal and Djanggawul and defect to our side(p.8-9)

I doubt whether they will be sending me to the Bralgu (p.12).

No, They will not have me there at Bralgu. After all that has happened to riratjingu land, and the people, it would not be easy to face the ancestors (p.12).

In the second chapter, *Bralgu* is depicted repeatedly again as the place of the ancestor and as the prohibited place for the white.

Jambawal would rise from Bralgu to sweep across the sea in such a rage that when he hit the town the white man and his houses would flitter like leaves in the air. (p.14)

He must have sent them back from Bralgu- you don’t need the whites mans rags there (p. 17).

In the third chapter, *Bralgu* is depicted repeteadly as the place of the ancestor.

The whole mob of them have gone one by one with willy willy, back to Bralgu (p. 28).

In the fourth chapter, *Bralgu* is depicted as the destination place for animal.

“Which way did he go, the yellow devil,” yelled the head stockman.
“To Bralgu maybe,” I said.
“We are after a dingo, not one of your mobs this time.” (p. 31)

In the fifth chapter, *Bralgu* is depicted as the destination place of the Aborigine.

No matter how wildly around him rages the storm, he is always surely he will not drift away from the path to Bralgu. (p. 39)

The people from Bralgu, the land of our spirit, do not go peeping in the white man’s jail, and to be fair, things have gone so badly here and surely no better in Ngaimil, my dua country. (p. 40)
We snatched up our spears: Awara, Tio, Rayum, Oke, Cungu, Iarku, Tataman, and Yagarin—all those are cousins who are now in Bralgu (p. 45).

In the sixth chapter, *Bralgu* is not stated. In the seventh chapter, *Bralgu* is depicted as the final destination place for the native and the place for the ancestor.

However, the spirit world is far away and it is taking him a long time on the journey (p. 58).

In the eighth chapter, *Bralgu* is depicted repeatedly as the final destination of the native and the place for the ancestor.

There was enough wire there to stretch a line as far as Bralgu- but no good came of it (p. 68).

Gudjuringu! Surely. It is she and the boy. She carries a murga, a dilly bag and they are walking over the sea toward Bralgu. Wudal is leading them and his spears way in the air as he steps over the waves. They have not far to go. (p. 74)

In the ninth chapter, *Bralgu* is depicted as the place for the ancestors.

No professor, but only the spirits of the ancestors from Bralgu could change a human into a bird, a star, or a tree (p. 77)

In the tenth chapter, *Bralgu* is repeated again as the final destination of the native.

Come to us to Bralgu, I will make you a margidju- the native doctor. (p. 87).

Everyman in our tribe has gone to Bralgu, and now I though left until last, now I am on my way to join them. (p. 89)

Another Birimbir goes to Bralgu, land of the dead to join the ancestor (p. 92)

Then From the sea comes nganug in his canoe, takes the spirit on board and Terries him to Bralgu. (p. 95)

In addition, *Bralgu* is also depicted as the place where everything comes from.
A bright stars rises up into the sky, sent up by our ancestor from Bralgu island tied to a feathered string the stars travels over the main land and greets every being in the country as the night nears its end. The star is pulled back until the days dawns again. (p. 94)

*Bralgu* is also depicted as a prohibited place for the white.

Whatever might and power they have these ship will never reach Bralgu and tonight, as it has always happened since the first birimbir come to this country. The morning star will rise in the sky and bring me word from ancestor. (p. 97)

In the eleventh and twelfth chapter, *Bralgu* is not depicted explicitly, there is just stated about the additional information about *Bralgu*, and *Bralgu* is not stated.

**b. Emphasis**

A symbol, an object, act, or character, is given such special emphasis and importance (Kennedy and Gioia, 1998:218). The emphasis here cannot be applied in a single context but it must be applied in all context of this novel. The description of emphasis is quite similar with the description of position, but the context of emphasis is wider than the position. This novel puts a special emphasis toward *Bralgu*. *Bralgu* drives all the stories in this novel. For example, *Bralgu* becomes the important thing of this novel. This novel talks about the journey done by the aborigine to go to *Bralgu*. In this case, *Bralgu* is given a special emphasis and importance because the journey to *Bralgu* becomes the main topic of this novel so that based on those requirements *Bralgu* could be said as a symbol.
c. Position

Kennedy and Gioia state that symbol may even supply the story with the title. At times, an important symbol will open a story and end it (1998:218). From above statement, Bralgu can be called as a symbol because it is a kind of opening and closing of a story. The word Bralgu is the part of the title of this novel, The Track to Bralgu. This novel consists of twelve different chapters and the symbol Bralgu holds an important role. It will be discussed through the next ways of depictions.

2. The depiction of the symbol Bralgu signifies the importance of Bralgu for the Native.

In this part the writer is going to observe the depiction of symbol Bralgu which signifies the importance of Bralgu toward the native. In this novel the relationship between the native with Bralgu is very close. By observing this kind of close relationship, the writer can move to the last problem formulations. The last problem formulation requires the description of the role of Bralgu in the life of native.

In the novel, Bralgu is the heaven of the native. Bralgu holds a significant role in the life of the native. That relationship is described in each chapter of the novel. Here, The writer is going to analyze the importance of Bralgu toward the native in each chapter.

a. Mogwoy The Trickster

The term symbol is applied to only a word or a phrase that signifies an object. Some symbols are conventional or public (1985: 206). Symbol is just applied in a
word *Bralgu*, and it is conventional because the symbol *Bralgu* is just understood by a certain people. In the first chapter, we can see that the Aborigine has a close relationship with the nature, they learn many things from nature about the rules of life, even they learn about the future which would happen. In this chapter, the author also puts *Bralgu* as the main topic. The symbol *Bralgu* in the first chapter is depicted repeatedly as a place of the final destination. They will go to *Bralgu* at the end of their life.

Nevertheless on the night following each burial, the men from the tribe would go back, dig out the body from the grave, place it in the hollow log, and take it to our traditional ground. From then on, traditional ceremonies would be held to make sure that the spirit of the dead men would not go to the white man’s world but to *Bralgu*. (p. 5)

Although they have been civilized with christianity by white invaders, they reject the system of burial in Christian way. They believe that they have so many ancestors who hold a big power all over the land. Above statement is strengthened by an opinion that the native also believes that after the death, their soul will be splitted.

I doubt whether they will be sending me to the *Bralgu*, because the elders riratjingu say often when a man dies his spirit splits in three parts: one goes to *Bralgu*, to join the ancestors; another sits on the bottom of the totemic water hole and waits to be reborn; while the third, mogwoy they, they call it, wanders around the tribal country. No, They will not have me there at *Bralgu*. After all that has happened to riratjingu land, and the people, it would not be easy to face the ancestors (p.12).

*Bralgu* is depicted as one of three places that will be visited by the Aborigine in their afterlife. According to the Aborigine, joining the ancestor in *Bralgu* is pridelful, because every creature in *Bralgu* have higher position than the creature in the common life. The aborigine also believes that the dead ancestors are living in the
Bralgu to control the life.

A Riratjingu myth relates that one of our ancestors, legendary wudal, in Bralgu after chasing the bad spirits from land to sea threw those boulders after them. We hoped to revoke them from dreaming, from Bralgu make them desert Wudal and Djanggawul and defect to our side. (p. 8-9)

Bralgu is also the place for the Aborigine ancestors, a place for the riratjingu mob. As stated by Abrams in The Glossary of Literary Terms that symbol has a range of reference (1985: 206), Bralgu is not just depicted as the final destination but also the place of the ancestors. It means that Bralgu has an additional reference as the place of the ancestor. In this chapter, there is also explained the custom of the Aborigine to treat Bralgu. The Aborigine always gives sacrifices to riratjingu mob who lived in Bralgu for respecting the dead ancestors. Riratjingu is the owner of the land which is settled by the Aborigine. Riratjingu will take the the dead people to go to Bralgu after the burial. According to the native’s belief, Bralgu is only settled by the dead people burried in traditional way.

b. Jambawal the Thunder Man

In the second chapter, the depiction of Bralgu becomes wider than in the first chapter. Relating with the first chapter that symbol has a range of reference (1985: 206) in the second chapter, the description on Bralgu is not just the description of place for the dead man and the place of ancestor but also the description about the role of the ancestor in real life. This chapter entitled Jambawal the Thunder Man. Jambawal is described by Aborigine people as a giant who can destroy the
settlement. He can make a storm if he is angry. The Whites have a different opinion, they think that it is a cyclone because they live in the dessert.

But, the night before Jambawal -Cyclone, the whites call him- had a pretty good try. One sweep this way and another there, and now in the whole town there’s hardly a tree or a pole left standing. I can see a single building that isn’t smashed or thorn by jambawal visit (p.13-14).

The Aborigine believes that the storm is caused by the Jambawal’s visit, but the Whites assume that it is caused by the cyclone. That kind of different opinion shows us how deep the Aborigine holds their belief. It is also stated that Bralgu is the home of Jambawal. He will rise from Bralgu to hit the White. A symbol, an object, act, or character, is given such special emphasis and importance (Kennedy and Gioia, 1998:218). There is a particular emphasis on Bralgu, each event in the real world will be started from Bralgu.

The Aborigine people are accustomed to sing and worshiping Jambawal. According to the Aborigine, Bralgu is placed in a certain spot above us in the sky.

Jambawal would rise from Bralgu to sweep across the sea in such a rage that when he hit the town the white man and his houses would flitter like leaves in the air. Sometimes I climbed to the Island peak, high like anthill here, and looking toward Bralgu I danced and sang to Jambawal (p. 14).

Nevertheless the technological superiority is nothing in front of Native’s ancestor. Jambawal can destroy the white just by cyclone that he makes. Jambawal is the center of the story. Jambawal who lives in Bralgu will rise and destroy the settlement if there is something wrong with the Aborigine. The Aborigine believes that Jambawal is stronger than any people. It is harmful to destroy him in Bralgu because he will be angry. Through the description about Jambawal above, the author
also tries to emphasises the role of Bralgu in the life of the Aborigine.

Symbol is served in a detail (1997:189). It is stated that not every spirit can enter the Bralgu. A spirit can also be thrown away from Bralgu. According to The Aborigine, everything that comes from the Whites will be rejected in Bralgu, like clothes and shoes. For the White it is nothing because they have their own rule about heaven and Bralgu is not their heaven. The dead people must be pure from Whites’ goods. Jambawal will reject everything that comes from the Whites, like when Jambawal brings Mopoke to the dreaming (Bralgu), the short which is worn by Mopoke is thrown away from Bralgu.

He sat up at night, not sleeping, and may be called Jambawal to take him to the bush or to the the dreaming. Looks like he made it too. We found his shorts, this morning on the beach, washed up by the sea. He must have sent them back from Bralgu- you don’t need the whites mans rags there (p. 17).

A cultural symbol is served here. Bralgu can be said as the symbol that has a cultural background. Bralgu and its complexities are just understood by the aborigine. The statement above is just understood by the aborigine while for the white it is nothing.

c. Willy Willy Man

In the third chapter, it is a comparison between the dreaming land with the heaven in whites man world. The White men will go to heaven in the end of their life. They portray the heaven as the place where everything is as smooth as the wind and the movement there is very slow.

I’ve ridden that horse many a times out of mustering, but then it moved as smoothly as the wind, and fast enough to catch an emu. There’s an end to every track, though, and fast or slow you come to that end just the same. I wonder where the whites man go. when they get old. I’ve heard them say
they’ll travel to heaven, and rest there. That’s their dreaming, but nulumb doesn’t believe in it.” Don’t let them sell you that one.” he told me. “Paradise should be down here not in the sky” (p. 25).

A comparison between the heaven in the whites man’s mind and the concept of heaven according to the Aborigine is stated here. Kennedy and Gioia suggest that the author commonly gives the symbol a particular emphasis it may an object, an act, and character (1998:218). *Bralgu* here is an object which is given an emphasis and serving a comparison is a medium to emphasize symbol in a novel.

In the explanation above, the comparison between heaven and *Bralgu* emphazises the role of *Bralgu* in the life of aborigine people. In this chapter, heaven is the end of the whites’ life when they are getting old, where the horse becomes smooth, and it is easy to catch an *emu*. The quotation above is a statement of the Whites toward the Aborigine. The White is going to give a new paradigm about the heaven. In other words, the White is going to force the Aborigine to hold christianity. What makes it interesting, *Nulumb* or Alan is a white man, but he does not believe in the white’s statement about heaven but he prefers to *Bralgu*.

*Bralgu* in the story is also a place where everything comes from. *Bralgu* is also the place where the *willy willy* lives. They control the life from *Bralgu*.

We gathered at a cave in the hills, and dance and sang for the rain to comes and always it came sooner and later. It never failed us . . The rain comes to life from dreaming , the same as everything else, but sometimes it feels too lazy to travel and then the dancing and singing helps to wake it up. There are no black fellas around to make the rain dance. The whole mob of them have gone one by one with willy willy, back to *Bralgu* (p. 28).
Like the explanation on Jambawal above, this chapter also tries to emphasise the role of Bralgu by describing Willy Willy. The symbols always signal their existence through emphasis, repetition, or position (1974:217). Bralgu is described as place where Willy Willy lives. Willy Willy man in Aboriginal culture is a creature which has a responsibility to take the human’s soul to go to Bralgu. Bralgu is the place where everything comes from and also the place of Willy Willy. The Aborigine puts a great respect toward Willy Willy man. Willy willy has a group of mob who also lives in Bralgu. He will go back to Bralgu if he finishes his responsibility in the earth.

d. Poor Fellow Dingo

This chapter tells about the strange event when a people called kua who changes into a dingo. In Aboriginal language, dingo is an Australian wild dog with a bushy tail and red to yellow coat as the largest native carnivorous mammal in the country. According to the Aborigine, dingo is a magnificent animal in its natural habitat and plays a vital role in maintaining the balance within ecosystems. (http://www.environment.nsw.gov.au/plantsanimals/TheDingo.htm). They believe some other day that they will change into a tree or animal. It is also stated that Bralgu is not just for the dead man but also animal.

“Which way did he go, the yellow devil,” yelled the head stockman.
“To Bralgu maybe,” I said.
“We are after a dingo, not one of your mobs this time.” (p. 31)

The story must furnish a clue that a detail is to be taken symbolically, in the absence of such signal. The reader should be reluctant to identify an idea as
symbolical (1974:217). The novel makes a kind of emphasis on the role of Bralgu. Bralgu is described as a center of every creature include dingo, an animal. Explicitly, the above statement might not serve a kind of symbolic thing, but implicitly there is something symbolical because Bralgu becomes the main idea of that conversation.

When the white hunters are looking for the dingo, the Aborigine people answer that it goes to Bralgu. In above statement, the white also believed that the dingo was going to Bralgu. Bralgu also has a great role over the civilization in that time because when the Aborigine said that the dingo was in Bralgu, everything is clear, no hunting again. Even though what the Aborigine said is just a lie but everyone believes in it.

e. The Miringu

Miringu in English means revenge. There are some depictions of the Bralgu as the symbol. Bralgu in this chapter is still related with the place of the ancestor. The author often gives the symbol particular emphasis and may be mentioned repeatedly throughout the story (1998:218). Again, in this chapter the author emphasizes Bralgu as a destination place. This chapter serves the detail of the requirements to reach Bralgu, there is a certain detail path to reach Bralgu and they believe that nothing can drift them from the path.

No matter how wildly around him rages the storm, he is always surely he will not drift away from the path to Bralgu. (p. 39)

To reach a place called Bralgu, they need a kind of path. There are some efforts to reach it. They are prohibited to do something wrong that hurt their ancestor,
Wudal, like destroying the balance of nature. According to above statement, it is possible to be driven away from the path to Bralgu. There is also a definition about the detail condition in Bralgu.

The people from Bralgu, the land of our spirit, do not go peeping in the white man’s jail, and to be fair, things have gone so badly here and surely no better in Ngaimil, my dua country. (p. 40)

It is stated that the spirit will be stayed at Bralgu and will not go to the whites jail for just peeping, there will be a certain reason if the people from Bralgu are there. Bralgu is the place for the dead ancestor, dead man. Amazingly, the people in Bralgu can move away from there to go to the real world.

This chapter is about the revenge of the Aborigine toward the whites. The dead people who live in Bralgu can move away to do that revenge.

We snatched up our spears: Awarra, Tio, Rayum, Oke, Cungu, Iarku, Tataman, and Yagarin—all those are cousins who are now in Bralgu—every one stood ready to fight. I took on a dozer driver but the white man was shielded by a blackfellow seated right on the nose of the machine. I threw; but the poor riratj bugger—drunk or stupid—didn’t dodge. (p.45)

The statement above is about the revenge that is done by the Aborigine. The spirits who live in Bralgu help them. They destroy the machine which is used by the white. Bralgu is not a permanent place for the spirits. The spirits inside it can be moved away to the earth. They can also go back to Bralgu again. That kind of belief is strongly used by the Aborigine people. Again the symbol of Bralgu is stated in the story as the essential part of Aboriginal life. From the previous statement, it is clearly explained that the Aborigine still holds on their native belief.
f. The Tracker

The sixth chapter, the tracker, is about the journey of White people mob to catch *malu*, the Aborigine people who become the target operation. The depiction of *Bralgu* does not clearly appear. Nevertheless, a little information about the place of *Bralgu* is explained here. There is a sacred water hole of the dead adder peoples.

Behind that rocky ridge, there is a deep water hole, well hidden between two boulders. It’s the sacred water hole of the dead adder people; When anyone of us Dies the spirit goes to rest at the bottom of that hole, waiting to come to life again. All of my people are reborn, not as men but as trees, animal, or stars. If I born into a dingo and no white man will ever catch me. (p.55)

However, there is no explicit information about the symbol of *Bralgu*, the story must furnish a clue that a detail is to be taken symbolically, in the absence of such signal. The reader should be reluctant to identify an idea as symbolical (1974:217). That statement symbolically serves the description about *Bralgu*. Nevertheless, the statement above tells us about a place where the dead people live. It is stated that the spirits in the water hole are waiting to be reborn for they will get a new life. As stated before that *Bralgu* is a permanent place for the spirits, there is no life after *Bralgu*. It is a different paradigm about the place after dead between Aborigine people and the White.
g. **Buwad The fly**

In this chapter, there is a lack of information about *Bralgu*. *Bralgu* is a kind of place that can be reached by every people except the White. They need to take a journey to reach *Bralgu*.

However, the spirit world is far away and it is taking him a long time on the journey (p. 58) According to the White’s paradigm, a man should do the good things in the real world to reach *Bralgu*. That is very different with the concept of reaching *Bralgu*. The Aborigine must take a long real journey to reach it. The reader should be sensitive to identify an idea as symbolical by considering the aspects of symbol (1974:217). The symbol in this chapter is not pointed clearly, but above statement may convey a little guidance that they have to do many things to reach *Bralgu* because *Bralgu* is placed far away from the real world.

h. **Giri giri The Trap**

*Giri Giri the Trap* is title of the seventh chapter in this novel. There is also information about *Bralgu*. It gives us information that *Bralgu* is a real place in Australian Aborigine. It can be seen, when ‘I’ was looking for his wife who is lost from her place. He said that she has not gone very far. *Bralgu*, in this chapter is stated as the far place that can be reached by Aborigine people, but it needs big efforts to reach *Bralgu*.

There was enough wire there to stretch a line as far as Bralgu- but no good came of it (p. 68).
The comparison above states that there is a long distance to reach Bralgu. As stated before, Bralgu is explained as a place that can be reached by all native people. The symbols always signal their existence through emphasis, repetition, or position. In the absence of such signal, the reader should be reluctant to identify an idea as symbolical (1974:217). In above explanation there is a repetition on the place of Bralgu, that it is a long way to reach Bralgu. The meaning of symbol Bralgu is like an establishment or construction from many descriptions of Bralgu as a place.

There is also different information about Bralgu in this chapter. Bralgu is a place near the horizon and it is placed near the seashore. When they are walking in the seashore, suddenly there comes a huge storm. The Aborigine believes that it is not just a kind of storm but the legendary Wudal who lived in Bralgu made it.

Gudjuringu! Surely. It is she and the boy. She carries a murga, a dilly bag and they are walking over the sea toward Bralgu. Wudal is leading them and his spears way in the air as he steps over the waves. They have not far to go. (p.74)

However, there is a kind of scientific event but they do not believe in it. Here, Bralgu stated repeatedly as a place of the ancestors. There is a repetition that Bralgu is the place of the ancestor. Bralgu is explained as a place of Wudal, one of the ancestors in Bralgu. They just believe that the one who made it is the ancestor in Bralgu. It made them reject the white’s understanding about nature.
i. Goarang the Anteater

Anteater is a kind of animal that lives in the dessert. They feed on ants and termites. This chapter told us about the Aborigine belief about the concept of changing. The description of Bralgu appears when there is a woman who changes into an anteater. She lives with a professor. In Aboriginal belief, they can be changed into a certain thing. They can be changed into a star, animal, tree, and stone. They believe that they will live as another thing after their life. The symbols always signal their existence through emphasis, repetition, or position (Perrine, 1974: 214). In this chapter, again, Bralgu is the sacred place for the dead man. Bralgu is also the place for the ancestors who can change the people become another thing.

The white can only see things the way it pleases them. No professor, but only the spirits of the ancestors from Bralgu could change a human into a bird, a star, or a tree. We owe our lives to wawalag, not to the white man. (p. 77)

What has been stated above is also a kind of rejection toward the Whites. They owe their life to wawalag, not to the white man. Wawalag is one of the ancestors who live in Bralgu. They are considered as the owner of Aborigine’s life. It is a different view shown by the Aborigine. They believe that their life is like a ‘debt’ toward Wawalag who lives in Bralgu.

j. Balanda Mob

The Balanda Mob is the Aborigine word for the white man. This chapter is talking about the journey of the black fellow or the aborigine who live with the white
man all the time. The symbol of Bralgu here appears clearly in each part of the story.

In this chapter, Bralgu is pictured as the place of Ganguman ganguman, the grandfather. Living in Bralgu is the continuous life of a human. There is a civilization in Bralgu, and it is proved by the existence of a doctor in Bralgu.

I was running when my ganguman ganguman – my grandfather appeared in front of me. Come to us to Bralgu, I will make you a margidju- the native doctor. (p. 87)

It proved that the Aborigine people continue their life at Bralgu. Symbol is an object which always repeated in position (1974:217). Bralgu is an object that always repeated in position. In above statement, Bralgu is the most important object to visit. The aborigine dreams to go to Bralgu. Bralgu is described as a place with a good civilization. The novel describes that the spirits of Aborigine people will be separated into three ways, Djugunj, Bralgu, and the real world.

When a blackfellow dies his spirits splits and goes into three ways; Ganguman ganguman told me that one part would return to djugunj, the water hole right there behind the boulders, rests there and waits to be reborn again. Another Birimbir goes to Bralgu, land of the dead to join the ancestor. The third spirit is the one that stays in the country to wander around and make revenge on those who have done his harm. (p. 92)

Above quotation tells us how the native believes that there are three lives after life. It serves a kind of additional reference on the position of Bralgu and the role of Bralgu in Aborigine life. That kind of paradigm is achieved from the ancestor. They do not believe in Christian that is always taught by the priest every day. In previous quotation, the Aborigine assumes that Bralgu is the most important place in their life as described by Kennedy and Gioia that a symbol, an object, act, or character,
is given such special emphasis and importance (1998:218). The Aborigine believes that after life they will go to Bralgu.

Everyman in our tribe has gone to Bralgu, and now I though left till last, now I am on my way to join them. (p. 89)

In their life, they are always trying to reach Bralgu. Their ancestors in the tribe has gone to Bralgu. It was his way to reach them. In Bralgu, they will be separated according to the tribes they belong. They are differentiated by the totemic design in their body. In Bralgu, they will live in the same community like in the real world.

When a Black fellow dies his body has to be covered with red Claus than painted with his djugunj (totemic) design, so that when he gets to Bralgu it can be seen to what tribe he belongs (p. 92)

Until their death, they will always wear their tribal costume. The Aborigines think that the ancestor in Bralgu controls everything that happens in the world. They control the rising star and the sky.

You would hardly think it is there at all except that at about dawn. A bright stars rises up into the sky, sent up by our ancestor from Bralgu island tied to a feathered string the stars travels over the main land and greets every being in the country as the night nears its end. The star is pulled back until the days dawns again. (p. 94)

They do not believe in Christian assumption that the earth is turning around toward the sun. They do not believe that stars are the space things. They strongly believe that everything comes from Bralgu. The ancestors send the stars to make the world bright.

A reference is served here. The symbol has a range of reference (1985: 206). That statement serves a different reference about Bralgu that Bralgu is the center of the
solar system. The Aborigine also thinks that the spirit or the *birimbir* must wait for *nganug* (the creature of *Bralgu*) to take the spirit goes to *Bralgu*. *Nganug* is the spirit who has a responsibility to pick the *Birimbir* who are in the river.

Birimbir finally arrives there sit on the boulders and wait. Then From the the sea comes *nganug* in his canoe, takes the spirit on board and Terries him to *Bralgu*. (p. 95)

The phenomenon that also appears in the novel is that *Bralgu* can be overcrowded. *Bralgu* is like the real word that can be overcrowded because of the population. Every people who live in the real world will go to *Bralgu* and *Bralgu* is just a little island, so it is possible if it is overcrowded. The *Balanda* or the Whites are using the symbol of *Bralgu* to attract the Aborigines. It happens when the White are trying to ask the Aborigine to join them in their ship.

Jump on brother, come on. I’ll take you to Bralgu there are so many poor souls there I presume still to be converted.”Behind him sails the welfare officer and waves his topee toward the cliff” “sorry about the your family, the queen sends her condolences, she might include you in her honors list. You know that we are about to proclaim her the queen of Bralgu! Come on, hop abroad and show us the way to his famous island (p. 96)

The Whites tries to trap the Aborigine. They said that the white’s queen is also the queen of *Bralgu*. They use that way because *Bralgu* gives a big contribution in Aborigine’s life. In fact, the only people that can reach *Bralgu* are the Aborigines. They are trying to reach *Bralgu* by ship but it is impossible because their ship is hit by the turbulent water. They believe that the white will never reach *Bralgu*.
Whatever might and power they have these ship will never reach Bralgu and tonight, as it has always happened since the first birimbir come to this country. The morning star will rise in the sky and bring me word from ancestor. (p. 97)

Here, the novel put emphasis on the position of Bralgu that cannot be reached by everything. The White thinks that they can reach Bralgu by ship. It is impossible because to reach them, we need to join some rituals. The only people that can reach Bralgu are just the Aborigine, the owner of that island. As stated before, the White will not reach Bralgu whatever the power they have.

k. Maramara

*Maramara* in English means Lightning and thunder. In this chapter, the symbol of Bralgu is not depicted.

l. Mogo The crocodile man

This is the last chapter of the novel. In this chapter, the depiction of Bralgu as a symbol is not clear. It just states the changing of a man becomes a crocodile. From the explanation above, the writer can draw a little conclusion on the depiction of symbol Bralgu throughout the novel. The symbol Bralgu is depicted in the novel in three ways, the first is repetition, the second is special emphasis, and the third is position. From the explanation above, the novel puts a special emphasis that The Aborigine people should go to Bralgu not to the white man’s world. Bralgu is the place of Aboriginal ancestors. Bralgu is the center of the solar system. Bralgu is not just for human but also animals and other creature in the earth. There is a civilization
inside *Bralgu*. The white cannot reach *Bralgu* and the only tribe that can reach *Bralgu* is just the Aborigine. From the depictions above, the writer tries to seek the deeper meaning of the symbol *Bralgu*.

2. The symbol *Bralgu* represents the Native’s resistance toward the White.

In this part, the writer is going to analyse the meaning of the symbol *Bralgu*. The writer uses the connotative and denotative meaning of symbol in order to seek the meaning of the symbol *Bralgu*. In this case, the writer is going to analyse *Bralgu* as a symbol. According to Roland Barthes, the meanings of symbol are denotative and connotative, and Perrine stated that symbol might have more than one meaning. It may suggest a cluster of meaning that controlled by the context of the story (1974:215). Before moving to the connotative level, the writer must analyse the denotative one because denotation functions as the signifier of connotation. In other word, the signifier of connotation is made up of the sign (signifier related to signified) of the denoted system.

A symbol may have more than one meaning and it may suggest a cluster of meaning that controlled by the context of the story (Perrine, 1974:215). In the previous part, the writer has explained about the depiction of the symbol *Bralgu*. The novel puts special emphasis on some facts that will be analysed here. Here, the writer uses the facts about *Bralgu* to find out the deeper meaning of the symbol *Bralgu*.

a. *Bralgu* is the place where the Aborigine should go.

The first chapter states that there is a burial that is held by the white but the
Aborigine people go back to take the body to their traditional ground to make sure that the spirit goes to *Bralgu* and not to the white man’s world or to heaven. Denotatively, *Bralgu* is a traditional place of the Aborigine that should be reached by the Aborigine in their after life and not to the white man’s world. As described by Myers and Simms in *The Longman Dictionary of Poetic Terms* that there is *a archetypal or cultural symbol*, in which a natural object refers to a limited a number of interpretations that transcends cultural barriers (1989: 298). The symbol *Bralgu* here refers to a certain culture, Aborigine, and it is just understood by the Aborigine. In relation with the previous statement, there is a binary opposition between *Bralgu* and the white man’s world that has a strong tendency to create a connotative meaning. In connotative level, it seems that the Aborigine has a strong tendency to reject the concept of white man’s world which is taught by the white because here the colonized people are able to rediscover their own genius and to reassume the history and asserts its sovereignty (Said, 2001:44) by bringing the dead body back to their cultural ground in order to bring them back to *Bralgu*. In the other words, the Aborigine rejects the white.

Sharpe also stated that resistance is not always implemented through a defence, but also through protest and criticism toward the colonizers treatment (Sharpe 1995:101). Above statement can be related with the action of the Aborigine toward the white. The Aborigine did a protest by taking the dead man’s body from the graveyard to the traditional ground. They said that it is prohibited when the
Aborigine spirit lived in the White man’s world. It conveys a connotative meaning that *Bralgu* is a tool to reject the Heaven.

**b. *Bralgu is the place of Aboriginal ancestors.*

So many ancestors live in *Bralgu*. *Bralgu* is the settlement of ancestors. They are very highly respected. The people in the earth believe that the ancestor in *Bralgu* will save the people who live in the earth. The text mentions legendary *Wudal* the leader of *Bralgu*, *Riratjingu Mob*, the owner of the land, *Jambawal*, a giant who has a big power to punish the white, *Willy Willy* man, an ancestor who has a responsibility to take human’s soul. *Wawalug*, the aborigines assume that they owe the life with, *Ganguman ganguman*, the Grandfather, *Nganug*, taking the *birimbir* from the river. Each ancestor has his/her own rule in the life of human. They also believe that the only power in the earth is the power of *Bralgu*.

The white can only see things the way it pleases them. No professor, but only the spirits of the ancestors from Bralgu could change a human into a bird, a star, or a tree. We owe our lives to wawalag, not to the white man. (p. 77)

The Aborigine believes that their ancestors in *Bralgu* have a massive power all over the world whereas they believe that their ancestors are more powerful than the God of the White people.

In order to analyze the denotative meaning of *Bralgu*, it is thus first necessary to explore the signifier of the fact. The signifier in the second fact here is still *Bralgu*, and then the signified is a place of the ancestors. It produces an image that *Bralgu* is not just the place of the dead man but also the place of the ancestor. In denotative
level, *Bralgu* is a place where the ancestors live. The ancestors who live there have their own characteristics, such as *Wudal* the destroyer, *Jambawal* the thunder man or the giant who destroy the white, *willy willy* man who takes the man’s spirit, *Nganug*, who takes the spirit from the river.

The role of ancestors and the role of *Bralgu* above have a strong tendency to arrange the connotative meaning. When analyzing the role of the ancestors, we can shape an image that the ancestors are always opposed to the white. For example *Wudal* who just destroys the white settlement, *Jambawal*, who destroys the bulldozers and the mining land of the white.

Those ancestors are also the part of the tribe. In the novel, those ancestors are pictured as the creature that helps the Aborigine to fight the white. The white just think that what has happened toward them is just a disaster, for example, when a cyclone destroyed the settlement. Because of the close relationship between the Aborigine and the nature power, they believe that was not a cyclone or disaster but that was *Jambawal* who rose from *Bralgu* to help the Aborigine.

As stated by Lawrence Grossberg, struggling against existing construction of a particular identity or a cultural resistance takes the form of contesting negative images with positive ones, and of trying to discover ‘the authentic and the original’ content of identity (Hall, 1996:89). The Aborigine tries to discover the authentic and the original content of identity. *Bralgu* is the place of the ancestors who save the Aborigine since a long time ago. The Aborigine puts a big respect for them even the
Aborigine often make a worship for the ancestor. Bralgu is a part of Aborigine’s identity then here, and here Bralgu can be stated as the authentic and original content of an identity. In the case above, worshipping the ancestors in Bralgu and respecting Bralgu as a sacred place means that the aborigine is trying to discover the originality and the authenticity of their identity.

The statement above conveys a connotative meaning about Bralgu. Bralgu here becomes a kind of tool of resistance. The Aborigine rejects the White power through the existence of the living ancestors and the existence of Bralgu.

c. **Bralgu is the center of solar system.**

The Aborigine believes that Bralgu is an island where everything comes from like stars, moon, and sun.

> You would hardly think it is there at all except that at about dawn. A bright stars rises up into the sky, sent up by our ancestor from Bralgu island tied to a feathered string the stars travels over the main land and greets every being in the country as the night nears its end. The star is pulled back until the days dawns again. (p. 94)

Above statement tells us how important Bralgu is. In this case, the literal meaning is in the first order of semiological system and the signified is the denotative meaning (Hawkes 1977: 131) and in this case, Bralgu can deliver its literal signified so it is a symbol. A symbol has an implied meaning beyond the literal meaning (Kennedy and Gioia 1999: 217). In relation with denotation and connotation, we can see from above statement that the signifier is Bralgu and the signified is the center of everything and
shape the image of *Bralgu* as the center of solar system. Denotatively, *Bralgu* is just a place from where the ancestors send the stars. The Aborigine does not believe in God, but they believe in nature. They believe that nature has a power to control everything in life including solar system. So that they believe the ancestors who live in *Bralgu* control that solar system. On the other hand, *Bralgu* is the center of solar system.

In exploring the connotative level, the meaning is formed by cultural unit surrounding the sign. Under the semiotics light, in the connotative level, the sign of denotation becomes the signifier of the new signified. Here, *Bralgu* as the center of the solar system move to the deeper meaning. The Christian or the White believes that the center of solar system is the sun. Therefore, the role of *Bralgu* is very contradictory with the role of the sun. The Aborigines believes that the ancestor in *Bralgu* also controls the sun. This contradictory can sharpen the different perception about nature and in the larger scope it sharpens their relationship. The Aborigines do not use what has been taught by the white.

In the novel, the aborigine lives with the white in the same place, Australia. There are some efforts done by the white to force some new paradigms. The White uses some explicit action to hide those efforts for example Christianity, and education. They give a new paradigm through the preach in the church and through the lesson in the school. As stated by Ashcroft, Griffith, and Tiffin in *The Empire Writes Back*, that one of the main features of imperial oppression is through language. Language becomes the medium through which a hierarchical structure of power is
perpetuated (1989: 7). Language is the main medium in education and religion, and through language the White tries to change the Aborigine’s ideology and cultural identities. However, the novel inverts it. Here, the Aborigine tries to develop their own belief about natural system. For example their belief on solar system, the White in this novel tries to force the Aborigine about that the sun is the center of solar system. Nevertheless, the Aborigine tries to reconstitute what has been taught by the White. They still hold on their own believe that Bralgu is the center of solar system.

Here, connotatively, Bralgu does not simply just become the center of solar system but also their tool to reject the white’s concept about the sun as the center of solar system and the concept of God who controls everything in life that was taught by the white.

d. Bralgu is for human but also animals and other creature.

In the previous part of this analysis, it is explained that there is a dingo that enters Bralgu. A dingo is an Australian wild dog that lives in the dessert. The Aborigine believes that they can be changed into a certain animal including dingo. They believe that every creature in the world can enter Bralgu. The bushes will also enter Bralgu if they are dead. Because of the close relationship with nature, they believe that everything has life and they have to put a big respect on them. In the denotative level, Bralgu is a place of the dead creature and it is quite similar with the concept of heaven served by the White. Nevertheless, what makes it different is
human and animals are included here. It is a common thing in Aborigine’s opinion and the leader or the ancestor rules it.

In the connotative level, the sign in the first order of semiological system moves to the signifier in the second order of semiological system without leaving the characteristics of the sign. Bralgu is not only for human and but also for animals and other creatures. Here, in relation with the White’s belief, it sounds like there is a large different perception about the concept of heaven. The Christian just teaches that heaven is just addressed for human and it does not state about animal and other beings that would go to heaven if they die.

The writer tries to relate those explanations with the second form of resistance as reconstruction. The form of resistance that emphasizes the impossibility of such fully constituted, separates, and distinct identities denies the authentic and original identities based on a universally shared origin or experience. Identities are always relational and incomplete in process (Hall, 1996:89). The Aborigine lives with the white in Australia. Surely, there will be a shared origin or experience between the aborigine and the white paradigm, for example the concept of heaven. Here, the Aborigine tries to deny the shared identities by having a new paradigm about heaven. Bralgu is the aborigine’s heaven. In Bralgu, every creature is allowed to enter but the White is prohibited.

It may deliver a new paradigm. An animal in White’s point of view is put in the lower level than human, but the Aborigine thinks that animal has the same right as
human and it can enter Bralgu. It means that the animal has the higher position than
the White. Connotatively, Bralgu is more prideful than the heaven according to the
White.

e. Bralgu is the continuity of the real life.

Bralgu is the Aborigine’s heaven. The Aborigine believes that living in
Bralgu is just continuing their life in the real world. The novel explains that there is a
doctor in Bralgu.

I was running when my ganguman ganguman – my grandfather appeared in
front of me. Come to us to Bralgu, I will make you a margidju- the native
doctor. (p. 87)

It means that there is also a civilization in Bralgu. It is proved when there will
be a separation based on the tribe they belong.

When a Black fellow dies, his body has to be covered with red Claus than
painted with his djugunj (totemic) design, so that when he gets to Bralgu it
can be seen to what tribe he belongs. (p. 98)

That statement has a strong tendency to connote something behind. In the
denotative level, our imagination will fly to a place that is crowded and there will be
so many people there. There is a leader, a doctor, and many tribes. It is like a real
world, but when we move to the connotative meaning, this kind of statement will
serve something different as Barthes said that the connotation is a converted meaning
from the real meaning. Here in the text, living in Bralgu is just continuing what they
do in the real world. Because both of them have a similar portrait, such as a
civilization, society, tribes, and their main purpose in their life is Bralgu.

In postcolonial perspective, the writer relates above explanation with the term
resistance. Resistance is the continual action toward colonialism. It is aimed to dismantle a colonialist power that causes the trauma experienced by the colonized and to breakdown the construction of ‘the self’ and ‘the other’ that causes unequal relationship (Ahluwalia, 2001: 44). Relating the denotative meaning above with the term resistance might serve a connotative meaning. The process of colonization in this novel causes a trauma that makes the Aborigine fear to live in the real world. There is also a construction of ‘the self’ and ‘the other’ that represented by the white and the Aborigine. It makes an unequal relationship between them. It may convey the connotative meaning that Bralgu is the place to escape from the white.

This escape is a process of dismantling the colonialist power in order to get liberation to the Aborigine and this liberation is addressed to the reconsideration of their existence. In the other word, the Aborigine goes to Bralgu to get liberation and to dismantling the colonialist power.

**f. Bralgu is prohibited for the Whites.**

In the last part of the novel, there is a bright description that the Aborigine believes that Bralgu is the only place for the Aborigine, the Ancestors will reject the White.

Whatever might and power they have these ship will never reach Bralgu and tonight, as it has always happened since the first birimbir come to this country. The morning star will rise in the sky and bring me word from ancestor. (p.97)
The white has a big effort to reach *Bralgu*, but it is useless and it is not worth doing because the ancestors will reject the existence of the White there.

In the first order of semiological system or denotatively, *Bralgu* here refers to a place owned by the Aborigine and the white is prohibited to enter. Under the linguistics lights, it is a common thing and means a place for the Aborigine and not for the White for some reasons.

As stated by Kennedy and Gioia that the meaning is implicit and having a symbolic capability (1999: 217), and that meaning convey something behind. Implicitly, the statement above tries to exploit the relation between the white and the Aborigine. Those phenomena will influence the connotative level of the meaning.

In connotative level, the signified of symbolic message is delivered through the sign of denotation (Barthes 1981: 89). The white and the Aborigine have a bad relationship so that they are opposed one to another. The novel delivers that kind of bad relationship through the statement that *Bralgu* is just for the Aborigine and prohibited for the white.

In the *Key Concept in Post Colonial Studies*, Ashcroft, Griffith, and Tiffin stated that Post colonialism deals with the effects of colonization on culture and societies (1998:186). The bad relationship above is like an effect of colonization on culture and causes the trauma experienced by the colonized. Because of the trauma, the colonized people or in this case the aborigine will do a kind of resistance. Edward said says in *Culture and Imperialism*, that there are two forms of resistance. The first
is primary resistance. It means fighting against outside intrusion. The second is secondary resistance. It entails ideological and cultural reconstitution (Ahluwalia, 2001: 44). Then resistance becomes a process of rediscovery and repatriation of what had been suppressed in the native’s past by the process of colonialism (2001: 44). Physically, the aborigine does not fight against the white, but the aborigine fights toward the white ideologically and culturally. They reject the white by prohibiting the white body to enter Bralgu. It means that physically they are colonized by the white but ideologically and culturally they are not colonized even superior than the white. Therefore, the colonized people or the aborigine are able to rediscover their own genius and to reassume the history and asserts its sovereignty (2001:44).

Connotatively, Bralgu here is used as a tool to reject the white domination ideologically. Through Bralgu, the Aborigine can reject the white. In all of the connotative meanings explained above, Bralgu refers to some meanings that are bounded to one meaning. Most of the connotative meanings above state that Bralgu is a tool to reject the white. It is proved when the writer also relates this to the term of Post-colonial resistance.

In the Key Concept in Post Colonial Studies, Ashcroft, Griffith, and Tiffin stated that post-colonialism deals with the effects of colonialism on culture and societies (1998: 186), and it is a desire to oppose colonialism which is caused by an oppressive treatment of colonizer over colonized people. Dealing with above opinion, all of the action above deals with the effects of colonialism. They experience the life
under the white colonization with the construction of ‘the self’ and ‘the other’ which makes unequal and traumatic relationship between the white and the Aborigine. The aborigine did those resistances in order to oppose colonialism which is caused by the oppression of the white.

Those resistances might be unrealised and implicit because resistance is not always implemented through a defence against colonialism but also through protest and criticism toward the colonizer’s treatment (Sharpe 1995: 101). Jean Baudillard states about sign representation. When a basic reality which is an image represents the basic reality depicted in that image, it is called representation. Above phenomenon that the symbol Bralgu draws something behind and it is depicted in that image can be called as a representation. In the other words, representation is one way to presents one idea in a particular matter. In this novel, the symbol Bralgu does not convey the idea of resistance explicitly but the symbol Bralgu draws and presents an idea about resistance through its function and its relation with other elements on the novel.
CHAPTER V

CONCLUSION

*Track to Bralgu* is B. Wongar’s novel that presents the story of Aborigine people and their relationship with the white invaders. This novel has twelve chapters and each chapter has different characters. From this novel, we can find a symbol which is very important to drive the plot of the story. Symbol in this study is the sign which has symbolic capacity so that it carries connotative meaning. In this thesis the writer treats the symbol as an intrinsic element of a novel and treats a symbol as a word, a part of language. So that, the writer uses two kinds of theory on symbol, the first, the theory that analyzes the symbol literally, and the second is the theory that analyzes the symbol as a part of a language.

The writer uses the table of semiological order by Roland Barthes to analyze the symbol denotatively and connotatively. On the table stated that there are two layers of language system. The first layer is called the first order of semiological system or the language which is used every day. This layer results the denotative meaning. The second layer is called the second order of semiological system. Barthes called it as a myth. Myth is a peculiar concept of speech and it works on the second order of semiological system. It results the connotative meaning or the hidden meaning of a symbol.

The table consists of three main parts of a word such as sign, signified, signifier. A sign is the indissoluble relationship between its components, a signified,
and signifier. Signifier is the formal aspect of sign. It takes from the sounds, objects, and images which the sign takes so that it is accessible. It coexists with the counterpart, the signified. The signified is the mental image of the thing and not the thing itself (Barthes, 1981: 43).

In the first part of the analysis, the writer analyses the depiction of the symbol *Bralgu* in each chapter. The writer finds that this novel depicts the symbol *Bralgu* in three ways. They are repetition, emphasis, and position. In almost all chapters of this novel, the writer finds the repetition on *Bralgu*. The description of *Bralgu* in each chapter is different to each other such as, as the final destination of the native, the place of the ancestors, the prohibited place for the White, and the place where everything comes from. The writer also finds a kind of emphasis. The term emphasis cannot stand in a single context, but it should be related with the whole context. Wholly, this novel talk about the journey to a place named *Bralgu*, though there are so many different chapters in this novel but they are bounded in a big topic, a journey to *Bralgu*. In this case *Bralgu* is a symbol. The third is position. *Bralgu* becomes the part of the title, *The Track to Bralgu*. Almost in all chapters through those three methods of depiction, the writer finds six facts about *Bralgu*. Those six facts will be used to analyze the hidden meaning of *Bralgu* in the next part.

The novel explains that the symbol of *Bralgu* is depicted in each chapter of the novel. The writer finds some facts that represent the depiction of the symbol of *Bralgu*. The facts are, first, *Bralgu* is the place where the Aborigine should go. The second, *Bralgu* is the place of Aboriginal ancestors stated in the text such as
legendary Wudal who is the leader of Bralgu, Riratjingu Mob, the owner of the land, Jambawal, a giant who has a big power to punish the white, Willy Willy man, an ancestor who has a responsibility to take human’s soul, Wawalug, the Aborigines assume that they owe the life to, Ganguman ganguman, the Grandfather, Nganug, taking the birimbir from the river. The third, Bralgu is the centre of solar system. The fourth, Bralgu is not just for human but also for animals and other creatures in the earth. The fifth, There is a civilization inside Bralgu, there are so many aspects of human life, like doctor, tribe leader, family. The last, Bralgu is prohibited for the whites. The only tribe that can reach Bralgu is just the Aborigine.

In relation with the hidden meaning of the symbol of Bralgu, the writer analyzed those facts as the denotative meaning of the story in order to find the connotative meaning of the symbol of Bralgu. By using the denotative meaning above, the writer could analyze the connotative meaning of the symbol.

Connotation is in the second layer of meaning and it is built on the first layer of meaning which is denotation. The writer finds some hidden messages on the symbol of Bralgu. The first, Bralgu is a tool to show a rejection toward the White man’s world. The second, Bralgu is stronger than the White man’s world. It is proved when the novel presents the existence of the ancestors who lived in Bralgu. The third, Bralgu is used as a tool to reject the existence of the White man’s god. The Aborigine people believe that the centre of the solar system is Bralgu and is not created by the white man’s god. The fourth, Bralgu has a higher level than White man’s world or
heaven. The animal has a higher level than the White. The White is not allowed to enter *Bralgu* while the animal is allowed. The fifth, *Bralgu* is a place to escape from the White because the White does not exist in *Bralgu*. The Aborigine wants to live in *Bralgu*. *Bralgu* becomes the purpose in their life.

Even though the Aborigine is colonized by the White in the real life, but they cannot be colonized by the white when they are in *Bralgu*. The sixth, *Bralgu* rejects the White. Whatever the power, the White will not reach *Bralgu*. 
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